

SOME ANTHROPOLOGICAL ASPECTS OF THE FOLKLORISM: SYMPHONIC KUY AND ITS GENESIS AND TYPOLOGY

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Abstract: This article represents the history of research of Kazakh art and folklore during the last 3 Centuries. There are short descriptions of the old and new research paradigms their pros and cons. Moreover, that article presents the results of both the old and contemporary research of the Kazakh art and folklore. The number of various symbols and images in Kazakh folklore demonstrate the features and unique color of the Kazakh culture.

As a result of our philosophical research, we would represent the anthropological reconstruction of the whole development of the Kazakh art through the centuries. This overview highlights the main points, in which the image of the Kazakh art development was influenced by the other cultures and researchers itself. Moreover, it would compare the differences between old research approaches and the ethnomusicological approach, which, from our opinion, provides better method to studying the development of art and folklore music genres in different cultures.

Keywords: Kazakh art, Kazakh folklore, ethnomusicology, symbols in art, history of the art research.

INTRODUCTION

1.1. The Effect of the Tradition on the Folklore Research

In the early 20th century, folklore researchers were the representatives of the Central Asian people's intelligentsia, who have received academic education in the metropolis. In their research they provided a range of ideas of the 19th century academics on culture and daily life of the nomads and also the idea of the significance of civilization process. Actually, the features that scientists from the metropolis considered as negative in life of nomads (although some of them were just random strokes and does not affect the very traditional culture) became the focus of the research by people's intelligentsia and even in some cases, ethnic and cultural markers that allow them to design the identity of individual cultures by a number of striking phenomena. There is some "franchise" of European "barbarism" in nomadic cultures of Central Asia. In folklore it was marked by the collection of folklore songs, categorizing it by folklore genres of Western Europe with a number of exotic elements. Russian researchers marked that exotic as deviations in the everyday

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life of the nomads. That situation causes the specific view on the folk genres such as the epic and heroic songs, ballads and wedding series. However, an appreciable part of the genres that extends beyond the European academic mainstream was not the subject to the academic influences and interpretations. A remarkable range of improvisational song genres associated with the realities of the fundamental outlook of nomadic peoples, preserved the principles and techniques of poetry and musical improvisation and performance.

Under that paradigm there were not only a number of very useful facts, but also a number of principal weaknesses and limitations that were not corrected through the centuries. By using ethnomusicological paradigm and comparative analysis, we would like to reconstruct the image of the Kazakh art development in its history and would demonstrate its impact on the others cultures, and how other cultures influenced the Kazakh art. The finding from this study would be useful for cultural researchers, anthropologists and other specialists, who are interested in Kazakh art, its impact, features, and history.

Contemporary Research of Kazakh Art and Folklore

A short search through research of the Kazakh folklore and its effect on people represents that (see: Koblanov Z.T., 2012; Koblanov Z.T., Kabilov A.D., 2013; Shapauov A.K., 2013; Yergubekova, Z.S., 2013; Mailybaeva G., et al., 2014) we have found not enough interest in the Kazakh folklore music and its symbols. Economic stability and economic conditions in the historical process has helped to keep the Kazakhs relic forms of musical language. However, its (musical language) secret for a long time was hidden, because of the loss of semantic “code”, as well as other factors, such as the possible existence of initial taboo for the uninitiated. Meanwhile, religious and mythological ideas is not simply a “term” folk syncretism, but the “key” to the semantic level of musical semantics: these ideas could possibly help to comprehend and master the early stages of the formation and evolution of lexical items formed the musical sign systems (Sabyrova A., 1986).

Research over the past decade has confirmed that the music in the culture of the nomads was perceived as an act of magic: today it is proved, that there are shamanistic magic whirling formulas in kobyz music; genre variety of musical folklore is designated in connection with transition rituals; some early forms of religion are correlated with the types of Kazakh oral poetry (Tursunov E., 1999; Mikhailov G., 1987) in musicological research throat singing is identified with the creation of the universe, the executable in order to attract the spirits of singing, Cui-legends and Cui for kobyz are assessed as part of the commercial and military magic (Raimbergenova S., 1993). However, the idea at the basis of the music cannot be reduced to the same types of magic, a religious form. These types are multi-layered, they appear one after another and have immanent and consistently

interaction. The complexity of those phenomena provides attempts to understand it through a hypothetical play their mythos-ritual “biography.”

The totemism (a form of religion based on the idea of kinship with the animals) appears after the animistic beliefs and fetish worship. This form of religion has steadily evolved in itself, and this evolution is accompanied by a transformation of its ideas and images. The development process of multiphasic religious and mythological forms flowed probably as follows:

- Totem as a source of food (fishing magic);
- Totem relative and benefactor (revered for what benefit, characterized by the appearance on the stage of animals);
- Totem ancestor;
- A cult of the animal ancestor and protector;
- Deification of the animal;
- The cult of the anthropomorphic ancestors-founders.

