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RESEARCH ARTICLE

CIRCLE DANCE AS A SYMBOLIC FORM OF CULTURE.

Tursun Gabitov, Zukhra Ismagambetova, Aliya Karabayeva, Saltanat Aubakirova and Zarina Mukanova
 Al-Farabi Kazakh National University, al-Farabi Avenue 71, Almaty, 050040, Kazakhstan.

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**Corresponding Author*

Tursun Gabitov.

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Abstract

In this article the authors examine the symbolism of the circular dance, its place and role in shaping the ideas of tolerance in the mind of the individual, its role in shaping the cultural image of the world that is needed to determine the social status of the individual and social memory in the life of a representative of the ethnic group. Main elements and sensory components of the circular dance are defined as innovations.

Introduction:-

Gesture, movement, dance - are the first language that had been arisen long before the written language originated and even before music. Individually or in a group people expressed and lived through various internal states of motion. Before the invention of written languages dance was most important method of passing stories down from generation to generation.

Circle dance also known as circle dancing is a style of dance performed in a circle (open or closed) with musical accompaniment, such as rhythm instruments and singing. Circle dancing is probably the oldest known dance formation and was part of community life from when people first started to dance.

Dancing in a circle is an ancient tradition common to many cultures for marking special occasions, rituals, strengthening community and encouraging unity. The dancing can also be enjoyed as an uplifting group experience or as part of meditation. Circle dances are choreographed to many different styles of music and rhythms. Circle dancers are in physical contact with each other where connection is made by hand-to-hand, finger-to-finger or hands-on-shoulders. It is a type of dance where anyone is able to join in without partner or qualification. Generally, the participants follow a leader around the dance floor while holding the hand of the dancers beside them. The dance can be gentle or energetic.

Methodology:-

The main approaches to the study of the symbolic language of classical dance as a whole reflect the methodological approaches that developed in cultural studies and sciences close to it as cultural linguistics, aesthetics, art history and linguistics. These approaches can be classified in the most general form of the following pairs of opposing methodological orientations

- An integrated approach and cultural- historical school in comparative studies of civilizations [1].
- Objectivism and subjectivism, which Bourdieu calls "physicalism and psychologism"; AF Losev calls the "structural and over-structural theories" [2].

Objectivism is the tendency to absolutize its objective content in the symbolic language of dance - the real subject, process, event, activities. The objectivism includes general scientific methodological concepts - systemic, structural

and functional, structuralism. Subjectivism is an exaggeration of the subjective sense of dance, absolutisation author's intention. Psychological areas can be applied for subjectivism in the understanding of dance and its language: psychoanalysis, behaviorism, intuitivism.

According to the traditional approach, the dance and its symbolic language are seen as an imitation of reality. Thus, Aristotle uses the notion of "mimesis" - "imitation" of the description of the art. The complex materialistic approach is the recognition of the leading role of lifestyles and patterns of everyday life (Fernand Braudel, the French Annales school), material activities (Marxism) in the formation of spiritual culture and its language. These methodological principles based on the fact that characters were associated with an imitation of the movements of birds and animals, natural phenomena, the actions of people during work, etc [3, 23].

In the study of circular dance the authors based on the methodology that was developed by J. Huizinga, J. Burckhardt, K. Lamprecht. In the analysis of the circular dance of the Sufis authors proceeded from the principles of the semiotic approach F. Saussure. In the study of the symbolism of the circular dance methods of semiotics, comparative benchmarking, the principle of cultural relativism, as well as the method of mental simulation were used.

The symbolism of the circular dance:-

Circle dancing is prominently found in the Middle East, Eastern Europe and Southern Europe. Modern circle dance mixes traditional folk dances, mainly from European or Near Eastern sources, with recently choreographed ones to a variety of music both ancient and modern. There is also a growing repertoire of new circle dances to classical music and contemporary songs.

Dance symbols had archetypal nature, since their content had been contained mythological concepts expressing the unity of Man with Mother Nature, where the feminine principle personified by the earth, and the masculine by the sky. With help of dance people were talking with animated forces of nature, with sacred world of the ancestors for them, with the spirit of the tribal totem. Using the symbolic language of ritual dances people were trying to put natural chaos under control, update and purified world order. In this case, the individual didn't separate himself from the community and accepted assuredly that whole system of its verbal and nonverbal communication with the world as his own. Symbols of the ritual dance contained the law as its construction idea of animism, animation of all nature and, accordingly, expressed a message directed to the spirits of nature [5].

