

THE NATIONAL EPIC AND THE SCIENCE OF THE EPIC

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Abstract: This article represents features of Kazakh national folklore, epic and music and art from ethnomusicology point of view. In ethnomusicology Kazakh art represent itself as complex phenomenon, which was developed as an oral tradition though centuries and obtained its writing form only in the middle of the XX century. The current features of the Kazakh national folklore show both the individual characteristics of the current art and its impact on the Kazakh culture and the main rules underlie the development of human art.

Through the features of the previous investigations, which use outdated paradigms and methods we move to the contemporary findings that emphasize the originality of the Kazakh national folklore. The variety of symbols, parallels between myth and everyday life, the impact from the contact with the other cultures – all these features provide the wide variety of national epic and music genres, its color and uniqueness.

Keywords: Ethnomusicology, Kazakh art, Kazakh folklore, Turkic mythology and religion.

INTRODUCTION

Nowadays Kazakh folklore and epic is a popular object of anthropological research (Zhong-xiang, 2006; Guo-ping, 2007; Post, 2007; Dubuisson, 2010), so it is important to observe that folklore and describe it through different anthropological paradigms.

The oldest folklore and literary genres, which survived through the centuries and millennia, continue to prevail among people and bearers of traditional culture as their own, or as the achievements of culture which they directly represent. However, a substantial part of the poetic genres and subjects are usually “borrowed” after undergoing some transformation. This situation depends on the fact that folk genre arose with the language at the same time with him at the dawn of mankind, long before the emergence of concepts such as “nation”, “nation”, “ethnic group”. Therefore most of the folklore and literary genres have not been “borrowed”, but represent the cultural heritage of the earliest times of human existence.

Historical stages of human development and human communities, described by the theory of cultural-economic types, that are based, in turn, on the evolutionary theory, generate a kind of folk forms and themes, some of which have been constant through the time, despite of the social and political changes.

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The Occurrence of the Epic Poetry

Monuments of the people's epic creativity around the world represent different stages in the history of mankind. Song of Gilgamesh have come from the depths of the II millennium BC; the emergence of the heroic epic of ancient India "Mahabharata" has been attributed to the IV BC by the researchers; Nart epic origin have been linked to the era of VII-VI centuries BC; famous tales researcher M.J. Chikovani wrote: "The Epic of Amirani arose ... 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"; Armenian epic of Sassoon Brave took shape during the VIII and the following centuries; the birth of the Kyrgyz people's epic "Manas" refers to the period of the XVI century; Azerbaijani folk heroic poem "Coeur-ogly" appeared in the XVIII century.

Nonetheless, the pages of the history of the world epic poetry, that are distant from each other, contain common essential features and universal aesthetics. Image exploits of mighty heroes, their winged and talking horses, collisions with dragons, fierce fight opposing heroes is what we meet in epic monuments of different eras and different nations. However, each of these monuments bears the features of a particular stage of development of folk epic poetry. The oldest epics, established in pre-state period in the history of peoples, reflect the features of the archaic community life. E.M. Meletinsky (1964) – the researcher of the epic archaic forms of art names Karelian-Finnish runes, Nart sagas of Ossetians, Circassians and Abkhazians, the Georgian legend about Amirani, the oldest branch of Armenian epic, heroic poem of Turkic-Mongolian peoples from Siberia, as well as the ancient Sumerian-Akkadian literary epic of Gilgamesh.

The Development of Folklore and the Development of Mankind

The comparison between epic monuments shows the difference between the stages of development of human history, and also the sequence of stages of cultural development. Generally, the typology of epic folk art reflects the characteristics of the spiritual life. The presence of a number of peoples in the epic and mythological and archaic communities' fiction, as we see in the Yakut olonkho or Karelian runes, is due to the nature and characteristics of the national historic course.

In particular, F. Boas wrote in his fundamental monograph "Primitive thinking":

"Let us consider briefly the general course of the history of civilization, thought fast forward thousands years from the present time, to the era when the civilization of eastern and western Asia was in its infancy. Over the time, this civilization has passed on from one people to another, when some nations have disappeared, and some other has filled the place. As we can see from the history of civilization, civilization itself has held in certain countries in which it has been absorbed by

different nations. During this period, a number of civilized nations have often been defeated. However, the winners have borrowed culture of the defeated and continued the work of civilization. Thus, the centers of civilization have moved within limited areas, and progress has been slow or completely suspended. During this period, the ancestors of nations, which are civilized now, have not been so civilized in compare with its contemporaries in ancient ages.

Can we consider these ancient people more talented than any other race judging by the civilization level they have achieved?

First of all, we must bear in mind that none of these forms of civilization have been a product of the genius of a single nation. Ideas and inventions have been transferred from one people to another. Although the relations between different nations have been too slow, all the people, who participated in the development of civilization in ancient times, have contributed into the overall progress. There is countless evidence that the idea had been spreading until people were in communion with each other, and that neither race nor language, nor distance could limit this spread of ideas. We must bow before the genius of all peoples, because they all have contributed to the development of ancient civilizations”.

