

# Folk dance as a means of preserving and transmitting the ethnocultural traditions of the Sakha people at school

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**Abstract**—The study describes folk dance as an integral part of folk culture and the condition of preserving folk traditions, its worldview and way of life. Artistic and material folk culture distinguishes one people from another. This determines the value of Russia's cultural diversity. The article provides arguments and reasons for the need to preserve the authenticity of folk, ritual dance as part of the cultural heritage of the Sakha people. New approaches to the organization of folk dance ensemble in the format of the project are proposed.

The article reveals the nature of the ethno-traditional culture of the Sakha people as one of the peoples who developed in a long historical epoch a unique culture adapted to life in the harsh natural and climatic conditions of the North. The article describes the dance culture, the peculiarities of the Yakut folk dance as a reflection of natural culture in general. In the conditions of modern globalization, it is necessary to find ways of preserving and transmitting the traditional culture to the young generation. The activity paradigm presupposes the involvement of young people in activities in the process of which children take deeper and more consciously the outlook and culture of their native people. One such means is folk dance. The program of work of the dance ensemble is proposed in the article. In the process of implementing this program, the ensemble members will learn the history of the people, its traditions and customs, the essence and content of national patterns and ornaments, the terminology of folk, folk-stage dances, will possess a culture of performance, technique of the movement, scenic culture, will be able to dance traditional folk dances, develop their aesthetic culture in general.

The research materials will be useful for improving the system of art education, the formation and development of dance ensembles, schools, centers and folk dance studios. Also, the research materials can be used to develop curricula, courses, lectures, seminars on folk dances, in the practice of choreographers, teachers, dance ensembles, studios or schools of folk dance and folklore groups.

**Keywords**—*ethnopedagogy, education, folk dance, traditional culture, ethnic traditions, preservation of culture, culture of the North, school of the North, program of ethnocultural education*

## I. INTRODUCTION

The modern stage of the sociocultural development of society is characterized by the emergence of a global culture of mankind and the modernization of the educational system, and the revival, preservation and actualization of the roles of local, traditional ethnic cultures in the history of world civilization. In conditions of active globalization, the preservation of the traditional ethnic culture of peoples becomes a highly topical issue of the modern world community. Northern Arctic civilization and its natural way of life are one of the areas of research of interest to science. In recent years, interest in the ethnic culture of the peoples of the North has grown significantly. In the Russian Federation, the coldest northern territories belong to the territory of the Republic of Sakha (Yakutia), where

a viable and unique culture has developed. Traditional culture reflects the natural beliefs and traditions of the Yakut people, the ecological outlook of the inhabitants of the North.

The active processes of global globalization also lead to the loss of priceless elements of the ethnic culture of the people, therefore, the preservation and development of the native language and national culture becomes especially relevant in the process of educating the modern young generation of the northerners. To this end, considerable efforts are being made in the educational system at the regional level to ensure the conditions for the preservation and active introduction of the ethno-cultural component into the educational organizations of the republic.

In this regard, the ethno-cultural component of education and upbringing can be implemented at the choice of the educational organization through academic disciplines, group and studio work, extracurricular activities and classes. Ethnic-cultural blocks are such elements as a native language, its worldview, awareness of its belonging to the people, folklore, way of life, customs, literature and culture.

One of the means of ethno-cultural education of children is dance art. The dance culture of the Sakha people reflects the nature of the way of life and the outlook of the Yakuts. The traditional culture of the Sakha people, including dance, concentrates in itself aesthetic, ethical, moral ideals. Culture as a result of centuries of spiritual experience, should be used by students in the education system through the prism of ethno-cultural pedagogy. Dance reflects the culture of a concrete historical period in its integrity, which is an important source for studying the native culture and mentality of its people.

## II. LITERATURE REVIEW

Problems of development of national ritual dances of different peoples are devoted to the works of the following authors: G.B. Badmaeva, R.B. Begilov, G. F. Bogdanova, K.E. Vasilenko, E.L. Gvaramadze, M.Ya. Zhornitskaya, A.A. Klimova, S.S. Lisitsian, A.G. Lukina, M.P. Murashko, L.G. Nagaitseva, V.N. Nilova, L. P. Sarynova, N.A. Struchkova, S.P. Tolstyakova, R.Kh. Urazgeldieva, Yu. M. Churko, N.P. Yatsenko; the ethnocultural aspect of folk dance is considered in the works of A.G. Lukina, K.D. Utkin, D.A. Danilov; the ethno-pedagogical orientation of the work is traced in the works of E.P. Chekhordunoy, N.I. Filippova, U.M. Flegontova and others.

