

Patriotic Folk Music Genres and the Nationhood

Bekmoldinov Nartay

Research scholar

ABSTRACT

This article represents features of the Kazakh musical culture and epic literature in comparison with the same types of art of neighbor countries. Indeed, Kazakh art (especially patriotic folk music and the epic poetry) has its own features and interesting characteristics connected with current environmental conditions, and represents Kazakh traditions and mythology, but the development of this art has the same stages and follows the same rules as an art from other cultures.

Keywords: *Kazakh musical culture, epic literature, epic poetry*

The musical culture of the Kazakh people is goes to the ancient times. Since the time of the Scythian-Saka era, Turkic khanate, the Kazakh Khanate in the Russian Empire that was transformed into Soviet Union and again returned to the independence, the of various forms of folklore and rituals, oral-professional songs and instrumental music left the legacy of historical perspective, leave a mark on the century great spiritual poetic and great songs and instrumental heritage. The musical culture began to appear in the research works of local as well as foreigner scientist-orientalists, ethnographers, musicologists and cultural historians. Transfer the accuracy of information in the details and intricacies were described precisely in the works of local researchers. Spiritual and poetic essence of nomads was presented in "Batyrlarzhyy", "Ertegiler", "Qissa-dastandar" and many others. In these and other sources are described the heroic deeds of brave men (*batyrs*), *zhylau*, *baqsy*, etc.

Kazakh culture is closely interwoven with the musical culture, as reflected in the oral-professional culture. *Zhyry*, *Dastan* and great narrative genres performed with the accompaniment of a traditional instrument, which is important. It was discussed in a cultural-historical aspect by researchers like A. Zataevich, B. Yerkovich, A. Zhubanov, A. Konyratbaev, M. Magauin, A. Seydimbekovym, W. Dzhumakova, S. Kuzembaeva, A. Muhambetova, S. Elemanovoy and many others. As well as in a number of encyclopedias, anthologies, etc., related to history of culture of Kazakhstan. These works broaden the view on the richness of Kazakh history, culture and art. Studies of Turkic musical culture by Akhmetgalieva G.B., Badmaeva G.Y., Bizhanova M.R. are identified common grounds of Turkic musical culture. These works are important for studies of the Kazakh music as the part of the Turkic world.

The researchers drew attention to the numerous works of artist's *zhyyrov*, *en-kyuis* on the topic of his native land. Well-known that the theme of native land is refers to the patriotic musical genres and very important area for lifting of national and patriotic spirit. The *Anshi* and *kuishi* of Kazakhstan are gave a special importance to the theme of their native land. This theme is

most popular in *Kuiof* the western Kazakhstan *tokpe*, schools of *shertpe* and in different songs, which are spread from the Altai Mountains to the Lower Mangistau.

Instrumental and vocal composition with patriotic theme are remain be still relevant. The best example of such success is the national anthem, which isorganically combines features of national-patriotic songs and symbols of statehood. According to the beliefs of the Turkic people the Universe has two faces. If one of them the material world, which is tangible and visible, then other one is hidden (invisible) World, but given trough sound. Thus, the musical instrument is standing on the edge of the material and the other world. The origin of musical instruments is associated with the inhabitants of the other world too and similar to a human the musical instrument is the bi-unity of visible and audible. Thus the person is shapes the Universe at the time of playing on a musical instrument and the two-sounded bourdon (the prevailing aesthetic voice of the era) is the Tree of World. On the one hand, bourdon represented simultaneously peace, stability, and support, but on the other hand – the development, updating and movement. It was believed that bourdon of musical instruments has supernatural power and could predict the fate and cure diseases. One of the magical properties of musical instruments is their "ability" to "speak" that has defined their wide use in ritual and ceremonial practices. Moreover, musical instruments were buried together with the musician (*kobyzzhetigen*), as offered sacrifice to the spirits of it'sowners. It was believed that at the time of performance the spirits came and sat on hands of performer. Music was the tensest moments of the ritual. Faith in the spirituality of music affected the determination of anthropomorphism in the denomination process of the parts of musical instruments (*moyn, bass, ishek, qulak, etc.*).

The materials used for Turkic musical instruments also testified the symbiosis of space principles. Thus, wood is a part of the World Tree, which connects heaven and earth, the hair of the horse (the bow and strings) is protecting from evil and diseases, moreover the horse is accompanied the souls of the dead to the other world. The playing of sound on such strings are symbolized the connection of the three levels of the Cosmos. The metal pendants were a sign of the underworld (the kingdom Erlik Khan, inhabited by blacksmiths), the mirror perceived as a border between two worlds, because the process of playing music was equated to an act of creation of the world. Throat singing, along with onomatopoeic, had a ritual function as a safety measure of the dead in funeral rites, magic whistle, causing the wind served as a means of communication with the invisible world. The value of the breath is closely related to the role of the life-giving life principle. (E.g. in shamanic drums were tongue and throat, and the deck of the Kazakh *kobyz* wastightening by cervical part of the throat of a camel). Thus, in the ancient era there was a comprehensive and deeper system of mythopoetic representations, formed a single musical instrument, and the general "musical vocabulary of the era" where the standard two-part(bourdon) drone acts as the standard. The unity of origin, the similarity of environmental conditions in habitats, ethno-cultural contacts – all of this was the basis of community formation of the Turkic-Mongolian material and spiritual culture. Thus, the nomadic type of management gave a slight skeleton housing with a soft felt-coated (tent), meat and dairy foods, the most appropriate cut of the garment. Researchers find the similarities in the objects of home decoration, arts and crafts, clothing, hats, and jewelry. The most important part of the spiritual culture is the cosmological worldview of these people.