The ancients believed that everything in the world was developing in a circle. Each thing had its beginning and end, but these polar concepts were related to continuous circle of life. Earth planed each turned into birth in the beyond, and other worldly death had continuation in the form of birth on the Earth. Symbolically, this process was visible Sun movement from Earth. Such allegorical representations of the Sun are still preserved in some cultures today.

Dance as a symbolic form of culture has its ontological foundation in primitive man's being, who had been completely dependent on nature. Hence the origins of dance associated with the mystical forces of nature. Levi-Brull called kind of connections which had been established by myth as a mystical connection. Mystical communion - is associative-psychological and semantic connection, perceived and experienced as a way of real interdependence of things and phenomena. There are no things and animals in our understanding where everything was dominated by the mystical connection.

Myth is the kingdom of universal lycanthropy: the thing is not only the thing, but at the same time an animated being; sun is the same fireball that we see in the sky every day, but at the same time it is severe god who gives fertility and drought. For primitive man these ideas had appeared as something original and not as a result of the connection (association) of the two images [6]. Thus, the myth as a way of human life and attitude is entirely based on the semantic twinning of Man with the world. Man perceives the psychological sense as the original properties of things here, considering and experiencing the phenomena of nature as animate entity. Animism, antropomorfism, sociomorphism, mythological worldview conditioned the natural circulation of individuals using the expressive body language to the mighty forces of Mother Nature with a specific message.

Symbolic language of human movements differs from the language of movements of animals to be associated with a higher form of reflection of reality - with consciousness. The evolution of forms of reflection in the wildlife has resulted in the evolution of language movements. Using this language of the movement of animals passing each other necessary information for their existence, carry a "tag" and "display". It is connected with the exercise of their

biological needs for nutrition, self-preservation, reproduction. So the same way, bee that has found nectar makes "dance" returning to the hive and thus directs the other bees to a food source. There are so-called "marriage dance" of animals and birds. Biologists cite examples of "dancing" perpetrated by beavers in preparation for the construction of their buildings in the water. "People are the highest of all living entities, using signs. Of course, not only people but animals react on certain things as signs of something else, but these signs do not reach that complexity and perfection, which are found in human speech, writing, art ... Human civilization is impossible without signs and sign systems, the human mind is inseparable from the functioning of signs - and possibly even the intelligence to be identified precisely with the functioning of signs "[7].

The language of dance is a body- kinesical, ie "Speaking" throughout the movements of the body. Its units are gestures, facial expressions, gestures, posture, facial expression. For their classification structure kinesical sign isolated expressions plans, plans of maintenance, use of the plans. In terms of expression is the basis for the classification of the formal characteristics of expressive movements. Gestures are grouped according to the following parameters

The dance language is body-kinesic, "speaking" throughout the body movements. It has its own units that are gestures, mimics, body movements, poses, facial expressions. For its classification in the structure of kinesic sign plans of expressions, plans of content and plans of consuming are emphasized. Formal features of expressive movements act as a base of classification in plans of expression. The gestures could be group according to following parameters:

- 1) according to the place of production;
- 2) according to involvement-not involvement of gesture in forming of the content of the dance;
- 3) according to the way of transition of the information that is drawn in gestures.

According to the place of production the gestures could be divided on manual, mimic, made by head, body, mixed. According to involvement-not involvement of gesture in forming of the content of the dance they divided on sign /substantial/ and non-sign /expressive/. Sign gestures have plan of expression and plan of content, i.e. provide certain information. According to the way of transition of the information that is drawn in gestures kinetical units divide on demonstrative, figurative (descriptive, descriptive-figurative, indicative, subjective), symbolic (gestures-symbols). Thus, there are gestures of love and disallowance in European classic dance. Considering all existing points of view that exist in scientific literature in contemporain stage Kazakhstani researchers classify kinesical units as sign (conditional, non-conditional-indicative, figurative, emotional), non-sign (rhythmic, highlighting) [8].

The dance space on the scene has its own centre and borders. The place of the main performer become a centre, place of the secondary performers and crowd as a periphery of the dance space. The border line that draws the dance space forms secluded contour that is close to the circle, rectangle or square. The circle is concerned as an optimal, ideal spacial form for expansion of the dance. The picture of the dance can be ornamental and geometric when the movement is carried out according to space of the dance- circle, rectangle, square.

