ISSN 2960-2351 (online) ISSN 2960-2343 (print)

No. 1. 2026 Saryn

UDC 793.3
DOI 10.59850/SARYN.1.14.2026.344

**Dana Kuanyshbekova***
2nd year PhD Doctoral Student, Department of Pedagogy,
Kazakh National Academy of Choreography (Astana, Kazakhstan)
*ORCID ID: 0009-0002-6061-8278*
*email: dardanella@mail.ru*

**Aigul Kulbekova**
Doctor of Sciences (Pedagogy), Professor, Department of Pedagogy,
Kazakh National Academy of Choreography, (Astana, Kazakhstan)
*ORCID ID: 0000-0003-2229-9958*
*email: kubelek_wkz@mail.ru*

ARTICLE

# Interpretation of Historical and Social Dance in the Contemporary Cross-Cultural Space of Kazakhstan

*The authors have reviewed and approved the final manuscript and affirm that there is no conflict of interest.*

* Corresponding author
email: dardanella@mail.ru

Received by editorial: 27.11.2025
Accepted to publish: 29.03.2026

**© 2026 The Author(s). Published by Kurmangazy Kazakh National Conservatory.** This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives License (http://creativecommons.org/licenses/by-nc-nd/4.0/), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

**Cite** Kuanyshbekova, Dana, and Aigul Kulbekova. "Interpretation of Historical and Social Dance in the Contemporary Cross-Cultural Space of Kazakhstan." *Saryn*, vol. 14, no. 1, 2026, pp. 121–137, DOI: https://doi.org/10.59850/SARYN.1.14.2026.344.

**Keywords** Historical and social dance, contemporary interpretations, ballroom tradition, social dance, dance culture, artistic reflection, Kazakhstan.

**Declaration of Generative AI**

During the preparation of this article, artificial intelligence tools were used exclusively for auxiliary purposes. The Perplexity AI system was employed to search for academic sources and to preliminarily verify their relevance to the research topic. The GPT 5.2 (OpenAI) model was utilized to check the accuracy of the translation and to perform stylistic editing of the English text. The use of these tools did not affect the scientific content of the study. All conceptual frameworks, analytical interpretations and conclusions, as well as the structure and argumentation of the article, were developed independently by the author. The author bears full responsibility for the content of the submitted manuscript.

**Abstract.** The article examines historical and social dance as a distinctive phenomenon of dance culture that reflects the transformation of forms of social interaction, norms of bodily behavior, and aesthetic ideals within European and post-Soviet cultural traditions. Particular attention is given to the contemporary interpretations of historical and social dance that have emerged in the early twenty-first century within the cultural space of Kazakhstan.

The aim of the study is to conduct an art-historical analysis of the interpretation of historical and social dance in contemporary national society of Kazakhstan in the context of the cross-cultural interaction between the ballroom tradition and national culture.

The methodological framework of the study is based on historical-cultural and art-historical analysis, the comparative method, and an interdisciplinary approach that allows dance to be examined as an artistic form closely connected with social etiquette, performance space, and bodily communication. The study traces the major trajectories in the formation of ballroom and social dance in Europe, with particular attention to their reconfiguration under Soviet cultural conditions and the emergence of diverse contemporary practices.

The analysis shows that historical and social dance does not lose its artistic or socio-cultural relevance. Rather, it continuously redefines its functions in response to shifting social contexts. It is shown that contemporary ballroom events in Kazakhstan – graduation, military, medical, and civic balls – function as forms of actualization of ballroom tradition, while conceptual practices of the early twenty-first century, including social dance formats, indicate a reinterpretation of everyday movement as an object of artistic reflection.

In conclusion, historical and social dance is understood as a cultural process in which inherited forms and later transformations remain in active interaction. The practical value of this study lies in its potential application to further art-historical studies of dance culture, as well as for evaluating modern ways of representing historical dance heritage within contemporary cultural contexts.

**Contributions of authors**

***Dana Kuanyshbekova*** – carrying out a comprehensive analysis and systematization of scientific data, preparing the main version of the text, providing editorial support at all stages, working with bibliographic sources, making references and the final adjustments of the publication.

***Aigul Kulbekova*** – providing the structural and logical systematization of the research material, carrying out the selection and analysis of sources, participation in setting goals and objectives, making adjustments to the text and the conceptual development of the final provisions and conclusions.

UDC 793.3
DOI 10.59850/SARYN.1.14.2026.344

**Дана Маратовна Куанышбекова***

Қазақ ұлттық хореография академиясының педагогика кафедрасының 2-ші курс докторанты (Астана, Қазақстан)

*ORCID ID: 0009-0002-6061-8278*
*email: dardanella@mail.ru*

**Айгуль Кенесовна Кульбекова**

Педагогика ғылымдарының докторы, Қазақ ұлттық хореография академиясының педагогика кафедрасының профессоры (Астана, Қазақстан)

*ORCID ID: 0000-0003-2229-9958*
*email: kubelek_wkz@mail.ru*

МАҚАЛА

# Қазақстанның қазіргі кросс-мәдени кеңістігіндегі тарихи-тұрмыстық бидің интерпретациясы

*Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қақтығысы жоқ деп мәлімдейді.*

* Жауапты автор
email: dardanella@mail.ru

Редакцияға түсті: 27.11.2025
Басылымға қабылданды: 29.03.2026

**© 2026 Автор(лар). Құрманғазы атындағы Қазақ ұлттық консерваториясы жариялаған.** Осы мақала Creative Commons Attribution-NonCommercial-NoDerivatives (CC BY-NC-ND 4.0) лицензиясының шарттарына сәйкес таратылады (http://creativecommons.org/licenses/by-nc-nd/4.0/). Лицензия түпнұсқа еңбекке тиісті түрде сілтеме жасалған жағдайда материалды коммерциялық емес мақсатта пайдалануға, таратуға және кез келген тасымалдағышта көшіруге рұқсат береді. Сонымен қатар материалға өзгерістер енгізуге, оны өңдеуге немесе туынды шығармалар жасауға жол берілмейді.

