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THE IMAGE OF THE NATIVE LAND IN THE MUSICAL ART OF THE KAZAKH PEOPLE: GENESIS AND STAGES

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Abstract

The oldest folklore and literary genres, which have experienced centuries and sometimes millennia, continue to prevail among the people and are considered carriers of traditional culture as their own, to achieve that culture they directly represent. However, a substantial part of the poetic genres and subjects, though undergoing transformation, which sometimes can be quite considerable, however, is usually everywhere are “borrowed.” This situation is due, most likely, to the fact that the folk genre emerged with the tongue, since the dawn of mankind, long before the emergence of concepts such as “people,” “nation,” “ethnicity,” and are apparently not the infamous “borrowing” and the true cultural heritage of the earliest times of human existence.

Historical stages of human development and human communities, which were described by the theory of cultural-economic types, based on evolutionary theory, generate a kind of folk forms and themes, a certain number of them appeared to be stable at the time, as well as to all sorts of social and political changes.

Keywords: traditional musical art, traditional songs, instrumental performing arts, music of the shamans.

Introduction

“Modern Kazakh culture requires not only protection from the threats and challenges of globalization, but also to develop its own cultural bay in the global cultural space. It is important to strengthen the emphasis of cultural policy in the formation of the ideological foundations,

values, spirituality, traditions, tolerance and mutual enrichment of the people of Kazakhstan.” (The concept of cultural policy in the Republic of Kazakhstan, the Ministry of Culture of the Republic of Kazakhstan, Astana, 2014, pp. 13-14). [1, p. 311]

The musical culture of the Kazakh

people lasts more than one millennium to the Scythian-Saka era, Turkic khanate, the Kazakh Khanate in the Russian Empire, which transformed into the Soviet Union and again return to a sovereign, independent top – all this leaved a great heritage in the form of a variety of folk and ritual, oral and professional songs and instrumental music. “Culture includes not only art and literature but also lifestyles, basic human rights, value systems, traditions and outlook.” (“Declaration on cultural policy”, adopted at the World Conference on Cultural Policies in Mexico City, August 6th, 1982). Modern Kazakh musical culture began to enter the field of study by scientists-orientalists, ethnographers, musicologists, cultural historians and both domestic and foreign. Transfer the accuracy of information in the details and intricacies is described in the works of Russian researchers. Spiritual and poetic essence of nomads most accurately and deeply presented in publications such as “batirlar jiri”, “Ertegiler”, “Khisssadastan’s” “kazakh music antology in 8-books”, “babalar sozi in 100-books» and many others. In these and other sources tells of the heroic deeds of batirov, jirau, bahsi and so on. The traditional Kazakh culture is closely intertwined with the musical creativity, reflected in the oral-professional culture. Jir, dastan and great narrative genres performed with the accompaniment of traditional instruments. The following researchers developed these issues, in their cultural-historical aspect: A. Zataevich, B. Yerkakovich, A. Zhubanov, A. Konyratbaev, M. Magauin, A. Seydimbekov, Dzhumakova W., S. Kuzembaeva, A. Muhambetova, S. Elemanova and many others. These works show the richness of Kazakh history, culture, and art. These authors have drawn attention to the

numerous works of various jir, an-kui performers, who entitled the Native land. The relevance of this perspective is due to its novelty in domestic ethnomusicology, although the problem of the philosophy of Kazakh music has already touched. [2, p. 341]

The basis of the scientific concept of the thesis is the idea of the principal possibility of attribution, including on the basis of local, traditional type of song genres based on the historical, cultural and artistic analysis of the sources (folklore and ethnographic) wearing expressed and definable characteristics. The term "type" is meant an array of objects that have common features and functions, but belonging to different local traditions. Ethno-cultural difference between these two local traditions is still a problem. [3, p. 150] Results of the analysis can give sufficiently clear criteria for the localization of the historical and cultural identity specification. Expressed in an object, realities, or the new features may be referred to the cultural kinship morphologically different genres, and it belongs to the different culture, which are morphologically similar. Combined with reliable and interpretable information extracted from written, iconographic and phonographic sources, historical data, cultural and art analysis become critical for the cultural identity of the genre. [4, p. 228]

Research works directly with the people's poetic musical creation, in contrast to the current situation should and can give quite precise data about the cultural attribution of the work or the whole group of works of historical periodization, external cultural influences, and the stable and unstable signs of the genre.