Regardless of affiliation to a particular religion, nationality, profession or social type - we all remember and know the language of the circular dance. Going back to the simplicity and wisdom, we release a deep potential strength and joy. Melodies themselves suggest the right steps, and hands of the partners do not give a stop on random errors.

Circle dances repeated movement of the Sun in the Sky, and may close, enter and represent the holy place itself. When the dance is performed around an object, at the same time closing and concluding it in a magic circle, protecting and giving strength. If there was a girl in the center the purpose of the dance would reach the center of the object and that acquire meaning either initiation or gaining paradise. In Islamic dervishes whirling in dance imitate the movement of the planets around its own axis and around the Sun.

Initially ritual and dance ritual was always a circle dances, manifesting in a circular pattern which enclosed the space of the sacred, protected area. We introduce the notion of the Circumambulation: concentration on a single point which is the center of the circle.

Circumambulation(from Latin*circum*around+*ambulātusto* walk) is the act of moving around a sacred object or idol. Circumambulation of temples or deity images is an integral part of Hindu and Buddhist devotional practice (known in Sanskrit *aspradakṣiṇā*).It is also present in other religions, including Christianity, Judaism and Islam.

In the Catholic Church, a priest sometimes circumambulates an altar while incensing it with a thurible. Also, at some Catholic shrines there is a tradition to circumambulate around the cult object of the place, usually relics of a saint or an image of Jesus or the Virgin Mary. Often this is performed three times as a reference to the Trinity.

In Romania, there is the custom for Easter to circumambulate the church three times by singing priests leading the people just before finishing Easter Mass. It symbolizes the funerary procession of the Jesus Christ burial.

Tawaf is one of the Islamic rituals of pilgrimage. During the Hajj and Umrah, Muslims are to circumambulate the Kaaba (most sacred site in Islam) seven times, in a counter-clockwise direction [9]. The circling is believed to demonstrate the unity of the believers in the worship of the One God, as they move in harmony together around the Kaaba, while supplicating to Allah.

Also the Kaaba is the most circumambulated structure in this world. The Kaaba is constantly circumambulated by pilgrims at all times except for the time of prayers, when small birds and angels are said to circumambulate the Kaaba [10].

Persian poet and mystic Jellaled din Rumi in his teachings mentioned that revelation and appearance of the mysteries of the universe throughout the whirling. In time whirling became the base of Sema Sufi ritual (listening). Performing this ritual dervishes spin around the axis of their heart at the same time circling. Passing through the efforts of self-purifying the soul evolves, meets with Truth and follows to the Perfection.

For early human being the establishment of sense of the group identity through the process of circle dance might have been the question of survive. In pre-historic period Shaman, Magician or Healer of the tribe followed the model of self-preservation and self-formation whirling in trance around his own axis: extroverting out and introverting in; controverting—development and unification of Ego and stabilization of unconsciousness. Ego as a centre of conscious helps the individual to be governed by and gives the feeling of the fullness. Musical rituals of Sufis conducted in the atmosphere of deep cosmic symbolic that helped the participants to refer backwards to the beginning of the universe. Sufis were trying to relate Sema with Koranic topic of earliest testament that had been signed between God and unborn human souls when God asked: "Am I your Lord?" For Sufis this moment was not only confirmation of Divine unity, but also assign lovingly bonds between God and the soul. Moreover music itself is nothing more than an echo of the next primordial word of God: "Sema has a recollection utterance of the covenant and the burning fire of longing".

Sufis imagine God that marked that day the mystery into human heart, which is hidden, like a spark in stone, but that is cut; it should hit the flint itself. We give Junaid a saying: "When the nature of the sons of Adam on the day of the covenant touched the words "Am I not your Lord?" all the souls captivated by their sweetness. Therefore the souls of those who come into this world, it is worth hearing the beautiful voice, dismayed and embarrassed the memory of that speech, because the impact of the speech lies in the beautiful voice. "In other words, it is argued that the source itself is enclosed in a delightful attraction of God, into a kind of energy that irresistibly draws man to Him. Egyptian Sufi Dhu n-Nun said: "Semais and admiration of God that prompts the heart to seek God" [6].