**Дәйексөз үшін**

Куаншыбекова, Дана, және Айгуль Кульбекова. «Қазақстанның қазіргі кросс-мәдени кеңістігіндегі тарихи-тұрмыстық бидің интерпретациясы» *Saryn*, т. 14, № 1, 2026, 121–137 б., DOI: https://doi.org/10.59850/SARYN.1.14.2026.344. (Ағылшынша)

**Тірек сөздер**

Тарихи-тұрмыстық би, заманауи интерпретациялар, бал мәдениеті, әлеуметтік би, би мәдениеті, көркемдік рефлексия, Қазақстан.

**Жасанды интеллект құралдарын пайдалану туралы мәлімдеме**

Осы мақаланы дайындау барысында жасанды интеллект құралдары тек көмекші мақсатта қолданылды. Perplexity AI жүйесі зерттеу тақырыбына қатысты ғылыми дереккөздерді іздеу және олардың релеванттылығын алдын ала тексеру үшін пайдаланылды. GPT 5.2 (OpenAI) моделі мақаланың ағылшын тіліндегі мәтінінің аудармасының дұрыстығын тексеру және стилистикалық редакциялау мақсатында қолданылды. Аталған құралдарды пайдалану зерттеудің ғылыми мазмұнына әсер еткен жоқ. Зерттеудің барлық ғылыми тұжырымдары, талдаулар, интерпретациялар, сондай-ақ мақаланың құрылымы мен мазмұны автордың жеке ғылыми жұмысының нәтижесі болып табылады. Автор ұсынылған ғылыми материалдың мазмұны үшін толық жауапкершілік алады.

**Аңдатпа.** Мақалада тарихи-тұрмыстық би еуропалық және посткеңестік мәдени дәстүрлердегі әлеуметтік өзара әрекеттесу формаларының, дене мінез-құлқы нормаларының және эстетикалық идеалдардың трансформациясын бейнелейтін би мәдениетінің ерекше феномені ретінде қарастырылады. Сонымен қатар XXI ғасырдың басында Қазақстанның мәдени кеңістігі жағдайында қалыптасқан тарихи-тұрмыстық бидің заманауи интерпретациялары талданады.

Зерттеудің мақсаты – бал дәстүрі мен ұлттық мәдениеттің кросс-мәдени өзара әрекеттестігі контекстінде қазіргі қазақстандық қоғамдағы тарихи-тұрмыстық бидің интерпретациясына өнертанушылық талдау жасау.

Зерттеудің әдіснамалық негізін тарихи-мәдени және өнертанулық талдау, салыстырмалы-салғастырмалы әдіс, сондай-ақ биді әлеуметтік этикетпен, орындау кеңістігімен және денелік коммуникациямен байланысты көркемдік форма ретінде қарастыруға мүмкіндік беретін пәнаралық тәсіл құрайды. Зерттеу барысында Еуропадағы балдық және тұрмыстық бидің қалыптасу кезеңдері, олардың кеңестік кезеңдегі бейімделуі және қазіргі қазақстандық қоғамдағы даму формалары жүйелі түрде талданады.

Зерттеу нәтижесінде тарихи-тұрмыстық бидің қоғамдық контексттің өзгеруіне сәйкес трансформациялана отырып, өзінің көркемдік және әлеуметтік-мәдени маңыздылығын сақтайтыны анықталды. Қазақстандағы заманауи балдық іс-шаралар – бітіру кештері, әскери, медициналық және қалалық балдар – балдық дәстүрдің жаңғыру формалары ретінде қарастырылады. Сонымен қатар XXI ғасырдың басындағы концептуалдық тәжірибелер тұрмыстық қозғалысты көркемдік рефлексия нысаны ретінде қайта пайымдауға мүмкіндік береді.

Қазіргі кезеңде тарихи-тұрмыстық би дәстүр мен жаңашылдық өзара үйлесетін үздіксіз мәдени үдеріс ретінде қарастырылады. Зерттеудің практикалық маңыздылығы оның нәтижелерін би мәдениетін өнертанулық тұрғыдан әрі қарай зерттеуде, сондай-ақ тарихи-ұлттық би мұрасын заманауи репрезентациялау формаларын талдауда қолдану мүмкіндігімен айқындалады.

**Авторлардың үлесі**

***Д. М. Куанышбекова*** – ғылыми деректерді кешенді талдау және жүйелеу, мақаланың негізгі мәтінін әзірлеу, мақаланың барлық кезеңдерінде редакциялық сүйемелдеу жүргізу, библиографиялық дереккөздермен жұмыс жасау, пайдаланылған әдебиеттер тізімін және мақаланың соңғы нұсқасын рәсімдеу.

***А. К. Кульбекова*** – зерттеу материалының құрылымдық-логикалық жүйеленуін қамтамасыз ету, дереккөздерді іріктеу және талдауды жүзеге асыру, зерттеу мақсаттары мен міндеттерін анықтауға қатысу, мәтінге түзетулер енгізу және қорытынды тұжырымдар мен нәтижелердің тұжырымдамалық әзірлемесін жүзеге асыру.