METHODS

The methodological framework of this study is a comparative analysis of the folk sources by its chronology and genres. The theoretical basis of the research of ancient mythological form of monotheism was prepared by the following ethnographers from the XIX century – Ch. Valikhanov, A. Divaev, D. Banzarov and monographic studies by the following foreign scientists – M. Boys, V. Terner, L. Levy-Bruhl, O. Freydenberg, J. Fraser, S.A. Tokarev (1964), V.N. Basilov (1984, 1986, 1988), E.M. Meletinsky (1964), etc.

K. Nurlanova and S. Ayazbekova theoretical works provide the ethnomusicological basis of the current analysis. This combination of both historical and anthropological method allows us to make clear image of the historical perspective of the development of Kazakh art. Moreover, by using these methods we cannot only describe individual characteristics of the Kazakh folklore, but also represent the whole story how does the general rules of the art’s development causes the individual originality of Kazakh folklore and its impact on these rules.

RESULTS

The main result of this study represents that specific terms of the genres of folk songs (especially, lyric songs) were likely not influenced by the Western European research school (and the local national schools that uses European research paradigm), and that terms keep itself, in principle, without any changes.

The Images of Animals in the Kazakh Art

According to the historical and ethnographic information Kazakhs worshiped the wolf, camel, swan, owl, crow, dog, saiga, cuckoo, swallow. Traces of totemism persist to this day in the traditions of the Kazakh anthroponimics, in language, in household names and euphemisms like *kökzhal*, *салпаң*, *күлак* ит *күс* in connection with the wolf, which back to the tradition when the name of totem became taboo. The remnants of totemism found in the names of some genera: Konyrat; in the tribal union Naiman are genera with names Ancient Turkic drill (camel manufacturer) *karatay* (The Black Stallion). In the early stages in totemism there was an idea that the image of the animal is not simply equal to the animal, but it inhabits his soul (Sokolova Z., 1987). Hence, there are the request to the permission to play from the soul of the instrument's owner, protective amulets that were canonized in ornaments through the development of abstract thinking in images; ornitho- and zoomorphic figures of some wind instruments (*tastauyk*, *үskirik*, *syrtay*), totemic elements in children's folklore (rhymes, songs, games) [Just remember that children in traditional society were seen as being antisocial, and they were located in the border between the world of spirits and people].

The cult of ancestors adopted and developed the stage of the cult of totemic ancestors. The *aitys* texts reference to the moment when the *akin's* soul leaves his spirit patron (*aruah*) in the form of ducks, swans, and drake. The emergence of this form of religion E. Tursunov relates to the 2nd millennium BC (Tursunov E., 1999, 2001). Ancestor worship is deeply rooted in the rites and rituals of the Kazakh life cycle: it is the practice of ancestral cemeteries, in the language (for example, in the phrase *kara Shanyrak* – ancestral home), in the tradition of *tyl* – dolls, trick out in the finest clothes and armor of the deceased – as a substitute for the deceased; father of the bride gift *eli-tiri* during courtship and more. *Zhyr* – epic, performed during the aces intended to fly *aruahs* and interpret as their propitiation. Ancestor worship has gone through several stages: totemic ancestors = living ancestors (honoring the elders and respected men of the kin) = cult of deceased ancestors = Tengriism (state religion of Turkic khanate).

E. Tursunov (1999, 2001) supposed that shamanism appears on the way of pre-Islamic religions to the beginning of the Neolithic and the middle of the Bronze Age. It is a later formation, which assimilated into all the previous religious forms; therefore it develops into a coherent system. It included both the different beliefs (totemism, ancestor worship, cosmogony, animistic [cult of the fire, the threshold, *shanyrak*, wind] and other original presentation) and its worldview. Shamans use the specific language of a cult (a part of shamanic vocabulary is given in the book A.P. Potapov (1991), folklore, includes a variety of genres, stories with animistic content, shamanic myths (including genealogical), legends, spells, hymns, vows, invocations, *saryns*. “Exclusivity” of the Kazakh shamans indicates only by “haircut”

– until mid-shaven head with hair five fingers long, which he put on high skullcap with a bunch of feathers, and there was once a suit that symbolized unsuitable living conditions, bordering social status of shaman. By putting on his suit shaman suddenly took on a different nature – aspect of ancestor totem, patron spirit. The sequence of the transformation of animistic ideas spiritualization exudes on stage invocations of helper spirits, euphemistically called *kisiler* (“people”). Appeal to the spirits of ancestors, different owners of the current area (i.e. “*kozha*”) are added in later invocation of prayer, the names of Muslim saints, prophets, local saints, feasts, *ishans*. It is noteworthy that djinn might appear in the aspect of the eagle, the wolf, i.e. by wearing totemic appearance. Name of the central part of treatment sessions *Oiyn* (“game”) indicates the important role of theater, the actor of the mystery, where music was at the climax of the action. *Oiyn* is the declaration of symbolized unsuitable living conditions, fun, creative looseness, and it is characterized, in the traditional view, the life of the other world.