The circular dance performed by Sufis use different symbols, signs, semiotics of ballroom "pa", the existential experience in the process of merging with God, is transmitted by means of musical sounds. All symbols and semiotics itself and dance music sounds "pa" describe the absoluteness of the sacred object - God and impermanence of earthly beauty of the world and man. Encoding terminology by creating dance techniques allow to pass unseen, hidden and visible, perceptible. Perceiving beauty of the outside world a man must for himself to understand that the hidden side of this beauty is, in fact, the numinous beauty of the world, which manifests itself through the symbols and signs of the outside world. The circle dance of the Sufis the place and role of man in the world are shown.

The purpose of man is to discover the truth - love for God. The only beloved in this world is only Allah, and it is when a person learns, understands - he opens the beauty of love of God, everything that a person has to be taken as a great gift of God. The mission of the man is seen in the service of God, which is possible in the way of serving the people, bringing practical benefits in the form of spiritual guidance, healing, healing, artistic pursuits in the performance of music, dance), in the fields of politics, law and philosophy.

Consequently, according to Sufism, a man becomes the universal - the centre of the divine presence. This humanistic idea was a major merit of Sufism, it offers a completely new way of understanding of man's place in the world that is an innovative form that defines its purpose differently than the Koran. Sufi's Nature appeared as the fabric of the characters that should be read in accordance with their value. The same signs are the verses of the Koran. A special place is the music and dance of the universe as a system of symbols. The word "sign" can have several epistemological meanings. The first one meaning: the sign - as a sign, a milestone of something real - a real event, the real thing is relevant to Sufism. The mark may be a sign of something hidden behind the real thing, a sign of the transcendent, sign sphere of action, forces beyond the familiar, habitual physical world, a sign of the presence and action of his otherworldly beginning (God, the Spirit of the Devil).

In Sufism an act of numinous experience takes an important place. It is an important characteristic of sensual clarity, concrete-sensual experience of encounter with God. A distinctive feature of the dance is that it appears as a description of the act of sensual experiences of Sufi the spiritual process of constructing the image of the world, which is reproduced in the personal dimension. In Sufism this act appears as a special form of understanding the world that is characterized by humanitarian "filling" mental text with God. So it appears in the form of an act of imaginative experience of life in the context of communication with the numinous. He appears as a stream of feelings, emotions, in which the world is found in the stream of thought-forms and the person is within the stream of consciousness directed to God.

The features and basic principles of the sacred circular dance are to give joy to communicate to each dance with no age limit, regardless of ability or lack of experience; simplicity and naturalness of movement; not intended for the audience which is the most important part not the presentation and demonstrative; dance together - in order to feel and experience together; there is no "master" and "slave", good and bad dancing, all united in their desire to co-joy; common language circle in different nations, a common human manifestations, planted by nature; a transition to another dimension; when you see God, you pretend to be a little, and its large and magnificent - you worship Him, praying. And you listen to what He says. It is natural for every believer.

In Judaism and Christianity one has the circumambulation of Jerichoby the Israelites in the Book of Joshua. The Jewish faith uses circumambulation during Hoshanah Rabbah at the end of the Festival of Sukkot and a Jewish bride circumambulates the groom during the wedding ceremony. Incensing the altar is in the tradition of the priestly rites of Moses and Aaron.

In many Hindu temples, the temple structure reflects the symbolism of the Hindu association of the spiritual transition from daily life to spiritual perfection as a journey through stages. Ambulatory passageways for circumambulation are present through which worshipers move in a clockwise direction, starting at the sanctuary doorway and moving inward toward the inner sanctum where the deity is enshrined. This is a translation of the spiritual concept of transition through levels in life into bodily movements by the worshipers as they move inwardly through ambulatory halls to the most sacred center of spiritual energy of the deity [7]. Circumambulation is done in a clockwise direction and in an odd rather than even number of times. Circumambulatory walking around the shrine, by keeping time, is a common form of Hindu prayer. The circumambulatory pathway made of stone around the shrine is called the Pradakshinapath [11].

In Zen Buddhism kinhin is the walking meditation that is practiced between long periods of the sitting meditation known as zazen. Practitioners walk clockwise around a room while holding their hands in *shashu*, with one hand closed in a fist, while the other hand grasps or covers the fist. During walking meditation each step is taken after each full breath.