ISSN 2960-2351 (онлайн) ISSN 2960-2343 (печатный)

№ 1. 2026 Saryn

UDC 793.3
DOI 10.59850/SARYN.1.14.2026.344

**Дана Маратовна Куанышбекова***

Докторант 2-го курса кафедры педагогики Казахской национальной академии хореографии (Астана, Казахстан)

*ORCID ID: 0009-0002-6061-8278*
*email: dardanella@mail.ru*

**Айгуль Кенесовна Кульбекова**

Доктор педагогических наук, профессор кафедры педагогики Казахской национальной академии хореографии (Астана, Казахстан)

*ORCID ID: 0000-0003-2229-9958*
*email: kubelek_wkz@mail.ru*

СТАТЬЯ

# Интерпретация историко-бытового танца в современном кросс-культурном пространстве Казахстана

*Авторы прочитали и одобрили окончательный вариант рукописи и заявляют об отсутствии конфликта интересов.*

* Корреспондирующий автор
email: dardanella@mail.ru

Поступила в редакцию: 18.08.2025
Принята к публикации: 17.03.2026

**© 2026 Автор(ы). Опубликовано Казахской национальной консерваторией имени Курмангазы.** Настоящая статья распространяется на условиях лицензии Creative Commons Attribution-NonCommercial-NoDerivatives (CC BY-NC-ND 4.0) (http://creativecommons.org/licenses/by-nc-nd/4.0/), которая разрешает некоммерческое использование, распространение и воспроизведение материала на любом носителе при условии надлежащего цитирования оригинальной работы, без внесения изменений, переработки или создания производных материалов.

**Для цитирования**

Куанышбекова, Дана, и Айгуль Кульбекова. «Интерпретация историко-бытового танца в современном кросс-культурном пространстве Казахстана». *Saryn*, т. 14, № 1, 2026, с. 121–137, DOI: https://doi.org/10.59850/SARYN.1.14.2026.344. (На английском)

**Ключевые слова**

Историко-бытовой танец, современные интерпретации, бальная культура, социальный танец, танцевальная культура, художественная рефлексия, Казахстан.

**Заявление об использовании инструментов искусственного интеллекта**

В процессе подготовки данной статьи инструменты искусственного интеллекта использовались исключительно во вспомогательных целях. Система Perplexity AI применялась для поиска научных источников и предварительной проверки их релевантности теме исследования. Модель GPT 5.2 (OpenAI) использовалась для проверки корректности перевода и стилистической редакции англоязычного текста статьи. Использование указанных инструментов не повлияло на научное содержание работы. Все аналитические положения, интерпретации, выводы, а также структура и аргументация статьи были разработаны авторами самостоятельно. Авторы несут полную ответственность за содержание представленного научного материала.

**Аннотация.** В статье рассматривается историко-бытовой танец как уникальный феномен танцевальной культуры, отражающий трансформацию форм социального взаимодействия, норм телесного поведения и эстетических идеалов в европейской и постсоветской культурной традиции, а также анализируются современные интерпретации историко-бытового танца начала XXI века в условиях культурного пространства Казахстана.

Цель исследования – искусствоведческий анализ интерпретации историко-бытового танца в современном казахстанском обществе в контексте кросс-культурного взаимодействия бальной традиции и национальной культуры.

Методологическую основу работы составляют историко-культурный и искусствоведческий анализ, сравнительно-сопоставительный метод, а также междисциплинарный подход, позволяющий рассматривать танец как художественную форму, связанную с социальным этикетом, пространством исполнения и телесной коммуникацией. В статье последовательно анализируются ключевые этапы становления бального и бытового танца в Европе, их адаптация в советский период и современные формы развития в казахстанском обществе.

В результате исследования выявлено, что историко-бытовой танец сохраняет свою художественную и социокультурную значимость, трансформируясь в соответствии с изменением общественного контекста. Современные бальные мероприятия в Казахстане – выпускные, военные, медицинские и городские балы – выступают формами актуализации бальной традиции, а концептуальные практики начала XXI века, включая форматы бытового танца, свидетельствуют о переосмыслении бытового движения как объекта художественной рефлексии.

Сегодня историко-бытовой танец представляет собой непрерывный общественно-культурный процесс, где органично сочетаются традиции и новации. Практическая значимость научной работы заключается в возможности применения ее результатов для дальнейших искусствоведческих исследований танцевальной культуры, а также для анализа современных форм репрезентации историко-национального танцевального наследия.

**Вклад авторов**

***Д. М. Куанышбекова*** – осуществила комплексный анализ и систематизацию научных данных, подготовила основную версию текста статьи, обеспечила редакторское сопровождение на всех этапах ее создания, провела работу с библиографическими источниками, оформила список литературы и финальную версию публикации.

***А. К. Кульбекова*** – обеспечила структурно-логическую систематизацию исследовательского материала, осуществила отбор и анализ источников, участвовала в постановке исследовательских целей и задач, внесла корректировки в текст и осуществила концептуальную разработку итоговых положений и выводов.

## Introduction

Historical and social dance holds an important place in the artistic culture of Europe and in the wider post-European cultural sphere. It functions not only as a dance practice but also as a form of cultural expression rooted in social norms, ritualized behavior, and artistic traditions. The historical development of this phenomenon reflects not only changes in choreographic styles and performance techniques but also broader transformations in plastic culture associated with evolving behavioral norms, systems of etiquette, patterns of bodily interaction, and aesthetic ideals characteristic of different historical periods.