Kazakh Shamans and their Patron in the Context of Interaction between the Traditional Religions and Islam

From our perspective the figure of Korkut – the patron of the Kazakh shamans – is ambiguous. V. Basilov (1975, 1984, 1986, 1988) inclined to popular notions that Korkut descended from the totem animal, in which transforms the initiate. In shamanic myths of Korkut the tune of the search of immortality was combined with Islamic story about the method of manufacturing of musical instruments, prompted by Shaitan. Using the tambourine *kobyz* (*Narkobyz*) as a riding animal (totemism) invocation by music flies spirits (animism), singing songs depicting phallic content while the male camel or horse (for the treatment of female infertility) – all of this characterizes shamanic complex as conglomerate of the polyphase effects (Mikhailov G., 1987).

Markers of the space formed at the stage of shamanism, continue to evolve in the cosmological myths. The World Tree is reinterpreted in the shaman’s rod in communication with the other world. World River transformed into shamanic river, whose purpose in binding top and bottom, heaven and earth, respectively, which coincides with the beginning of the river air, the middle – with the land, and the mouth (“*saga*”) – a dungeon. Therefore, Korkyt, who lived at the mouth of the river, is immortal and powerful, he is not dead, but moved to another kingdom, in order to patronize shamans from there.

With the introduction of Islam to the Kazakh environment, the body of ideas and concepts associated with early forms of religion transforms into a “cult of the saints.” The rites of shamanism were taken over Sufism. There are many similarities between pre-Islamic and Islamic practiced of rites (in shamanism - *zikir salu*; Sufism - a loud *dhikr*, and *dhikr of saw*).

Interaction between polytheistic beliefs and monotheism and their refraction in terms of culture, the influence of religious and philosophical systems of musical-aesthetic principles of art is the universally recognized fact.

In general, there are two perspectives of the religious ideas. In the first case there is a replacement of one sacred justification by another one. For example, motifs, signs, sounded as part of the shamanic ritual, might contain vestiges of imitative music functions, rose to fishing cult. This line can be described as “continuity and innovation.” The second way is to profanize originally sacred concepts. For example, over time, religious overtones can be forgotten, the manufacturing process and the selection of material for musical instruments, so these overtones are replaced by the utilitarian explanation. For example, the skin of the throat with a camel, tight body kobyz, was interpreted as the symbol of the universe, the camel itself – a representative of the upper world, the totem, which is embodied in the rock carvings, zoomorphic motifs ornamental art, existed in some regions-term designation as a tool nar-kobyz (“nar” – dromedary).

Thus, understanding the archaic music contact with the other world, serves as a “yield” brilliantly spontaneous feelings, and now intimately. These intonations of the secret and hidden nature of the world have evolved in the spiritual universe of the people. A further immersion in the locus of mythological consciousness will definitely closer to understanding the value of the creative powers of musical contemplation.

The Ethnomusicology of the Kazakh Music and its Symbols

Modern science put more and more tasks to the Kazakh ethnomusicology. Expansion and deepening of knowledge encourages the search for the axiological universals. As you know, being a pivotal point of art “aesthetics of identity”, canon touches the deeper aspects of creativity. These deep hierarchical levels are closely connected also with musical content. Inevitable poetic text is the integral part of the content of the song. Research 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. Practice shows that the poetic canon focused on a specific aesthetic ideal of the era, due to religious and mythological consciousness integrates both external and “extramusical communication”, accumulating a social and ideological, cultural options. Appeal to the artistic content reveals the significance of it “reflective-modeling” and “iconic elements” and appeals to extra-musical aspects of image content. In this regard, the task of putting the designation of some of the elements that make up the model of the Kazakh ecocentric worldview as an object of study, we have chosen poetic texts of the traditional Kazakh songs.

Studies by K. Nurlanova and S. Ayazbekova have identified not only the appropriate scientific approach to the material, but also help to identify some