In Zen Buddhism, 'jundo' can mean any ritual circuit or circumambulation. At Tassajara each morning, the Doshi visits four different altars on his/her way to the zendo, to make bows and offerings of incense. This jundo begins with the first rolldown of the han and ends as the Doshi enters the zendo with the third rolldown. After offering incense and bowing at the altar the Doshi walks around the zendo behind the meditators in what is called the 'kentan' or 'inspection of the sitting platform'. As the Doshi passes each resident raises his/her hands in gassho without bowing; this joins Doshi and sitters in mutual acknowledgement.

In Levan Pheras which is performed during wedding ceremonies the four rounds of pheras symbolize the warding off of evil by circumambulating a purifying and transforming object, in this case the holy book, the Granth Shib.

The Semachiah dance has Turkic origin it came to Anatolia with the Central Asian nomads and had few changes for Sufi ritual [12]. The origin of the circular dance is lost in prehistoric depth. They naturally spontaneously arose in the heart of the people. Festive and simple it was timed to mark events of the year: for sowing and harvesting - meditative and fervent, performed for a spell elemental spirits of the sun and rain, to bring happiness and peace. Circle dance served as a special language to communicate with nature, gods, men, and with his own nature. Distinctive culture and national traditions had added to the music and dance of different places its unique local charm. But with all variety of characters, people of different countries united by the structure of the dance circle. People hold hands and dance enhances energy, directing it into the mainstream of intuitive knowledge [13].

Clockwise movement shows the desire of realization and anticlockwise - movement about spiraling back into the realm of the unconscious. Center is creative metamorphosis. Movement around the center, outlining the center, directs the energy into the center. This is-a sacred process that helps to reinforce a sense of control and security[14]. Healing nature of folk dance culture can make a significant contribution to the establishment of peace in the world, human health, and society as a whole. Movements of all dances were very simple being based on the original motion of folk dances from different countries, music, usually also national. However, with the development of the system, it includes more and more modern and classic tunes.

Phenomenology of circle dancing:

The symbolism of the circle represents the image of infinity and perfection. Circle dance is mystery where all participants identify themselves with the infinite power of life that symbolizes own immortality at the same time. Various embodiments of the circular dance are known to all nations without exception. The purpose of the dance is to bring yourself to a state of ecstasy thereby bringing the vision of the shaman. When the body is left by the physical strength it is replaced by the power of the spirit which calls ecstatic experiences. The human begins to perceive the other incarnation of life meet with spirits confers with the long-dead ancestors, etc.

There is no separation in the circle. All participants are equal. The circle depends on the contribution of each of its members: each is important and each is necessary to the working of the whole. So while there is connection there is also individual movement and personal expression of the steps. The atmosphere of the dance is experienced differently by everyone. Thus we find that there is unanimity but not uniformity; we are all expressing the same dance but in our own unique way.

Similarly the goal in life is not uniformity but unanimity. In any group to achieve a common spirit with one another and a sense of unity is a powerful experience. We have all touched the same place within us a common place and from each of us that flows through the colored glass of our own personality. This is the dance of life. In Sacred Dance we experience this unanimity and know that it is possible in a more global sense. We all move towards the center of the circle - symbolizing the spiritual goal - we each approach differently but the intention is the same.

The circle gains a momentum of its own. It becomes a single entity and the whole is greater than the sum of the parts. The essence of Sacred Dance is felt when as individuals we can allow ourselves to dance. The head no longer tries to remember the steps or the pattern; the memory is in the body and the dance becomes a meditation. It flows and weaves in a kaleidoscope of movement and energy. We all move together in harmony and the simplest dance becomes a powerful expression of that greater unity.

In the dance we are united yet we retain our uniqueness we are each a part of the integrated whole while maintaining our individual integrity. This is the direct expression in form of the nature of our association with each other on this planet and with Divinity. We are like the dancers in a circle - moving together for the common good yet each playing our own part. We all have a role to play and the whole is not complete unless we do it to the best of our ability. A circle that is broken is disjointed and does not flow. We have to cooperate with each other to create the correct environment in which to experience the depth and meaning of the movement.