A detailed comprehensive study of the material and the constructive

criticism of sources (written, visual and phonographic) provide an opportunity to change or clarify some previously existing ideas about distribution, function and morphology of folklore genres, cultural and geographic localization of their types.

The degree of scientific problem elaboration

Modern science puts more and more tasks to the Kazakh ethnomusicology. Expansion and deepening of knowledge encourages the search for universals axiological character. As you know, being the pivotal point of art "aesthetics of identity" (Y. Plakhov), the canon touches the deeper aspects of creativity. These deep hierarchical levels are closely connected with musical content. Integral part of the content of the song appears inevitable poetic text. Research of the figurative canons of traditional Kazakh poetry in the song will enable to understand ancient ideas about the world in general, and about music and music making. [5, p. 62]

The ideas about a variety of early superstitions, beliefs and their manifestations in folk customs and rituals are dispersed in many philological studies of Kazakh folklore since M. Auezov and after him by A. Margulanom, B. Uahatov, B. Abylkasymova, S. Kaskabasov, E. Tursunov, A. Seydimbek and religion, ethnographic and philosophical studies by T. Shulenbaeva, S. Akataeva, H. Argynbaeva, A. Toleubaeva, N. Shahanova, G. Kasymova and others. These research papers reaffirm the inalienable early mythological notions and people's worldview. Kui beliefs of western Kazakhstan, tokpe, and schools shertpe songs, which popularized the Altai Mountains to the lower reaches of the Mangistau, everywhere necessarily present topic of the Native land. The theme of this native land was accessed by anshi and

kuishi of Kazakhstan. The research Turkic musical culture by G.B. Akhmetgalieva, G.Y. Badmaeva, and M.R. Bizhanova reveal the common ground of the Turkic music culture. [6, p. 19] For the study of Kazakh music as part of the Turkic world, these works have important value: the theme of the Native land is related to music and patriotic genre, and this area is necessary for education of national and patriotic spirit.

After all, the sound of the national-patriotic work has a strong impact on the audience mass. Instrumental and singing patriotic works of musical genre, praising the Native land remain their relevance today; all these songs have instantly takeoff success. And evidence of this is the national anthem, organically combining with both national and patriotic songs of the genre and a symbol of statehood.

Hypothesis – the theme of the Native land in the works and worldview of nomads is different from its understanding by the traditions of the sedentary culture peoples. For the nomadic, the Native land is the whole picture of the world. At the same time, the analysis of the genesis and development of the topic in the Kazakh traditional music culture shows its gradual transformation towards a particular geographical proximity (the topical) orientation, to the threads of continuity of native land from ancient to modern times, and its reflection in the genre of contemporary patriotic songs. [7, p. 166]

The study of oral folklore and professional traditions of the Kazakh people and the mass urbanization of period songs, including the theme chanting their Native land, can give a clear idea about some of the constants of the traditional art of music, persisting throughout the entire eras, and shaping

the modern world.

The aim of the research is to identify the image of the Native land in the traditional musical-poetic genres of Kazakh musical culture.

In connection with the intended purpose in the thesis, we are trying to solve the following tasks:

1) Implementation of an integrated cultural-historical analysis of the sources allows us to trace the genesis of the studied cultural phenomenon, its themes and genres in connection with the outlook and aesthetic notions of the native.

2) Study of the problem of stages of musical culture of the Central Asian nomads in terms of genealogy of the Kazakh tradition.

3) Consideration of the effects of traditional cults of ancient Turkic World Tree, the World Mountain, Fire, Horse, and others in the traditional musical culture of the Kazakh people.

4) Review of the role and importance of improvisation as the beginning of an important position of traditional Kazakh music culture and its manifestation in musical aesthetics "jel", "agin", "tasu", "sel";

5) Identify the features and accessories of theme of the Native land in song and folk music samples.

6) Consideration of the evolution and continuity of theme of the Native land from ancient to modern times, and its reflection in the genre of patriotic songs.