The **purpose** of the article is to describe the potential of folk dance as one of the main means of familiarizing the younger generation with the traditional culture of the Sakha people, as a condition for preserving the original natural culture of the northern people, and also searching for modern approaches to the organization of ethno-cultural education of children through folk dance.

## III. METHODOLOGY AND METHODS

The ethnocultural system approach is applied to determine the place and significance of the phenomenon of folk dance, which has a sociocultural nature in the education system. The research uses general scientific methods of theoretical analysis, generalization, synthesis, modeling, socio-cultural design.

## IV. RESULTS AND DISCUSSIONS

The condition for the successful preservation of the identity of the people and the development of ethno-cultural education is the interaction of the structures of cultural organizations and educational institutions - schools, families, media, cultural institutions, public organizations, and local authorities. It is difficult to preserve the specifics of ethnic culture and ethnic identification only through school disciplines of ethnocultural content. If the listed cultural and educational objects are not involved in the environment of ethno-cultural education, the assimilation by the students will remain largely at the cognitive level.

Ethno-regional education is a part of the all-Russian education, preserving, developing the all-Russian culture, ensuring the integrity and unity of the country on the basis of cultural diversity and dialogue of national, all-Russian and world cultures [1].

Regionality in education has the following content: national-cultural and historical (traditions, customs, lifestyle and characteristic values); Natural geographic (landscape, climate, territorial feature); socio-geographic (population density, nature, settlements, traditional occupations and way of life, remoteness from other regions); socio-economic (types and nature of reproduction, professional structure, living standards, prospects for economic development, etc.); political (the role of political factors in the life of the region, the trends of sovereignty, interregional and interstate relations, etc.).

Folk dance is a dance based on ethnoplasmic constants formed at the early stages of the birth of an ethnos, from which a certain nation was formed in the process of adaptation to natural and social conditions. According to the researcher of choreographic art N.V. Petrochenko, "on the basis of their ethnoplasmic constants, folk dance traditions crystallize, are filled with concrete content that corresponds to the value orientations of the people as a subject of this cultural paradigm" [2].

V.N. Nilov developed a theoretical foundation for the functioning of choreography in the natural and cultural environment of the indigenous peoples of the North of Russia and theoretically substantiated the structures of their choreography, both traditional and theatrical, where plasticity occupies a separate place from the standpoint of cultural-value orientations [3].

Dance is a kind of model that connects a person with the world around him. The genre of folk choreography particularly reveals the axiological and aesthetic values of dance. Proceeding from this, it can

be argued that folk dance, like any other art, has a historically developed sphere of life creation.

The ritual dance of the Sakha people reflects the features of the national character, shows various aspects of the life of the people, and also expresses feelings, experiences, emotions, aesthetically chanting the beauty of the human body and spirit. Dance is an integral part of a person's life and culture. The ways and forms of building dialogical relations between man and deities are traced in the Yakut ritual dances. Due to this, dances organically "fit", "joined" in the complex structure of the ritual complex, being its inseparable part.

For example, the dance "Pattern" consists of three parts. The first part is the meeting of a girl and a boy and the birth of love, the blessing of the people for a joint happy life. The second part shows the labor process of the people. Boys make jewelry from silver for the bride, and girls sew a wedding dress. The third part shows how the people rejoice, rejoice and triumph. The performers of *algys* and *toyuk* (national songs) glorify the happiness of the girl and the boy.

In the Yakut dances the following movements are most popular:

"Bitii" (dance movement, dancing in one place) - ritual dance. This is a classic example of a sacred, sacred dance of the Yakut people. This ritual dance was involved in all the key rites of the Yakuts.

"Osuohaj" (Yakut traditional dance) - the chants of the Yakut circular dance *osuohaj* and ritual dances reveal their dialogical nature as connecting elements between Heaven and Earth, Deities (*Ajyy*), nature and man.

"Sitim" (a link between generations) - the dance symbolizes the onset of the long-awaited summer after a long winter and the joy associated with it, the triumph of the Yakuts.

"Chokhchookhoj" (one of the dance movements, which is performed squatting) - dance performed by boys, competing in endurance - who can go longer and further.

"Shaman Dance" - the dance and a means of implementation the journey of a shaman.

*Ysyakh* at the end of the school year has become a tradition in many schools of general education in Yakutia. School *Ysyakh* is the result of the preparatory work carried out for the whole year, which facilitates the interaction of the educational and cultural space in the content of ethno-cultural education in the school. *Ysyakh* is a unique national holiday in which all ethnocultural manifestations of Yakuts, its philosophy, world outlook, mythology, beliefs, and traditions are concentrated. K.D. Utkin believes that *Ysyakh*, being a spiritual monument of festive culture, serves as a source of replenishment of historical knowledge, fulfills the educational function of comprehending the best achievements of folk ritual culture [4].