We all attempt to dance the same steps, yet it is the flow of the movement which is so vital. It is advisable for practical reasons to all move in the same direction; on a spiritual level this is translated into the intention to work towards the same goal -- that of creating an atmosphere of peace and harmony, joy and vitality. It is as if the dance becomes a microcosm of our journey in life: if we flow with each other a feeling of well-being and connection is generated; if we resist or fight against our neighbor, disharmony and tension are in evidence.

One aspect of Sacred Dance that has always fascinated me is the mirror-image effect. When I am teaching I warn people on the opposite side of the circle that they must reverse the movements they see I make. It appears to them as though I am doing the exact opposite of what I am asking them to do! How true of life. When it seems as though someone is moving in entirely the opposite direction to you, look again and decide whether they are just 'on the other side of the circle' doing the same steps and in fact moving in the identical direction. Maybe they are not in opposition to you but merely at a different point of the circle of life.

Features and basic principles of the sacred circle dance were to give joy of association to each dance participant, regardless of their ability, or lack of experience; simplicity and naturalness of movement. The most important part is not intended for the audience, but not the performance and demonstration; dancing together - to feel and to have experience together; there is no "master" and "slave", good and bad dancing, all are united in their desire to common joy; common language in terms of different nations, the common human manifestations which have been planted by nature.

Symbolic of circle dancing in Kazakh culture:

Circle dances are widespread on the territory of Kazakhstan. Ritual hunting dances, war dances constituted an essential aspect of the way of life in traditional societies such as the American Indians and in many African tribes are known. On the territory of Kazakhstan during *Sak*'s period there were military dances that stimulated the rise of the military spirit providing a successful outcome of battles. War dances were used to develop a collective will and strength, inspiration to great deeds. They formed a visually courage ideals. Ceremonial dances of shamans took an important place in the nomadic Turkic culture. They were called *Baksy* and of course played great role of healers of various kinds. *Baksys* were manipulating spirits, urging them to help. For the sake of the sacred purpose *Baksys* tried to perform ritual dances as more expressive and figurative as they could trying to reach technical virtuosity dances. Thus *Baksys* sought to convey the meaning of his message turned to the spirits through the language of dance. According to Emile Durkheim and contemporary Kazakh culture expert BG Nurzhanov rituals preceded the religion [15]. Based on these statements it is possible to make judgments about what dance is preceded by the world religions.

Thus the source of subjects and the meaning of the eastern classical dance - Egyptian, Indian, Chinese, and Japanese - was mythology tells of the pagan gods and heroes. According to Hindu mythology, Shiva - the patron god of dance. Many awesome features and appearance of Shiva cult due to the fact that in the Hindu triad (Brahma, Vishnu and Shiva - three faces of Brahman) he is the God-destroyer the world at the end of each period (Kalpa). This cosmic dance of Shiva is called 'Anandatandava,' meaning the Dance of Bliss and symbolizes the cosmic cycles of creation and destruction as well as the daily rhythm of birth and death. The dance is a pictorial allegory of the five principle manifestations of eternal energy — creation, destruction, preservation, salvation, and illusion. According to Coomerswamy the dance of Shiva also represents his five activities: 'Shrishti' (creation, evolution); 'Sthiti' (preservation, support); 'Samhara' (destruction, evolution); 'Tirobhava' (illusion) and 'Anugraha' (release, emancipation, grace). Dance understood as embodiment of energy of Shiva.

Dance transformed into art separated from myth and at the same time overcoming it. Socio cultural framework of the dance form as we have mentioned above mythological ceremonies and rituals where people inspired life as the embodiment of divine powers and he becomes the embodiment of it. With the help of the symbolic language of the dance man communicated with divine powers. However these rituals were not the art of dance in the true sense of the word because they were primarily a magical character and were not aimed at the aesthetic and mystical and at the same time had very practical goal: to connect to the pagan gods to ask them for a change in the weather, luck on the hunt. One of the significant start in dancing was a dance as a game. Muhambetova A.I. defines the beginning of the game as a clan and genetic dancing [16]. The game is always associated with the work with the birth of beauty and a sense of beautiful it brings the participants enjoyment and pleasure. It is a characteristic of the art of dance.