ideological constants of the culture. Among the various philosophical models we choose ecocentric worldview due to the research material, poetic lyrics, that could possibly capture the “state of mind” of the later period of culture. Therefore profaned layer is dominated here. The problem of music and music making is widely and variously represented in the genres *car өлең* and vocational tracks, and lesser in the *akyn* and epic tradition. In this context, the term “diffuseness” (Galitskaya S., 1981a, 1981b) is interpreted by us within the heterogeneity of meanings, which are hidden in syntagmas concepts and ideas that constitute, according to S. Ayazbekova that will be mapped to the type of public consciousness and the ethnic picture of the world. Among the earliest microrepresentative models, according to the scientist, recognized “cosmocentric” and “eco-centric”, each of them their own different “priorities of the creation of the culture”. According to the ecocentric models, the man recognizes himself as the part of nature. Early animistic worship of nature was the result of an identification or isomorphism relationship between the man and the nature. The most important part of such attitudes toward the world, according to S. Ayazbekova, is that the “contemplation is the epistemological foundation, which is not only a way of understanding the world, but also a form of life, the ideal of which is the state of perfect peace”. “Therefore, the activities aimed at the unity with nature, through the achievement of inner harmony”. The description of the Kazakh poetry of music making derived from this attitude. Wrapped in concentric circles of the bio cosmic aura, its audience, in some cases, called “Alka” (Bazaar Zhyrau) has a closed circular structure. In the center of the listening circle was a performer. In the professional song he has the extraordinary talent that made poetry metaphors of illumination light (Zhayau Musa: “Nexe түрлі ән шықпайды, Нұр sipatty Zhayau Musa”; Baluan Sholak “Zhigitpin тәңгim басқа zhакқан шырақ”; Ykili Ybyrai “Aynalayyn halkymnan, Маңдаудан шырақ zhandyрған”). Spiritual communication, according *akyn* and epic poetry, spiritualized luminous word “sozi sham”, “Didar bolyp sözime”, “Акуннун ән шығady ауғауunnan, Sұлудың көгiner маңдауunnan kun”.

The Figure of a Singer in Kazakh Folklore

A more detailed study of the epithets associated with the personality of the singer reveals the unity of cosmocentric and ecocentric worldview. Particularly rich and diverse it presents ecocentric characters. Then we will provide the detailed consideration of the canonical images.

Singer *akyn* in epic poetry and is often compared with the racer noble breed (*zhyyrik*, *zhorға*, tie, *Tulpar*, *Aқтан*, *Kұltuma*, *Shal akyn*), and *Kara өлең* such an epithet associated with the situation poetic contests and has, as a rule, a parallel “skakun-bayga”. The horse is a symbol of the culture since ancient times and it had a ritual and magical significance for all of the Turkic-Mongolian people. The

cult significance of the horse appeared from 1 millennium BC (Neolithic). Such representation existed in myth of Huns and Massagetaes. Burial with a horse tied to animistic ideas about the necessary equipment the deceased in the afterlife. In the Sak's mythology horse emerges the axis of the middle ternary model, moreover, horse is associated with purification rites. For the Turkic-Mongol peoples, according to works by L. Haltaeva, horse is a symbol of the space vertical.

During the singing all time frames turn away, it changes the quality of time and space. In the mythology of the Turkic musical performance is a movement in space, a journey into a world of the unconscious, in modern psychology is understood as a trance, altered state of consciousness. In the Kazakh's zhoktau horse is a conductor of the soul of the deceased to the other world. In this context there is the following clichéd line: "Astyma mingen atymya coeur me eken, Astymda kalgan jer me eken", "Altyn bip zhyrgen boz at, Ayshylyk jerden shabylyar. Kymispfen zhyrgen kyren at, Kynshilik jerden shabylyar".

The bird is the steadily poetic symbol (byrkit, kyran). The kara olen singing compares himself with eagles. The image of the bird is very capacious in the culture, and it is connected in mythology with the concepts of the upper world. The Indo-European mythology, the bird is a symbol of the sky and the sun. In "Avesta" there are eagle and night owl, which are represented as daily birds. In this ancient literary monument wings reflect the priestly functions of the artist (Akishev A.), in the Turkic mythology of southern Siberia bird is the symbol of the beginning of life (participation in the generation of forces) (The traditional outlook of Turks from the southern Siberia). In Kazakh mythology, the image of bird is associated with the images of the spirits of the shaman (i.e., talasbay baksy represented in the image of his djinn Sarbura (eagle), and the feathers served as the ethnic symbol, and as the talisman against the evil eye. In the shaman's ritual vestments feathers and claws of an eagle, eagle owl, and cuckoo symbolized shaman's soul. In borderline situations, shaman's language served as so-called "birdsong", which was interpreted as the language of the other world, by which the shaman could reach the sky.