The relevance of this study lies in the need to interpret historical social dance as a dynamic cultural phenomenon rather than as a static historical category. Examining the forms of its existence and transformation across different historical periods makes it possible to identify stable cultural meanings and the mechanisms through which they are reinterpreted in contemporary sociocultural contexts. In the present-day sociocultural conditions of Kazakhstan, historical social dance acquires new forms of expression within the framework of national traditions and spiritual and social values.

In contemporary scholarly interpretation, historical social dance "as a representative form of choreographic art inherited from the past, it preserves models of earlier dance culture within contemporary art" (Yelistratova 181).

## Methodology

The methodological framework combines historical-cultural and art-historical approaches that allow the evolution of historical social dance to be examined as a socially and artistically conditioned practice within dance culture. The research employs historical-typological and comparative methods, which allow for the identification of patterns in the transformation of ballroom dance across different historical periods – from the court culture of the sixteenth to nineteenth centuries to the mass and representative forms of the twentieth and early twenty-first centuries.

The study relies on a broad range of sources, including scholarly works on the history of ballroom and social dance, research in the fields of cultural studies and art history, as well as materials documenting contemporary forms of ballroom practice.

Particular attention is paid to the analysis of the sociocultural context of dance, the spaces in which it is performed, and its social and artistic functions. These aspects are examined within the framework of a structural-functional approach, which makes it possible to relate the identified changes to broader transformations in cultural models. The interdisciplinary character of the research makes it possible to interpret historical social dance as an integral cultural process in which tradition, transformation, and contemporary artistic interpretations interact dynamically.

## Literature Review

The emergence of historical social dance is closely associated with courtly and secular practices of European culture. As noted by the researcher of historical and cultural aspects of ballroom dance Roman Lazhinsky, "Ballroom dance occupied an important place in aristocratic social life, functioning as a means of status display, the formation

of behavioral and educational norms, the reflection of the hierarchical order of society, and the reinforcement of distinctions between social estates. In the era of absolutism, it acquired a distinct political significance, becoming a 'language of power' in which movement and gesture articulated an individual's place within a rigidly stratified social system, thereby transforming refined art into an effective instrument of social regulation and the consolidation of absolute authority" (Lazhinsky 231). The formation of ballroom culture was accompanied by the codification of dance forms, the consolidation of stable models of partner interaction, and the development of a complex system of symbolic meanings within which bodily movement acquired the status of a cultural sign.

During the Renaissance, dance began to be interpreted within the framework of the humanistic intellectual tradition and gradually became the subject of theoretical reflection. Among the key treatises of this period are the works of Domenico da Piacenza (1390–1470), De arte saltandi et choreas ducendi ("On the Art of Dancing and Conducting Dances," 1445); Guglielmo Ebreo da Pesaro (1420–1484), De pratica seu arte tripudii ("On Practice, or the Art of Dance," 1463); and Cesare Negri (1535–1605), Le Gratie d'Amore ("The Graces of Love," 1602). Taken together, these works laid the foundations of an early "grammar" of dance, within which movement was understood as a conscious artistic form rather than as an intuitive or purely everyday action.

Further development was associated with the establishment of the Royal Academy of Dance under Louis XIV, which marked the institutionalization of dance and its integration into the structure of court culture, thereby creating the preconditions for the formation of stable models of courtly and secular dance art.

As emphasized by the ballet historian and scholar, Doctor of Art Studies and Professor Vera Krasovskaya "The ideas of the Enlightenment contributed to the transformation of ballet into an independent and serious form of theatrical art…" (278).

By the nineteenth century, historical social dance had finally taken shape as an important form of social communication within which social hierarchies, gender roles, and culturally conditioned conceptions of corporeality were articulated. "Ballroom dances helped individuals not only to master the intricacies of choreographic practice, but also to acquire the refined manners considered essential in society." (Zhbankova, "Chto mozhet dat' dorevolyutsionnyi opyt" 113).

## Discussion and Results

The results of the study allow us to trace how the forms of historical social dance have evolved in the context of sociocultural transformations of the twentieth and twenty-first centuries. In the twentieth century, historical social dance underwent significant changes associated with the democratization of social life. It moved beyond the boundaries of elite salons and courtly spaces and spread into public dance halls, workers' clubs, and rural festive events – particularly in the post-war period and during the expansion of mass leisure in the 1920s–1960s.

In the twentieth century, historical social dance underwent significant transformation in the context of the democratization of social life. The secular model of leisure, particularly in the 1920s, generated new forms of collective dance communication and public ritual. "Public dance became one of the symbols of the petty-bourgeois,

philistine influence of the NEP period and therefore was subjected to extensive criticism, as well as to specific bans and persecution" (Zhbankova, "Dosug sovetskikh trudyashchikhsya" 140).

From an art-historical perspective, the first half of the twentieth century is of particular interest, as European ballroom culture developed intensively through interaction with American social dances. A significant number of dance forms of this period were shaped under the influence of African American traditions and elements of African folk heritage. As Nataliya Usanova notes, "the popular ballroom dances of Europe in the first half of the twentieth century originated on the American continent, where African American culture predominated and whose formation was influenced to a considerable extent by the folklore of African peoples" (97).

In Kazakhstan, historical social dance has developed at the intersection of the European ballroom tradition and the Russian cultural model. In contemporary cultural life it is not limited to the status of borrowed European heritage but functions as an active artistic practice represented in theatrical projects and within the system of professional choreographic education. Today, historical social dance may be understood as a continuous sociocultural process in which tradition and innovation remain in constant interaction.