On this holiday, the school demonstrates all the best that has been preserved for centuries or resurrects what was forgotten in our days. The Yakuts perform purification ceremonies, take part in the rites of worship of the Sun, the Upper Deities and spirits of the earth, the sprinkling of the earth with *kumis* - the treat of spirits; accept the blessing; dress in the best national costumes, prepare treats from national dishes; play in folk games and competitions, demonstrating strength and agility; dance *osuohaj*, sing folk songs and listens to the narrators of *olonkho*. One of the main heroes of this holiday is the *osuohaj* singer, a talented improviser who gathers a large circle of dancing, repeating his words of nature, summer, Thanksgiving Deities (*Ajyy*). All the actions that take place during the celebration of *ysyakh* are peculiar forms of education of the ethnophore and self-education of the child. Religious cult of the Yakuts as one of the forms of mutual relations of the inhabitants of the Middle World with the Upper Deities (*Ajyy*) became the basis of the dancing culture of the people. The Yakuts constantly looked for different forms of movement for self-expression, reflection, description, explanation of the world around them, relationships with themselves, other people and nature.

A.D. Danilov, the chairman of the republican society "Osuohaj", writes about the significance of the *osuohaj* in the life of the people: "The circle of *osuohaj* symbolizes the eternity of life, its endless cycle ... The world is a ring in which all are equal and friendly to each other. Unusual poetics, movements and music awaken unexplored receptors of our bodies, giving confidence of movements, security and warmth "[5]. *Osuohaj* contributes to the national value of world civilization, forms moral and aesthetic ideals [6].

The emergence of the Yakut dance in the form of a closed circle is associated with the worship of the sun. The solar god had, according to the old Yakuts, the image of the heavenly winged horse. The presence of the zoomorphic appearance of the solar deity of the ancient Yakuts and the sacrificial animal in the form of a horse was caused by ancient Scythian-Iranian influences. The desire to show the movement of the Sun-heavenly horse led to the performance of a round dance in the form of a closed circle, where the vocabulary of dance was imitative [7].

The Yakut dance includes elements of national sports games and competitions, which are part of the rite of *ysyakh*, where these games and competitions were compulsorily conducted: "*Kylyy*" - jumps on one leg (national sport), "*Ystanga*" - long jump alternately on each leg, "*Mas tardyhyta*" - tug-of-war, "*Tutum jergiiir*" - turntable (national sport), "*Suuruu*" - running, "*Kyys syrseyta*" - running after the girl, "*Taas keteguatje*" - raising a large stone, "*Khapsagaj*" - a popular kind of national struggle among the Yakuts.

The Yakuts have a lot of dances, reflecting their surrounding nature, telling about their intimacy and indissolubility with it. The most archaic and widespread in the past the Yakuts had dances "Eagle", "Sterkh". There are many dance movements that repeat

the movements of birds and animals in nature - "Kuobakh" (hare), "Kyrynaastyyr" (ermine), running deer, "Chohchoohoy", "Dyerakkei", "Kulunkulluruyuta", "At buolan syresyy". Yakut dances, reflecting the beauty of nature, natural phenomena are also common: "Erake-dyerake" - the perfume-masters of plants, herbs and flowers, "Sayyn" (Summer), "Nurguunnar" (Snowdrops), "Sardana" (Sardana Flower), "Holoruk unkuute (Dance of the Whirlwind). The Yakuts have invested their understanding of nature and man as a single and indissoluble whole in all these dances.

According to their traditional structure, the Yakut dances are reserved, calm. In the Yakut folk dances, first of all, attention is attracted by the naturalness, simplicity, purity of the plastic figure, and the rhythm is characteristic. The movements of the legs do not prevail over the movements of the hands and head. Female dance is distinguished by smoothness, grace, gracefulness, femininity. Male dances are characterized by thoroughness, clarity, and accuracy of plastic drawing, strength, agility, dignity. Children's dances are emotionally painted more vividly, they are dynamic.

The ethnocultural specificity of the ritual dance is inseparably linked with the ethnic costume (tailoring), its attributes (jewelry, embroidery) and human plasticity (body movement), which is expressed by the characteristic language of the expressive statics of the hands, the special rhythm of the foot movements, the degree of bow and head inclinations, body flexibility, dynamics hips, trembling of the shoulders [8].