The yurt is perceived to be a secure, closed space, supported by the world of ancestral spirits, is probably due to the definition of the space of yurt by the word rope-wings. Deep semantics and ancient way of the birds has become a symbol of capacious cliché in the ritual songs. The following line was widespread: "Töbede ұshқан top үйрек, тобыңды zhazbay қон үйрек". The most revered poetic images are these ancient bird totems There are konyr kaz (brown-gray goose), үki (owl), Akku (white swan) that were encountered in the song's (folk and professional) poetic comparisons often associated with the specifics of sound transmitted untranslatable to any other language patterned onomatopoeic vocabulary: "zhynindey ak үkinin үlpildeymen", "mamұғлатыр аққудай көден ұshқан", "dausyn қаңқылдаған". The highlighted words in quotes are an imitation of a specific "bird language" of the

owl, swan, and goose. Another type of comparisons is associated with the latitude band of melodic birdsong that mimic the singer: “аккүмен аспандағы ән қосатын”, “ән салсаң өзимдей сал ұшқан қаздай”, “өлеңім он зhasымда өрге zhүзген, мамырлап Конур қаздай көлге zhүзген”. “Конур қаздың dauysunday” perceived as warm and therefore is recognized beneficial to hearing the tone: “Men zhүreyin syrtynan medet кyлып, yni zhаксы көлдегі конур қаздың” so singer proudly calls himself “the singer - goose neck”; “Тәңри көктің Balas moуunmyn, jer Ауғай shyкса Tartyp тұрмаushy edim” - “I am a child of Heavenly Tengri goose neck, go live on the earth, proclaiming the sky Ауғай” (kara өлең). Probably later metaphor in the songs was to compare with the beautiful singing nightingale “ән бұлбұл”, “бұлбұл Dauys”, “sayraһan September бұлбұл bip”, “bip ciz бұлбұлы called үнді”, “zhigit бұлбұлы”). With the singing of the nightingale, in some cases associated with the development, ornamental and brightened the melody: “әнге fats түрлендіріп иеуене бұлбұл” (Angi M., 1998; Ak-Atay S., 1998; Tursynbaeva A.O., 1999).

The third important image is the wind, as one of the natural elements. Often in kara өлең could be found the following line: “des sözden changed nesine ipkileyin”, “Bip-eki auyz jel sözdi nege ayayyn”, “Athas arzan jel sözdi ayayyn ba”. “Jel soz” – “Wind-word” – is determined by the nature of improvised music. This image also has an ancient mythological “biography.” In the mythology of the Turks wind represents a soul, a sign of life, all life. If the wind is air movement, it was associated with the breath (the fence), the breathing was audible voice, and the voice was also associated with hearing. Tyn bura (wind) represents properly shamanic soul.

In some cases, a performer, like the world tree, calls himself “shinar” – “chinar” and dombra – calls “қарағай” – “pine”, “riding” which he – Zhanak – (according to the text), travels on the sacred Korkut’s camel Zhelmaya. (“Al қolyma тidiң бе қарағайым, Қарағaysyz kerekke zharamaymyn. Gel zhelip, Zhelmayam, саған минip, Бұл ush zhызdиң balasyn aralayyn”. Concentration of “cosmogenic” images underscored the sacred status of the singer, who, thanks to the dombra (vertical space), riding the winged Zhelmaya and communicates with representatives of all three worlds from the Tengrian vertical space that the singer calls “ush zhыз” while seeing in earthly zhuz reflection of heavenly order (Angi M., 1998; Ak-Atay S., 1998; Tursynbaeva A.O., 1999).

All three images (a horse, a bird, and wind) and the wind synonymous myth – water (water flow, rural, rain) form a single picture, dating back to Tengrian worldview, reflected in shamanic rituals. Here the horse has the status of a conductor of the soul and is a symbol of the space vertical. Singer is its analogue. Bird meant ritual vestments, the soul of the shaman, and the wind symbolized his voice and hearing (Angi M., 1998; Ak-Atay S., 1998; Tursynbaeva A.O., 1999).

Thus, the analysis of poetic texts revealed not only stable images associated with certain music and music-making parties, but the subtext Tengrian worldview in which Space and Oikos are united. Further formation of “people’s ideas” in

music will touch the manners and methods of sound in detail. Therefore, since the development of the songs on the stage car օleң formed regulatory folk aesthetics, which will be named “әнді бәппен аytu”. System study of ancient mythological form of monotheism was impossible to study as an independent object forty years ago (Angi M., 1998; Ak-Atay S., 1998; Tursynbaeva A.O., 1999).

Interest in traditional artifacts of history, life and culture of the people was extremely increased after Kazakhstan gain independence, because people would be able to find the correct orientation for the future if only they would pay enough attention to the culture of their ancestors. It is logical that many researchers cannot ignore the issue of religion and mythology, as it is this is an important subsistence universals reveals the ideological and, therefore, substantial aspect of the traditional culture.

Ideas about a variety of early superstitions, beliefs and the influence of Islam in the oral-poetic creativity and their manifestations in folk customs and rituals are dispersed in many philological studies of Kazakh folklore at first by M. Auezov and after him by A. Margulan, B. Uahatov, B. Abylkasymova, S. Қасқабасов, E. Tursunov, A. Seydimbek, and religious, ethnographic and philosophical scholars T. Shulenbaev, S. Ақатаев, H. Арғынбаев, A. Toleubaev, N. Shahanova, G. Kasymova, and others. Their scientific papers reaffirm the inherence of the early mythological notions and beliefs from the folklore worldview.