The research method for investigating this topic in this study is comparative compares analysis, structural-functional analysis, cultural studies, art history, musicology, philological, and historical types of analysis. For in-depth study of complex and syncretic realities of traditional art, it is not enough to use proven scientific and analytical method; it

is likely that significant for the traditional culture, sense-elements remain outside the range of validity of the method and its application. [8, p. 112] Only the rich and varied tools from contemporary science provide the opportunity to take up the study of the complex phenomena such as traditional culture, which has a centuries-old tradition in all its manifold manifestations.

In terms of the analysis of samples of music we used in this paper, in addition to the traditional academic type of analysis we used the sacral-spatial analysis, developed in the last decade Kazakhstan musicologists, including a consideration of music as a component of the spatial category.

The methodology of this study is based on such basic concepts as "mangilik el" and "madeni mura", the idea of the concept of cultural policy, which is based on the principles of specificity, integrity, unity of historical and logical, general and unique, hermeneutical and scientific reconstruction. Methodological bases of development issues have been prepared by the activity of collecting observations of ethnographers XIX century C. Valikhanov, A. Divaev, D. Banzarov and monographic studies of foreign scientists M. Boyasa, V. Ternier, L. Levy-Bruhl, O. Freydenberg, J. Fraser, S.A. Tokarev, V.N. Basilov, E.M. Meletinsky, and etc. An most important methodological basis for us was the philosophical investigations of recent years and in particular the monograph and K. Nurlanova and S. Ayazbekova. These studies have identified not only the appropriate scientific approach to the material, but also help to identify some ideological cultural constants. Among the various models of philosophical choice is ecocentric worldview due to research material.

Scientific novelty:

1) For the first time we used the comprehensive analysis of the genesis of the spiritual culture of the Central Asia peoples in musicology.

2) We denote the stages of formation of musical culture of nomads.

3) On the basis of the applicable types of analysis we marked cultural and philosophical aspects of the origin of the Kazakh musical art.

4) Due to the structural and functional analysis topics of the Native land, including a musicological approach, through traditional song genres and styles we disclosed the manifestations of the improvisation as an important traditional Kazakh musical culture.

5) The songs of farewell with the Native land “khoshtasu” and “joktau” were defined as religious archetypes and symbols of the image of the Native land, reflects the essence of deep connection between man and the Nature in the national Kazakh musical culture, historical features of the manifestations of this communication.

6) The image of the Native land in the patriotic song shows the evolution and continuity of singing styles and genres of the Kazakh people.

The statements for the defense:

1) The theme of chanting the Native land in the Kazakh traditional art of singing is one of the most stable tradition, which goes back to ancient times, to the theme of the Nature chanting. Conducting complex cultural-historical analysis of the sources allows us to trace the genesis of the studied cultural phenomenon, its themes and genres in connection with the worldview and aesthetic notions of the natives. We have reason to believe that a certain range of musical instruments, which are known to us today, has already

been presented in musical practice of the cultural forerunners of backgammon in Central Asia since the beginning of the I millennium BC, and some cultural realities have come down to us, which related to features and the social role of the musician, were formed in ancient times. This gives us the right to assume that there might be some continuity of traditional musical genres, at least in their ritual significance and application. [9, p.56]

2) The richness and variety of ethnographic scientific tradition of the XVIII-XX centuries allows us to open wide the issue of the traditional art of communication, in particular – various musical and musical-poetic genre, the way of life of the people, with his outlook, his religion and mystical cults, as well as its social and political realities.

3) The theme of chanting the Native land in the Kazakh traditional art of singing is mostly the result of a cultural, not genetic inheritance and is associated mainly with the landscape and cultural realities of the nomadic communities of the investigated area. The data collected by archeologists and information about the life of the nomadic peoples of Asia, contained in the written historical sources confirm the version of the continuity of the cultural realities of the nomadic lifestyle and the related outlook nomadic peoples of Central Asia for a half or two thousand years.

4) The manifestations of improvisation, as an important musical coordinates of the traditional Kazakh culture are disclosed through traditional song genres and styles, such as “jel”, “agin”, “tasu”, and “sel”.