From the perspective of the Kazakh cultural context, the relationship between the national and the international-European dimensions of dance art acquires particular significance. The scholar Yevgeniy Moiseyev argues that "the very existence of competitive ballroom dance in Kazakhstan constitutes a unique example of how the art of dance transcends national and cultural barriers" ("Problemy sootnosheniya" 110).

Ballroom dances of European origin are not directly connected with the Kazakh folk tradition and therefore were initially perceived as an imported model of plastic culture. However, their integration into the cultural environment of Kazakhstan was accompanied by a process of cultural transformation, during which the European choreographic system began to function within the framework of national social perception.

The history of the formation of ballroom dance in Kazakhstan confirms this thesis. The institutional development of the field began in the 1960s: in 1968 a school of European and Latin American dances was opened at the Palace of Culture of the Alma-Ata House-Building Combine, and in 1969 the first ballroom dance competition was held, marking the beginning of the active development of this art form. In 1988 the first open championship in ballroom dance sport took place, and in 1992 the Federation of Sports Dance of the Republic of Kazakhstan was established. These stages indicate the gradual institutionalization of the ballroom tradition within the national cultural space (Moiseyev, "Problemy sootnosheniya" 111).

In Kazakhstan, the ballroom and historical social dance traditions are incorporated into a broader process of national cultural development, within which the European model of plastic culture is not reproduced mechanically but is adapted to the local sociocultural context. Its institutionalization through the creation of professional associations, the organization of competitions, and its integration into the system of cultural events demonstrates the gradual inclusion of ballroom dance into the national socio-artistic discourse. As a result, a form that is supranational in origin functions as a space of cultural dialogue in which the European ritual-representational structure

is reinterpreted in accordance with the historical, social, and value orientations of Kazakh society.

As the contemporary Chinese scholar of performing arts Xun Peng observes, in different cultures "dance serves not only as a conduit for individual emotional expression but also bears the imprints of the corporeal language of society and culture. Different cultures' dance forms reflect the values, rituals, and traditions of the respective organizations. For instance, some cultures emphasize unity and collaboration within their dance performances, accomplished through coordinated dance movements and collective choreography, which symbolize the significance of each individual within the collective, effectively communicating messages of teamwork and social cohesion" (95). This perspective allows historical social dance to be interpreted as a specific type of cultural code in which bodily plasticity is combined with a system of socially significant meanings.

French, Italian, and Russian professional dance traditions developed within a shared cultural space; however, over time each of them formed its own performance style and aesthetic priorities. The French tradition was distinguished by refinement of manner and softness of plastic expressiveness, whereas the Italian tradition was characterized by virtuosity and clear structural organization of movement, which was particularly evident in the system of the outstanding Italian dancer and ballet master Enrico Cecchetti (1850–1928). The synthesis of these directions determined the development of European choreography of the eighteenth and nineteenth centuries and contributed to the formation of stable models of ballroom and historical social dance.

In Russia, the formation of ballroom culture was inseparably connected with the broader processes of Europeanization in the eighteenth century. A turning point was the establishment in 1738 of Her Imperial Majesty's Dance School. Founded on the initiative of the French dance master Jean-Baptiste Landé (1697–1748) with the support of Empress Anna Ioannovna, the school played a key role in integrating dance into the institutional and cultural structure of the Russian Empire. In the following decades, court and ballroom dance developed under the influence of both the cultural policy of the court and sustained intercultural contacts with Western Europe, which facilitated the selective transfer and adaptation of Western European models within the Russian environment.

As Tamara Narskaya emphasized, "the scholarly value of historical dances lies in their lexical and stylistic precision, as well as in the dynamic development of their movement vocabulary and compositional structures. Dance acquires public significance as a social phenomenon through its broad use in literature, music, and theatre, particularly in opera and ballet" (5).

At the same time, the history of ballet theatre demonstrates that throughout the nineteenth century ballroom and historical social dance in Russia developed in the absence of rigidly fixed canons and unified normative systems. It should be emphasized that the transmission of tradition was carried out primarily through direct pedagogical contact, based on the oral transmission of experience and practical interaction between master and performer. Such a model of continuity, on the one hand, ensured flexibility and variability in dance practice, and on the other emphasized its dependence on the individual artistic style of the choreographer and the specific

cultural context. As a result, under these conditions historical social dance emerged as a dynamic, plastically flexible, and multilayered phenomenon of artistic culture.

Contemporary research increasingly moves beyond traditional approaches to the analysis of academic choreographic disciplines, opening the possibility for a more complex theoretical understanding of the synthesis of historical social dance with modern choreographic forms. Thus, the researcher of social dance Sergey Aksenov notes, that "dance for all, now commonly referred to as social dance, is partly represented in ballroom choreography by the Pro-Am movement. In this format, amateurs and professionals share the same dance floor, creating a distinctive intersection between everyday life and dance sport" (49).

In the twentieth century social dance gradually acquired a stable organizational structure that included a network of dance studios, systems of mass instruction, and the standardization of partner social dancing. Under these conditions the Pro-Am (professional–amateur) format developed as a modern model of partner interaction in dance sport, based on the joint performance of dance by a professional artist and a trained amateur, thereby ensuring the stability of social dance practices within the framework of mass culture.