The current aspect of the study is successfully developed in musicology. The systematic description of mythological worldview in the fundamental work in the research “Traditional worldview of the Turks of southern Siberia”, where on the basis of representations of a number of Turkic peoples defined the social status and functions of the shaman singing. L. Haltaeva confirmed the thesis of the evolution of the double-voiced Turkic Bourdon. Kazakh earlier totemic beliefs and practices were semantic content of ancient kyuis legends about the lame and the sacred animals and according to research by S. Raimbergenova and G. Omarova related to funeral and memorial rites, dualistic conceptions of the afterlife, and initiation rites.

S. Elemanova (2000) turns attention to the initial character of wedding of synsu and betashara. A holistic approach to the study of the wedding ceremony is not only allowed to open his ethnographic specificity, but also the latent semantics (iotics) of the rite. The article by S. Elemanova and G. Baytenova about the Muslim fast zharapazan songs and melodies of the Sufi dhikr. This article designated outlines of the evolutionary path of religious ideas in the Kazakh songs.

The Research of Kazakh Poetry and its Symbols in the Context of the Folklore Study

Mythology of the early folklore formation of Kazakh poetry, studied by D. Amirova, is like an attempt to look into the world (existence) in the past that recreates the

look of ancient ideal voice, based on onomatopoeia. Therefore can be proven the following assumptions by A. Berdibay: the refrain should be considered as the most archaic form of singing, because nowadays it exists in the alexic form. At the same time the chorus - *қайрма* (from the word *қайту*, *қайты-back*, back) an indication of the existence of the environment in the Kazakh ideas about reincarnation.

System of the early mythological representations of music can be found in the study of poetic narrative sources and poetic basis of the songs. The content of the texts of the Kazakh traditional songs is the possibly new subject of a special study. Meanwhile, it should be recognized that this is, in our opinion, a very exciting and independent branch of musicology that could shed light on a wide range of ideas, highlights the context of the entire corpus of the Kazakhs early mythological notions.

It should be noted that key concepts were developed by a number of generation in the poetry that represents core “conceptual apparatus”. The researcher’s task lies in their systematic exposition. During the period of desecration in making music, singing and music are realized as a full-blooded aesthetic phenomenon. In the traditional poetry the atmosphere of right music making has been defined as “*әнді бәппен аяту*”. This belief system embraces the rules, which are the basic paradigm - the music harmonizes the inner man (*көңіл Ashar*) and its relationship with nature (on the principle of micro and macrocosm). The rules are based on observations of the world around them.

The traditional worldview, and the basic principles (truth, the components of the systematic constants) of the perfect singing and songs itself have several stages of development (according to the monographs by Ayazbekova S.).

From cosmocentric, ecocentric, anthropocentric monocentric and the first two stages, in our opinion, are more often associated with early (pre-professional) period of formation of the songs. Therefore, those stages better represent the components of the national ideal voice.

The epic, akyn poetry and song *kara өлең* represented the ecocentric model.

The object of our study was one of the constants ecocentric world picture: the image of a bird. Let us follow the changes and evolution of the image in the culture (It should be noted that the scope of this article does not allow versatile and deep explore current aspect of the problem. Therefore, the provisions of this article are preliminary). We use music and ethnographic published collections of Kazakh folk and professional songs.

Our selection of the object of study is not accidental, because Kazakhs while talking about songs use the following words: “*ән шырқау*”, “*ән Sayran*”, “*ән қалқыту*.” All these metaphors represent the inspiring value of singing, the music played in the sublime atmosphere of creativity.

In the folk lyric and domestic texts, as well as in the folk songs phenomenon of professional singing and music making is disclosed with unusual fullness. The

process of sound, melodic motion, development and quality of songs are “analysed” in texts like artistic phenomenon.

An analysis of poetic texts showed that the recognition of expansion in the national professional environment of the favorite music professionals – flight, difficult for amateur voices. The height and the virtuosity of melodies captured by the following people’s concepts: “əueletu”, “kəkke ərletu”, “aspandap ən shyркаu” (literally “sing soaring into the sky”). Moreover there are the terminology indicating the specific-performing subtleties of sound associated with a variety of techniques throat singing “enteletu” (singing assertive sound), “bylkildetu” (raging, vibrating), “kəmey bylpyldaydy”, “dauysty yzfytyp aidau” (humming, whirling sound), “dauys syrřanau” (sliding sound). The broad band of songs provides the following metaphor: “tasu” (spread), “əueletip ən shyркаu” (soars up song), “askak ən” (sublime song), “ərletu”, “sharyktatu” (high soaring song). The soft sounds of higher register are compared with the image of a swan: “Samřaymyn ɵleң dese řshkan kудay”, “Akкuday aspandafы ən koshy em” (When it comes to the song, was floating in the sky, like a swan), and the sound of the middle register, which coincides with the old traditional tune of dombra, which was lower than at present, with the voice of the goose – “Konyr kazduң dauysynday”.