5) Songs of the genres “khoshtasu” and “joktau” are defined as religious archetypes and symbols of the image of the Native land, which reflects the essence of deep connection between

man and nature in the national Kazakh musical culture and cultural and historical features of the manifestations of this communication. The theme of rebirth of the human soul in his native landscape through real objects of native wildlife, refracted folk mythology finds its place in the musical arts. It was believed that music and musicians ritually clean and serve as the talisman against the evil forces. Music attributed magical properties of multiplication of wealth, soil fertility, the continuation and increase in the genus.

6) The image of the Native land in modern patriotic songs is the result of evolution and continuity of traditional styles and genres of the Kazakh people. We can conclude that, despite some of his eclecticism, the Kazakh traditional musical and poetic culture at the same time has a very ancient history and retains for many centuries their social and cultural

relevance, including in relation to the genres of songs and their themes. In spite of the changing external conditions for social and political topics chanting Native land, women, elements of nature, swift faithful steed, largely retain their place and meaning in the art of traditional songs, folk culture, society.

The scientific-theoretical and practical significance: the findings of this work can be used as the basis for further research on “National identity and traditional folklore genres”, “Cultural and historical continuity of traditional music”, “Images of musical instruments and instrumental music in the folk art of singing”. In addition, this work can be applied in the field of education in undergraduate and graduate programs in theoretical study courses “The history of Kazakh music”, “Folk traditions of Kazakhstan”, “Folk songs genres.”

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ҚАЗАҚ ХАЛҚЫНЫҢ МУЗЫКАЛЫҚ ӨНЕРІНДЕГІ ТУҒАН ЖЕР БЕЙНЕСІ: ДАМУ ҮДЕРІСІ МЕН КЕЗЕҢДЕРІ

Аңдатпа

Көне фольклорлық (музыкалық) және әдеби жанрлар ғасырлар бойы қалыптасып, халықтың рухани ортасында осы кезеңге дейін өз орнын табуда және халқымыздың сарқылмас қазынасы ретінде бағалануда. Бұл мәселені түсіндіру жолында фольклорлық туындылардың шығу тегін біз тілмен тығыз байланыстырамыз. Мүмкін бұл құбылыстың «халық», «этнос», «ұлт» деген ұғымдарын да ертерек пайда болуы мүмкін деген болжамды ойға саламыз.

Сондықтан фольклорлық шығармаларды ежелгі дәуірден бері пайда болған, заман өткен сайын дамыған, сұрыпталған нағыз (шынайы) мәдени мұра ретінде мәңгі құндылықтарға жатқызамыз. Адамның, қоғамдардың басынан өткен тарихи кезеңдерге сол уақытқа сәйкес әртүрлі фольклорлық жанрлардың, олардың түрлерінің пайда болып, олардың тұрақты бергендері тарихи шындық. Өмір соны дәлелдеп отыр.

Түйін сөздер: дәстүрлі музыкалық өнер, дәстүрлі әндер, шамандық музыка.

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ОБРАЗ РОДНОЙ ЗЕМЛИ В МУЗЫКАЛЬНОМ ИСКУССТВЕ КАЗАХСКОГО НАРОДА: ГЕНЕЗИС И СТАДИАЛЬНОСТЬ

Аннотация

Древнейшие фольклорные и литературные жанры, пережившие столетия, а иногда и тысячелетия, продолжают бытовать в народной среде и расцениваются носителями традиционной культуры, как свои собственные, достижения той культуры, которую они непосредственно представляют. Однако, значительный круг поэтических жанров и сюжетов, хоть и претерпевают некоторые – порой весьма значительные – трансформации, тем не менее, обычно, повсеместно являются «заимствованными». Такое положение дел обусловлено, вероятнее всего, тем, что фольклорные жанры возникали вместе с языком, еще на заре человечества, задолго до появления таких понятий, как «народ», «нация», «этнос», и являются, по-видимому, скорее не пресловутым «заимствованием», а истинным культурным наследием самых ранних времен существования человека.

Исторические этапы развития человека и человеческих сообществ, описываемые Теорией культурно-хозяйственных типов, основанной на Эволюционной теории, порождали своеобразные фольклорные формы и сюжеты, определенное количество которых оказалось удивительно устойчивым ко времени, а также к разного рода социальным и политическим переменам.

Ключевые слова: традиционное музыкальное искусство, традиционные песни, шаманская музыка.

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