Sak tribes becoming members of *Usun*, *Kangyuy*, *Alan* associations have kept their own ritual and folk art traditions including the shamanic ones. Emotional value of the rhythm kindered the beginning of practice of the ancient Kazakh *Kom* (Bucks- Shaman) with Middle Eastern Sufi folk dances of dervishes - Bektashi. Late *Usuns* culture took a lot from *Saks* culture abounding magical elements. Known ethnographer UD Zhanibekov wrote: "Although many of the canonical forms of ancient dances did not reach us, their story subjects remained in people's memory, traditional hobbies of many generations ideals of dance plastics. This kind of art of the Kazakhs

was never limited to certain system of the gestures, movements and "mechanics" of the dance. Studying of folklore, artefacts, written sources, the lexicon of the Kazakh language gives reason to believe that dance, be it shamanic, or dance-game accompanied the whole process of development of Kazakh society from ancient times to the present day enriching it spiritual culture "[17].

The well-known ethnographer and traveler A. Levshin in describing the life of the Kazakhs of the 18th century among others put folk dance in the customs of holidays for the first place, "waking it all well, something fun for several days feasting, dancing, songs, stories, races, shooting the target and the other "[18]. The competitions in the areas of popular culture as aitys, ritual and popular songs "zhar-zhar", games "kokpar", "Arkan Tartu" and many others, to develop not only song and poetic art and the aesthetic sense, but also formed the moral ideals of the Kazakh people. In an ancient times and in the old days there were purely dance competition that gave rise to the dance "Utysbi" (dance-competition). Researcher Kazakh art B. Yerzakovich noted: "Since ancient times in domestic rites and games were a lot of moments of spectacular and dramatic character which should be seen as the beginnings of theater and dance ..." [19]. Interesting to note that fact of unbreakable bond between rhythm of speech, music, dance and its elements.

The meaning of dance movements had an utilitarian character: it expressed message about the expectations of people facing to Mother Nature, to Spirit Totem of the Patron and to the Spirits of Ancestors. Magic rituals pursue direct, immediate objectives. In critical periods of life such as when a long drought could lead to crop failure and threatened extinction of the tribe, there were performed a magic crisis ritual - A Rain Dance. [20] Returning to the logic Losev's reasoning on sign in characters as the original and primitive pointing out an object, we can say that in ritual dances gestures, rhythm, movement, facial expressions, the corresponding face painting and body, costume elements, spoken sounds, humming songs were used as a signs.

J. Frazer cites numerous examples of what rainmaking rituals during a prolonged drought in most of tribes accompanied by dancing. Thus, the women of the tribe Barong Bantu in South-East Africa after six months of drought specifically perform Rainmaking dance wearing themselves in herbal belts instead of the usual clothes, headbands and short skirts leaf creepers. In this form they emit sharp criticism and singing obscene songs bypass wells, purifying them from dirt. Then go to the house with a newly born twins who were believed have the ability to control the weather. Here women are sprayed born pitchers with water from the mother of twins. Then they go on their way shouting and singing songs unbridled indecent dances. In our view this form of symbolic - provocatively erotic behavior based on archetypes of the collective unconscious, they tried to attract the attention of the sky as machismo to the ground as the female principle, whereby had started to rain. In South-Eastern Europe, particularly in Thessaly and the Macedonian Greeks, Rainmaking also resemble the above ritual Bantu Barong tribe. Serbs during the drought dress a little girl instead of the usual clothing grass, plants and flowers. Her face was also hidden under a blanket of green living. She was given a name Dodola. Accompanied by the girls she goes through the village. The procession stopped in front of each house. Dodola never ceases to spin in dance. The hostess pours a bucket of water on it [21].

The most ancient ritual dances were very simple, they expressed a timeless archetypes of the universe: circle, square, spiral, line, point. Each event of individual life or the life of the tribe was understood as a reflection of Cosmic processes in individual space. Human body is a living form of manifestation of the Cosmic forces through himself. The embodiment of a Cosmic principle through movement. There were no division between social and ceremonial dances - people's thinking were "religious", but the entire culture and way of life reflected the desired Location in the Universal.

The genesis of dance as a symbolic form of culture was associated with magical rituals, where it was used as a mean of expression of the collective consciousness and communication with the Spirits of Nature. Mythological worldview as animism and hylozoism is a recognition of all that existed in nature as a live, anthropomorphism - the transfer of human qualities to nature, sociomorphism - transfer characteristics of the nature of society were reflected in the language of ritual dances. An orderly manner of the animated nature was embodied in dance constructing, visible and invisible worlds were merged into one. The meaning of movements, gestures, postures, facial expressions, body or appropriate coloring apparel were directly related to the mythological picture of the world.