Epithets associated with colorization to deploy music in the mid-sections of the form, is often compared with the nightingale singing, ornamentation, jubilation formulas – “mamyrlau”, “ənge sal tyrlendirip beyene bylbyl”, “křbylu”, “tyrlendiru”, “tolkytu”, “byřaltyp ən shyркаu”, “əshekeyleu”, “oynakтatu”, “tamylzhytu” – show that the development of music had the character of the wave-like variation.

The following culminating forms are conceptually highlighted by tradition: “Samghau”, “samřaymyn ɵleң Desa řshkan kұday”, “shyркаu”, “kalkyту”, “ənimniң sharyktaydy aschylary”.

In ancient times people believed that the invisible world is sounded, and only has the sound, the voice becomes really animate being. Therefore, in order to speak with spirits people should use their voices on a special way. Hence, “Dauys shyřaru”, “Dauys kɵteru”, and Zhetysu regional counterparts funeral and memorial cycle, that are actual till now. The term “Kɵterme” of the funeral crying Zhetisu designate the refrain, that usually sing higher than the entire song register.

So, in the texts of folk songs are stable in relation to the image of the bird is singing. Fixing points of development and highlights areas in the performance of the songs, these epithets are an integral part of the mythological picture of the world, speaking desacralized mythologemes that in Indo-European mythology symbolizes the upper world, the sky and the sun, and in the shamanic tradition of the Turks of southern Siberia – ritual vestments, soul healer. In borderline situations, “birdsong” served shaman’s language. The appearance of the image is not accidental, and dates back to ancient times.

Shamans are known to perceive rite ritual as flying. They traveled to other worlds on his instrument. The sleeves and the symbolism of the ritual of the shaman's costume could resemble a bird, because the bird was often the patron of the shaman's power. Owl feathers were not only the talisman on hats of akyns, sal and seri, but often the birds were protectors of personal singing talent (nagual) (Tursunov E., 1999, 2001).

In the Kazakh tradition feathers not only served as a talisman against the evil eye, but the closed space of the yurts, supported the spirit world, ancestors, indicated by tradition a capacious word – rope-wings tent, which served primarily a measure of the circumference of the yurt.

In the ancient times, the process of singing was aimed to appease the spirits. Perhaps, this explains the origin of the long standard introductions to the songs addressed to the assistance, support from aruaks. After the loss of the ritual traditions of songs myth bird is transformed into the image of beautiful singing.

The selection of species of birds, symbolizing the song also was not arbitrary. These birds are totems, revered as sacred, the hunting of which was taboo. The musical and poetic lyrics and singing are associated mainly with three kinds of birds: swan, goose and brown nightingale. All three species were sacred. Kazakh ideal of the voice is correlated with the definition of “Konyr qazdyң dauysynday” (“the voice similar to the brown goose”).

Typology of flattering remarks about the voice: *kaz moyunmyn, konyr qazdyң dauysynday* (literally: “the voice as goose's voice”), *аққұмен аспанды ән қосшы ем* (“my song soars like a swan in the sky”). All of these confirm status as a national ideal voice. Billowing melodic contour is perceived as the norm, without which there is a familiar form of the song: *Kelmeydi ән пәрімға шырқап салмай* (“The song does not find his usual form, until it would fly”). Some poetic epithets are unimaginable apart from the word “song”, these are the phrases: *ән шырқау, ән sayran* (literally: the song like a tweet), *ән қалқыту* (literally: soaring song), *қанатандыру* (literally: “soaring song”): *Мен өлеңді айттым құстай заулап* (“I sing a song, soaring like a bird”); *қалықтап ән салу* (literally: “soaring singing”); *шырқап салу* (literally: “singing high flying”); *әнімнің шарықтауды ашылары* (“hovering song performed open sound”); *aspanda шарықтауды асқақ ән* (“song flying high in the sky”); *Dauys шарықтап самғайды* (“soars skyward elated voice”). The source of inexhaustible, beautiful sound is the comparison between the throat and the nest: *Таңдауымда жел сөздің ұясы бар* (literally: “the palate singer nest stream of words like the wind”); *Өлеңнің таңдауымда ұясы бар* (literally: “palate – nest poems”); *Қараым азуңды ашсаң көмеуіңе, / бір бұлбұл Кетков-ау деп зһұмыртқалап* (“if you open your mouth I see that (literally) in the palate like a nightingale's nest”). Compare with singing nightingale *әннің бұлбұлы* is nightingale song *бұлбұл dauys-ningingale voice zhigit бұлбұл jigit* nightingale (probably) is associated with the

Arab-Persian literature, where allegory the Nightingale and the Rose symbolized the perfection of God's countenance (Shegebaev P.). These comparisons are not used the Kazakh word – sandugash (“nightingale”).