Ballroom choreography and dance sport reinforce educational and socializing functions through the regulation of bodily culture, the discipline of interaction, and the development of skills of self-presentation and partner dialogue, all of which derive from the foundational principles and methodological approaches of historical social dance. In this sense, historical social dance proves relevant not only as a stylistic reconstruction of the past but also as a living practice for the formation of cultural competencies; as researchers Tatyana Kuzovnikova and Yevgeniya Bagirova note "The educational functions of ballroom choreography lay a simultaneous foundation for physical, social, aesthetic, gender-related, and professional development" (164).

By the end of the twentieth century historical social dance had lost its exclusively elitist character, yet it did not disappear from the cultural space. In the twenty-first century it has been enriched by new aesthetic and technical forms and has expanded the range of its emotional-artistic and symbolic functions. Changes in sociocultural conditions have led to a shift in the role of ballroom culture: from an everyday norm of secular communication, it has transformed into a distinctive representative format characterized by elements of ritual and public demonstration of cultural values.

In this context, contemporary balls are of particular interest, since at the beginning of the twenty-first century they once again actualize historical social dance as a form of collective artistic action and a bearer of cultural memory. Moreover, in contemporary practices of social dance the ballroom repertoire is used as an effective instrument for the development of communicative skills: it is based on regulated exchanges of signals, the observance of distance, tactile etiquette, and the coordination of tempo-rhythmic interaction between partners (Pan).

At the beginning of the twenty-first century large-scale social balls became a stable element of the cultural life of Kazakhstan, forming a contemporary space in which historical social dance has acquired renewed relevance. A representative example of such a format is the Opera Ball (The Opera Ball, Almaty), which since the mid-2010s

has established itself as one of the most significant cultural events in the country. The scale of the project, its regular international participation, and institutional support allow it to be considered not merely a social event but a contemporary form of the existence of ballroom culture within a globalized sociocultural environment.

The Opera Ball combines elements of artistic representation and ceremonial symbolism, reflecting broader tendencies in the development of contemporary cultural life in Kazakhstan. Unlike chamber reconstructions of historical balls, it is structured as a multi-layered event in which the dance ritual is integrated with operatic and symphonic performance, charitable initiatives, and media representation. In this context, historical social dance occupies a central position within the complex artistic structure while preserving its organizing role in the overall composition of the event. In Kazakhstan this model of ballroom culture acquires specific features determined by the combination of European tradition and national cultural strategies of representation.

The contemporary ballroom tradition in Almaty began to take shape in 2007 with the organization of the first Viennese Ball, oriented toward European secular models. Even at the initial stage, key elements of historical social dance were reproduced: the participation of debutantes, a regulated opening ceremony, a strict dress code, and a structured dance program.

The growth in the number of ballroom events in the socio-cultural calendar of Kazakhstan corresponds with broader directions of cultural policy aimed at preserving heritage and symbolically strengthening national identity. This tendency correlates with state initiatives directed toward the development of cultural self-awareness and the modernization of national identity (Nazarbayev). Thus, ceremonial and representative formats function not only as forms of leisure but also as instruments of symbolic expression and articulation of national values within the contemporary cultural environment of Kazakhstan.

Today it can be argued that contemporary ballroom formats function as elements of the symbolic consolidation of society. They create a model of public ceremonially in which the European ritual structure is combined with the objectives of strengthening national identity and presenting Kazakhstan as a modern cultural state.

In recent years, ballroom culture has also begun to develop within the academic environment. University balls held in Astana, in particular the Presidential Ball at Maqsut Narikbayev University and the Astana Ball at Nazarbayev University, demonstrate the institutionalization of the ballroom format within the educational sphere. These events are oriented not only toward the representation of secular tradition but also toward the cultivation of the values of academic culture, discipline, social responsibility, and intercultural dialogue.

Historical social dance in this context functions as an educational instrument, a symbolic language of collective identity within the student community, and a means of integrating the European ballroom model into the contemporary cultural environment of Kazakhstan. The university ball thus becomes part of a broader civic ceremonial culture that combines elements of secular ritual, educational mission, and national cultural self-awareness.

The transition from the Viennese Ball (2007) to the Charity Ball (2009), and subsequently to the Opera Ball, demonstrates the reinterpretation of ballroom tradition in accordance with current cultural and social priorities. This evolution reflects an expansion of the social function of the ball –from the observance of secular etiquette and ceremonial representation to the inclusion of elements of civic engagement and philanthropy. The Opera Ball serves as an example of the adaptation of tradition to the conditions of the twenty-first century: it preserves the ritual structure, partner dynamics, and symbolic meanings while simultaneously integrating them into a contemporary cultural context. The historical repertoire – polonaise, waltz, and the formula "Alles Walzer!" – is performed not as a mechanical reconstruction but as a living practice. The figure of the debutante ensures the continuity of tradition: whereas historically the debut symbolized entry into high society, today it is associated with academic achievements and social activity, thereby endowing the ritual with new civic significance.

In professional interpretation, the ball is understood as a contemporary form of historical tradition that does not imply a literal reconstruction of the nineteenth century but is oriented toward preserving its stylistic spirit – nobility, symmetry, and the culture of partner communication. Such an approach makes it possible to view the ball as a form of cultural continuity adapted to the contemporary participant and audience.

The program of the Opera Ball includes traditional historical dances – waltzes, polka, quadrille, and gallop. Although the performance does not always reproduce technique in its strictly historical form, the stylistic recognizability and genre character of these forms are preserved. In the contemporary cultural space, they function not as decorative elements or costumed quotations but as a living tradition integrated into the current cultural context.