The process in which something functions as a sign is defined by us as semiosis. Semiosis of the dance – is a "mediated considering". Intermediaries are the symbolic means, (generalized) incorporation - is interpretanta, the actors of the process –are the interpreters but that is taken into account - designata.

We have clarified that the language of a circular dance is kinesic, a dynamic system of conditional bodily signs: gestures, facial expressions, postures, dance movements, rhythmic base which forms the music. The study highlighted the major features of such characters as the language of dance imagery, archetypal, motivation, conventionality, medial, communications with the context and subtext.

Conclusion:

The study proved that the problem of the symbolic language of the circular dance firstly is the problem of its meaning. Secondly the symbolic language of the circular dance synthesizes the various aspects of human life - social, cultural, historical, psychological, and ethical and others. Therefore it's symbolic language is included in the core of the cultural system contributing to the assimilation of ideas, the formation of aesthetic judgments and knowledge of spiritual values. As one of the languages of the culture is one of ways to store and transmit from generation to generation. Thirdly understanding of the symbolic language of classical dance forms is the ability to self-esteem to the selection opens ways to include the person in the cultural context and helps to understand its place in the culture and navigate the complex and dynamic social structures.

The study shows a representation of the function of symbolization in the dance culture of mankind. Symbolization is a special way by the indirect cause in the human mind an image, an idea or feeling. With the character of mankind has learned to express the meaning of concepts. The symbolic language of the circular dance allows people to enter into communicative connection with each other. It is a universal form of reflection of reality, which organizes all emerging or existing ideas, perceptions, ideas, images and other media sense.

We have found that a circular dance as a symbolic form of culture has its origins in the mystical communion of man as the main forces of nature against the mythological world. In the early stages of development of society - the appointment of the dance was a magical effect on the phenomena of nature, perceived as an animation or to pagan gods in order to attract them to the side of a particular clan or tribe in the confrontation with nature and other people hostile to unions. Later it became a reflection of objectivity dance aesthetic side of the human world: the beautiful, the sublime, the tragic, the comic in human relations.

The symbolic language of the Kazakh circular dance disclosed in our study as a mean of non-verbal expression of a special kind of artistic and creative thinking. With characters circular dance reveals the contents and essence of certain values, including tolerance, norms and ideals of the Kazakh culture. In this sense the dance is a form of discursive practices of mankind. In this act the person learns not only in symbolic form to comprehend the meaning of the various actions. Communications and broadcast experience tolerance towards all beings, to grasp their interconnectedness, interdependence, to understand their joint participation in the act of life of both nature and human society.

It clarified that the meaning of the symbolic language of traditional and Sufi dancing is to convey meaning in a universal culture - the essence of man. Therefore the artistic idea embodied in the artistic image plays a constitutive role of the sense of the symbolic language of the circular dance in a particular setting. Out of this idea sense of the language of dance is lost.

The limited scope of this article was not allowed to reveal all aspects of the problem. The research team plans to disclose the historical background and characteristics of the formation of a circular dance in the art of Kazakhstan as an innovative component of culture. Kazakh dance is considered by us as the creation of multi-ethnic in composition of the cultural elite, implement the decision center of power and expressed the consciousness of Kazakh civilization. The symbolic language of the circular dance in Kazakhstan is based on a synthesis of classical beginning with the national folklore.

Based on analysis of the manifestations of the trends of postmodernism and gaming culture of modern Kazakhstan implemented by means of the symbolic language of the circular dance we believe that the meaning of the symbols of the circular dance is linked with a return to life the world of man, to be tolerant towards all otherness, in the quest to

understand the language and the existence of the Other to everyone's top uniting diverse dance culture of humanity - the man himself.

Prospects of culture and art of Kazakhstan and the way of transformation of the language of the circular dance in the context of globalization and Westernization of contemporary world culture treated us with regard to nominate a modern Humanities principle of dialogue among civilizations, in the formation of a tolerant culture, including the development of a culture of religious tolerance in strengthening interethnic and interfaith relations in solidarity of all social groups in modern society. The basic principles of the transformation of the symbolic language of the circular dance must reflect the dynamics of modern life, trends in the world of dance and culture to focus on the maximum expressiveness of transmitting the entire palette of human emotions.

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