It should be noted that one of the origins of onomatopoeia in songs were ancient cui-legends about sacred animals (“Kaskyr” – “Wolf”, “Nar idirgen” – “Milking the camel”, and among them cui “Akku” – “The Swan”). It is well known, they are connected with faith in the sacred totem animal, where the onomatopoeia equal to an animal, and ensured the success of fishing magic (Raimbergenova S., 1991).

In the traditional music of the nineteenth century onomatopoeia becomes the most important means of expression for the transmission of Sufi theory of emanation. Бұлбұл (nightingale) served as a means of transmission of esoteric image of the perfect absolute. Imitation of the nightingale singing is consistent allegorical image of the Sufi state with the ecstatic vision of a perfect face of God. Tradition kyuis “Бұлбұл” has been widely developed in kuis-tokpe (Kurmangazy Dauletkey, Dina) formed an independent branch of instrumental music, which is called nazir tradition by P. Shegebaev. At the same time onomatopoeic elements in the national professional songs of the nineteenth century are more concerned with refrains, thereby it is formed an independent branch of traditional art. We are talking about the popular songs “Gәkku” by Ykili Ybyray and “Ak қаууң” by Shashubai (Muhambetova A., 1976, 2002a, 2002b).

According to the historical, ethnographic and artistic studies bird is deep and ancient image in the culture of the Kazakhs.

DISCUSSION

In the Kazakh mythology the image of the bird was associated with ritual practices, penetrated deeply into art and poetry. Images of migrating birds in the ornamental motifs are reflected in the Kazakh traditional art of jewelry. In almost all nations birds are associated with the upper world and the sun. In times of Saks and Oguz deified hawk. So, the eagle and the griffin were present in small plastic of Saks, where the bird is a symbol of the Universe. The image on the wings on Saka's headdress was a marker of sovereignty, ownership of the sky, and four wings on the kulah meant that he controls the four cardinal points. Therefore, in the chronicles of Herodotus Saks called “vultures guarding the gold”, as Saka chieftains wore winged crown. In Oguz hawk and its variants were symbols of birth (“tamga”), as well as an emblem of power. The presence of the cult of birds proves the name of the Kazakh clans and battle urans-cries. Protective power endowed with the Kazakhs and the eagle owl. Of particular interest is the motive “Үкiауақ” - the claws in silver in traditional Kazakh jewelry, which gives protective forces. “Birds, along with guard property embodied fertilizing, cleaning power, symbolized different good wishes, were carriers of light began. With the birds Kazakhs associate happiness,

wealth (considered fortunately see a bird in a dream). It seemed that the presence of images of birds in the subject contributes to the good". The image of the bird was one of the leading symbols of Kazakh traditional jewelry and ornament.

Great Abay also correlated the melodic contour of the song with the high soaring birds. The song provides happy mood, delight of the soul. It seems that this soul was dancing in time to the beat of the song says Abai. The soul was inspired and it soars skyward like a bird. Thus, the bird has once again demonstrated how deep semantic image of the centuries-old culture.

The long history of the bird symbol finds its continuation in the music of the twentieth century. This image can be found in the song-romance works by N. Tlendiev. Conversation nature of the songs of this group is heterogeneous. There are song marches ("Kyran turaly zhyr", "Kөгershinder әni"), songs, waltzes ("Karlygash turaly әn") and even a song, an elegy ("Қанатым"), in which waltz in triple rhythm was hidden, two songs ("Kehl zhatyr қыс қайтып", "Құстар әni"). As the continuation of the traditions of Ykili Ybyraya Shashubai in the song "Ak sharala" there is melodic onomatopoeia, which imitate chirping of birds in the alexic part of the refrain through a wide sixth staccato cadence in movement, singing, and then descending melodic movement, repeated sequential. The bird for N. Tlendiev is the tradition and the symbol of purity and beauty ("kui Akku") image for admiration ("Boztorғay"), the prototype of the Fatherland and Freedom ("Ak sharala"), high dreams and love ("Аққұсым") contemplation flying birds awakes in the soul of the composer nostalgia to the irretrievably lost childhood ("Құстар әni"), an image of high spirited soul ("Kөzim көrdi akkudyң zhylaranyң", "Kөгershinder әni"), the spiritual unity of people ("Қанатым"), birds flying as a symbol of spring ("Karlygash turaly әn"), inspiration, accompanied by high-flying feeling. The man in the songs of N. Tlendiev can conduct a dialogue with the birds ("Kehl zhatyr қыс қайтып").

Thus, our little excursion into the history of one of the most important poetic images of the songs confirmed the deep connection with all its elements of ancient traditional culture of Kazakhs.

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