In the origins of the Turko-Mongol cosmological ideas is the space-temporal model of the world: the universe is a three-level space (upper, middle and lower worlds). Every level of the World in this classification has its own phenomena. Thus, the upper world is a tree crown, sky, light, top of the mountain, the source of the river, the birds; the middle World is a tree trunk, the valley, the foot of the mountain, people, animals with "warm breath" like deer, elk, horses, and so on; the lower World is the roots of the tree, caves, gorges, water, animals that live in burrows, fish, fantastic monsters. These characteristic of the features of the three levels of the World (Upper – Medium – Bottom) can be extended and correlated respectively with the realities like the future - the present - the past; descendants – living generation – the ancestors; fertilization – life – birth; masculine - the union of male and female – feminine.

Economic stability and economic conditions in the historical past has helped to Kazakhs to keep the relict forms of musical language. However, the mystery of latter was hidden for a long time, due to the loss of semantic "code", as well as other factors, in particular, the possible existence of initial taboo for the uninitiated. Meanwhile, the religious and mythological ideas is not simply a "term" of folk syncretism, but the "key" to the semantic level of musical semantics helps to comprehend and master the early stages of the formation and evolution of tokens formed the musical sign systems (Sabyrova A.S.).

The past decade researches have confirmed:

The music in the nomad's culture was seen as an act of magic and the existence of the whirling shamanic magic formulas in kobyz music (G. Omarov);

The outlined the variety of musical folklore's genres in connection with the rite of passage (A. Muhambetova);

In some research investigations the early forms of religion were correlated with types of Kazakh oral poetic creativity (E. Tursunov);

In musicological research throat singing is identified with the creation of the Universe, the executable in order to attract the spirits by singing (L. Haltaeva);

Kuilegends for *kobyz'skui* assessed as part of commercial and military magic (G. Omarov, S. Raimbergenova).

However, the idea at the basis of the music cannot be reduced to the same species (or type) of magic, or a religious form. They are multi-layered, appearing one after another immanent and consistently interact. All of this leads to understand this diversity through a hypothetical play their mythos-ritual "biography". Ancient folklore and literary genres, survived through the centuries and sometimes millennia, continue to prevail among the people, and regarded the traditional culture as their own, how culture, which they directly represent. However, a considerable range of poetic genres and subjects, although some undergo – sometimes quite considerable – transformation, however, these range is usually "borrowed". This situation is possibly due to the fact that folklore genres emerged together with the language, along with him, at the dawn of mankind, long before the advent of such concepts as "people", "nation", "ethnicity". Therefore, they are not seemed to be something "borrowed", but this is the cultural heritage of the earliest times of human existence. Monuments of the epic folk creativity represent different stages in the history of mankind. Songs of Gilgamesh [160] came from the depths of the II millennium BC.; researchers attributed the emergence of the heroic ancient India epic "Mahabharata" to the IV BC.; Nart epic origin have been linked

with the age of VII-VI centuries BC.; famous researcher of tales about Amiran M.J. Chikovani wrote: "The Epic of Amirani originated ... during the collapse of tribal society" and "was reflected in the Georgian art from the middle of the second millennium to the middle of the first millennium BC" [156]; Armenian epic of Sassoon Braves took shape during the VIII and the following centuries; the birth of the Kyrgyz folk epic "Manas" refers to the period of the XVI century; Azerbaijani folk heroic poem "Coeur-oglu" originated in the XVIII century.

Distant from each other, these pages the histories of world epic poetry nonetheless contain common features substantial universals and aesthetics. Image of feats of the mighty warriors, their winged talking horses, encounters with dragons, brutal fights opposing heroes we meet in epic monuments of the different eras and the different nations. However, each of these monuments bears the features of a particular stage of development of the folk epic poetry. Ancient epics, formed in the pre-state period of the history of nations, reflect archaic features of community life. Researcher of the archaic forms of epic art E.M. Meletinsky uses as the examples Karelian-Finnish runes, Nart sagas of Ossetian, Abkhazian and the Circassian, Georgian legend about Amirani, the oldest branch of Armenian epic, heroic poem Turkic-Mongol peoples of Siberia, as well as the ancient Sumerian-Akkadian literary epic of Gilgamesh [99, 100].

Comparison of epic monuments shows not only the difference between the stages of the march of human history, but also a sequence of stages in the development of culture. Typology of epic folk art generally reflects the development of the spiritual life. The presence of the epic and mythological subjects archaic fiction in the epic literature, as we see in the Yakut olonkho or Karelian runes, due to the nature and characteristics of the march of history of the nation.

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