It should be emphasized that when the vocabulary of movement is adapted to the level of preparation of modern participants, the genre identity and stylistic character of the dances are maintained. This allows us to speak not of stylization in its formal sense but of a process of cultural adaptation in which the historical dance vocabulary continues to function fully within the contemporary social environment. Historical authenticity in this case serves as a stylistic foundation that ensures the preservation of the aesthetics and culture of movement. Adaptation of the material to the participants' level of training is acceptable provided that the structural form and genre identity are preserved.

From the perspective of contemporary staging practice, the ball is regarded as a complex artistic and social form. Researcher Ye. Moiseyev notes that "the ballroom format presupposes a synthesis of choreography, etiquette, protocol, and spatial direction, where movement correlates with the organization of the hall, the ceremonial structure of entrances, and the overall atmosphere of the event. In this case the work of the choreographer extends beyond choreographic composition and includes the formation of the visual image and status aesthetics of the event" (Kuanyshbekova – Moiseyev).

An important factor determining the status of the Opera Ball is its institutional structure and international orientation. The participation of musical directors of leading opera theatres of the world as members of the honorary jury, the establishment

of an international opera prize, and the invitation of internationally renowned opera performers create a space of intercultural interaction around the project. This demonstrates that the ball transcends the framework of a local event and becomes integrated into the system of global cultural communication.

The analysis of contemporary secular mass events related to dance culture reveals direct interdisciplinary connections of historical social dance with opera, symphonic music, theatrical direction, and arts management. At the same time, cross-sectoral interactions with social institutions and public culture can also be observed. Historical social dance becomes involved in processes of personal development and interacts with pedagogy, psychology, and other fields of the humanities. Such multidimensionality expands the traditional understanding of the functions of the ball and confirms its relevance within contemporary social space.

It can therefore be concluded that secular mass dance events – balls – confirm that in contemporary culture historical social dance functions not only as an object of scholarly analysis or stage reconstruction but also as an effective mechanism for the formation of cultural identity, artistic reflection, and social communication.

At the same time, contemporary forms of existence of historical social dance are not limited to large representative events. One such practice is everyday dance – a modern form of social and domestic dance based on the principles of voluntary participation, dialogical interaction, and the absence of the rigid hierarchical structure characteristic of classical ballroom culture. Unlike historical balls, where social roles, distance, and interaction models are strictly regulated, everyday dance foregrounds communication, shared movement, and bodily dialogue as elements of everyday experience.

From an art-historical perspective, everyday dance may be interpreted as a way of actualizing the historical social tradition through the reinterpretation of its key structural components – partner interaction, musical-rhythmic organization, spatial composition, and bodily etiquette. In this case, the historical vocabulary of movement is not reproduced literally but is transformed in accordance with contemporary ideas about bodily freedom, social equality, and individual self-expression.

In contemporary practice, everyday dance is often realized in the format of master classes, open dance gatherings, lecture-concert programs, and performative projects in which dance fulfills not only an artistic but also a communicative function. Such formats contribute to the involvement of a wide audience and the formation of a new type of spectator-participant for whom historical social dance ceases to be exclusively a stage or museum object and becomes a form of lived cultural experience.

This indicates that in the twenty-first century the principles of historical social dance develop not only through the reconstruction of ballroom traditions but also within conceptual artistic practices that reinterpret everyday movement as an object of choreographic reflection. So, a resident of Finland, Sandrina Lengren "is interested in integrating movement and dance into situations and places where they have not traditionally been experienced or seen" (Horila).

In the twenty-first century everyday dance may therefore be regarded as one of the viable forms of existence of historical social dance, confirming its capacity to respond to changes in the sociocultural environment and to retain artistic significance

beyond the framework of the academic stage and traditional secular ritual. In a broader sense, historical social dance appears as a continuous cultural process whose forms are consistently transformed in accordance with social, aesthetic, and institutional changes.

## Conclusion

The analysis presented in this study allows historical social dance to be understood as a dynamic cultural form whose evolution reflects transformations in social practices, aesthetic attitudes, and models of artistic communication. From the courtly and secular rituals of the sixteenth to nineteenth centuries to the mass and representative formats of the twentieth century and the diverse interpretations of the twenty-first century, ballroom traditions demonstrate a consistent transformation of structural principles while preserving their functional concept.

Within the cultural space of contemporary Kazakhstan, historical social dance continues to function as a form of cultural memory and public artistic representation. Its integration into state, educational, and public projects indicate the inclusion of ballroom tradition in processes of institutional reflection on cultural heritage. At the same time, the European model of the ball is not reproduced mechanically but is interpreted within the framework of national identity, the development of ceremonial culture, and the formation of the public image of the modern state.

Thus, in Kazakhstan historical social dance functions both as an artistic practice and as a means of symbolic social consolidation, within which European traditions interact with national spiritual and cultural values. Its contemporary functioning confirms the ability of this dance form to preserve structural continuity while adapting to changing sociocultural contexts, allowing this phenomenon to be regarded as a stable yet adaptive element of the national artistic landscape.

## References

Aksenov, Sergey. "K istokam Pro-Am: sotsialnyi tanets Artura Myurreya." ["On the Origins of Pro-Am: Arthur Murray's Social Dance."] *Iskusstvoznanie: teoriya, istoriya, praktika*, vol. 39, no. 1, 2024, pp. 49–51. (In Russian)

Horila, Heidi. "Household Dance Protocol Choreographs Chores in Finland." *Finland.fi – This Is Finland*, Ministry for Foreign Affairs of Finland, September 2017, https://finland.fi/arts-culture/household-dance-protocol-choreographs-chores-finland/. Accessed 23 January 2026.