With the help of the non-verbal language of art, the dance expresses the mystery and deep meanings of culture, the appeal to the world and the surrounding people. Due to its communicative function, dance acts as one of the effective forms of establishing and developing contacts not only between individuals, but also different cultures, involving the individual in society. In addition, dance is one of the ways to preserve and transmit ethno-cultural traditions.

The development of the project of a dance ensemble of folk dance is an actual solution to the problem of the realization of ethno-cultural education in the school and additional organizations. A special feature of the project is the close connection between theory and practice. The mastering of new knowledge is achieved directly by theoretical study and practical activity. Cycles of events, reviews, competitions, festivals, creative expeditions are linked.

During classes in the dance ensemble, children regularly come in contact with artistic values, actively perceive works of art, get acquainted with different types and genres in the field of dance art and other arts. Therefore, it is advisable to include the traditions of folk art culture in modern forms of activity of socio-cultural and educational institutions. This contributes not only to the preservation and development of culture, but also contributes to strengthening the interest of the younger generation to a deeper understanding of their folk culture.

The creation of a dance ensemble of folk dance in the school is determined by the need to enhance the aesthetic and moral culture, a comprehensive and harmoniously developed personality that integrates into a single economic, political and socio - cultural space. The main task of the dance ensemble model is to introduce children to the world of beauty, upbringing and self-education through mastering the traditions of the dance culture of the people.

The project is aimed at the spiritual and moral education of the younger generation, the study of the foundations of dance art, the development of performing and artistic abilities of children, high general physical training, as well as social, cultural, intellectual level with broad perspectives for self-determination and self-realization, the revival of the traditional Yakut dance culture, perpetuation creative experience of ethno-carriers, connoisseurs of folklore.

To achieve this goal, it is necessary to carry out a purposeful work to increase a certain amount of knowledge, skills of children in the field of folk dance. To determine the level of quality, formed during the visit to the dance ensemble, diagnostics is conducted twice a year. Intermediate control is conducted during participation and performances at concerts, shows, festivals, competitions, and final control is conducted during the final reporting concert.

In the theoretical part, introductory lectures are conducted to fully understand the philosophy of folk dance. The approximate topics of the lectures are: "Ethnography and Dance Folklore of the Peoples of Yakutia", "History of the Development of the Dance Art of the Sakha People", "Source Studies of Dance Folklore: Nature Consciousness, Religious Motives, Ritual Dances", "Ritual Dances in the Works of Yakut Writers".

Every year the head of the dance ensemble presents a creative concert, organizes an exhibition of creative successes and achievements of children, analyzes them and sums up the artistic, educational and educational work of the ensemble.

## V. CONCLUSION

- As a result of consideration of the most important aspects of the ethno-cultural orientation in the additional educational system, it is possible to draw the following conclusions:

- Folk dance is the ancestor of all the directions of dance, which were formed on its basis for many centuries. Folk dance is an effective means of educating an ethnophore in school and a source of pedagogical and cultural studies. It reflects the national specificity of the ethnic worldview, attitude, features of social behavior and human connection with the surrounding world, consisting of many components that characterize the spiritual, social and cultural life of the people. Folk dance of the Yakuts requires deep knowledge of history and local history, ethnopsychology and ethno-choreography, folklore and music, applied arts, etc.

- The dance, being a part of national original art, seems to be a kind of model that connects a person with the surrounding world. The ways and forms of building up the spirituality of the ethnophore are visible in the Yakut ritual dances of "Bitiii", "Osuokhaj", "Pattern", "Shaman Dance".

- The regional specificity of Yakut ritual dances is reflected in their names, structure, content, composition, elements of dance movements, as well as in the traditional outlook, perception of the world, beliefs, customs, behavior, knowledge, language, images, symbols and cultural codes of the people.

- Great contribution to the propaganda and further development of folk dance is to be created by the unique dance ensemble of folk dance created on our Model. The main purpose of the ensemble is the preservation, actualization and development of the traditional dance culture of the Yakuts, the formation and development of individual opportunities, creative abilities and artistic taste of children through folk dances, and the introduction of children to the world of beauty. The developed model of the dance ensemble of folk dance is a powerful factor in the evolution of folk dance and an integral system of consistent awareness of the connections of the Yakut traditional culture.

- Prospects for the development and improvement of the folk dance of the Yakuts presuppose the organization of an ethno-cultural environment in a comprehensive school with the use of innovative pedagogical technologies in the educational and creative process, in-depth study of ethnogeny, arts and crafts, oral folk art, literature, musical folklore, national costume, centers, studios and dance ensembles of folk dance, holding various festivals, festivals and national competitions about creativity.

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