Krasovskaya, Vera. *Zapadnoevropeiskii baletnyi teatr. Ocherki istorii. Ot istokov do serediny XVIII veka [Western European Ballet Theatre: Essays on History: From Its Origins to the Mid-18th Century]*. Moscow, Iskusstvo, 1979. (In Russian)

Kuzovnikova, Tatyana, and Yevgeniya Bagirova. "Vospitatel'nye funktsii bal'noi khoreografii i tantseval'nogo sporta." ["Educational Functions of Ballroom Choreography and Dance Sport."] *Kultura i obrazovanie*, vol. 57, no. 2, 2025, pp. 154–166, DOI: https://doi.org/10.2441/2310-1679-2025-257-154-166. (In Russian)

Lazhinsky, Roman. "Frantsuzskii bal'nyi tanets XVII–XVIII vv. kak istoriko-kul'turnyi fenomen." ["French Ballroom Dance of the 17th–18th Centuries as a Historical and Cultural Phenomenon."] *Kultura i tsivilizatsiya*, vol. 15, no. 2–1, 2025, pp. 227–233. (In Russian)

Moiseyev, Yevgeniy. "Problemy sootnosheniya natsional'nogo i internatsional'nogo v tantse (Na primere razvitiya sportivnogo bal'nogo tantsa v Kazakhstane)." ["Problems of the Correlation between the National and the International in Dance (On the Example of the Development of Sport Ballroom Dance in Kazakhstan)."] *Dance in the Dialogue of Cultures and Traditions*, proceedings of the IX Interuniversity scientific and practical conference, 27 February 2019, Saint Petersburg University of Humanities and Social Sciences. Edited by Roman Voronin, Saint Petersburg, pp. 109–112. (In Russian)

Moiseyev, Yevgeniy. Interview with the author. Personal interview. Astana, 16 October 2025. (In Russian)

Narskaya, Tamara. *Istoriko-bytovoi tanets: uchebno-metodicheskoe posobie [Historical and Everyday Dance: Textbook]* Chelyabinsk, Chelyabinsk State Academy of Culture and Art, 2015. (In Russian)

Nazarbayev, Nursultan. "The Course towards the Future: Modernization of Kazakhstan's Identity." *Akorda*, 12 April 2017, https://akorda.kz/en/events/akorda_news/press_conferences/course-towards-the-future-modernization-of-kazakhstans-identity. Accessed 24 February 2026 (In Russian)

Nazarbayev University. "Legendarnyi Astana Ball otmetil desyatiletie." ["The Legendary Astana Ball Celebrated Its Tenth Anniversary."] *Nazarbayev University*, https://nu.edu.kz/news-ru/legendarnyj-astana-ball-otmetil-desyatiletie-2/. Accessed 24 February 2026. (In Russian)

Pan, Fuxiao. "Rol' bal'nogo tantsa v razvitii kommunikativnykh navykov u studentov." ["The Role of Ballroom Dance in the Development of Communication Skills in Students."] *Sotsiokul'turnaya antropologiya*, no. 2, 2025, pp. 63–66. (In Russian)

Peng, Xun. "Historical Development and Cross-Cultural Influence of Dance Creation: Evolution of Body Language." *Herança–History, Heritage and Culture Journal*, vol. 7, no. 1, 2024, pp. 88–99, DOI: https://doi.org/10.52152/heranca.v7i1/764.

Usanova, Nataliya. "Rol' afrikanskogo fol'klora v formirovanii tantseval'nykh form, razvivayushchikhsya v Evrope pervoi poloviny XX veka." ["The Role of African Folklore in the Formation of Dance Forms Developing in Europe in the First Half of the 20th Century."] *Interdisciplinary Research in the Humanities*, proceedings of the International Scientific Conference, Moscow, Kosygin Russian State University, 2023, pp. 95–97. (In Russian)

Yelistratova, Zinaida. "Istoriko-bytovoi tanets: istoriya i sovremennost." ["Historical and Everyday Dance: History and Modernity."] *Modern Creative and Educational Practicies in the Preservation and Broadcasting of Choreographic Heritage*, proceedings of the All-Russian Scientific and Practical Conference with International Participation, dedicated to the 50th Anniversary of Choreographic Art Department. East Siberian State Institute of Culture, Ulan-Ude, VSGIK, 2024, pp. 181–184. (In Russian)

Zhbankova, Yelena. "Chto mozhet dat' dorevolyutsionnyi opyt gimnazicheskikh urokov 'tantsevaniya' sovremennoi shkole?" ["What Can the Pre-Revolutionary Experience of Gymnasium Dance Lessons Offer to the Modern School?"] *The Herzen Readings. Child's Art Education: Strategies for the Future*, proceedings of the VIII All-Russian Scientific and Practical Conference with International Participation. Lomonosov Moscow State University, vol. 8, no. 1, Saint Petersburg, VVM Publishing House, 2023, pp. 110–116. (In Russian)

Zhbankova, Yelena. "Dosug sovetskikh trudyashchikhsya v 1920-e gg." ["Leisure of Soviet Workers in the 1920s."] *Leisure in Everyday Life: History and Modernity*, proceedings of the International Scientific Conference, vol. 1, Pushkin Leningrad State University. Edited by Valentina Veremenko, Saint Petersburg, Pushkin Leningrad State University, 2025, pp. 139–144. (In Russian)