Experience in the development of the science of folklore and, in particular, the epic shows us how difficult and thorny is the path of any science of human history and culture, e.g., the science of such a historically stable and, thus, extremely sensitive to social change phenomenon of oral tradition as folklore.

At a time when science of folklore was in its infancy there were a number of researchers (mostly, philologists) who tried to prove so-called “mythological theory” considered folklore in the stream of so-called idealistic notion of the independence of different genres of art, including folk poetry, from the historical reality. They were looking for the origins of folklore, and, in particular, epic poetry only in mythology, epic was interpreted as a transformation of some great-myths, solar-myths and other subjects. Those interpretations send us back to some abstract archetypes. However, mythological school could not give a realistic and scientifically accurate coverage of the history of the folk forms, in particular, epic. At the same time in the works of the representatives of progressive social movement in the middle of the XIX century was formed a different approach to the explanation of the historical nature of oral folk poetry. The magazine “Современник” (from the a Russian word for “Contemporary”) wrote the words that reflected in the folklore of “modern social and economic reality ... the current content of the national way of thinking” that in folk songs, tales, proverbs and sayings can “catch people's eyes, in all its different variations”.

It should be noted that the establishment of the revolutionary-democratic ideology in Russian Empire was closely connected also to the study of oral folk poetry. There has been no accident later – already in the Soviet folklore – a

great place occupied by the study and promotion of the scientific heritage of the representatives of Russian revolutionary movement of the XIX century. All the prominent Russian and Soviet folklore have contributed to the implementation of this task.

The ratio of the representatives of the revolutionary democratic movement to folklore has been determined by their materialistic worldview, which grew has been growing stronger and has fought against the humanities in the XIX century. This explains the fact that Belinsky, Herzen, Chernyshevsky, Dobrolyubov and Saltykov-Shchedrin have had negative attitudes towards the mythological school, which had lost a sight of the problems of communication between folklore and historical reality.

Russian revolutionary democrats interpreted the folk poetry as a reflection of real life. N. Chernyshevsky wrote about poetry of ordinary people: "It is always full of fresh, energetic, truly poetic content. It is full of life, energy, simplicity, and sincerity, breathing moral health". He sharply protested against the attempts of Russian followers of Brothers Grimm to bring popular culture to some great culture. Continuing and developing the views of Belinsky, Herzen and Chernyshevsky, N. Dobrolyubov criticized abstract constructions of the mythological school, emphasizing the paramount importance of the fact that oral poetry expresses people's view of the world. Like his predecessors and teachers, N. Dobrolyubov paid special attention to the artistic nature of folklore. In particular, he wrote: "If analyze carefully our songs, fairy tales, etc., it is possible to notice that these people created a certain special way of expression, which has is more or less consistent and constant". But the study of the artistic features of the oral folk tradition in the writings of the revolutionary democrats did never have its own position; it served to the objectives of knowledge of people on the base of its folk traditions.

Criticizing the mythological theory, Russian revolutionary democrats noted the importance of mythology in the history of the spiritual culture of people. N. Chernyshevsky paid tribute to the huge efforts of the most prominent scholars of mythology, for example, to the erudition of Brothers Grimm in covering stories of mythology, drew attention to the absence of the theory of "vital principle".

Russian progressive thinkers considered folk poetry from the perspective of the history of people and in a context of the great tasks of reconstruction of public life. It was a fundamental contribution to the science of spiritual culture of people, which was then inherited by the next generation of the revolutionary movement and completely formed the basis of Soviet folklore.

In the early 90-ies of XIX century it became apparent that neither the search for a kind of ancestral home or proto-language of art or abstract comparison of similarities in the system of scene in folklore of different peoples cannot reveal and explain the historical essence of the variety of folk poetry. The accumulation

of specific materials and observations inevitably led up the science of folklore to seek rational justifications the origins and formation of the genres of folk poetry, attempts to explain the content of specific comparisons by historical facts and events of life of people. This area of folklore was called the historical school.

Famous Russian scientist Y. Sokolov wrote: “Historical School is not the mythological one; it did not seek for the origins of folk phenomena in the “ancestral home” or “proto-language”. At the heart of the historical theory there was an establishment of specific relations with the history of the folklore of the Russian people”.

Objectively, the historical school marked a definite step forward in the development of science of folklore, but at the same time it contained the elements of socio-historical analysis of specific phenomena vulgarization of folk tradition. In particular, the historical school gave rise to straightforward comparison of themes and motifs of the epic with the specific facts and events of history, ignoring the significant differences such as chronicles, as a relatively accurate historical chronicle, from the national epic sagas as works of poetry.

At the same time there were a number of not quite accurate ideas regarding the nature of mythology; it was a mixture of religion and, in fact, with the exception of the mythology from the folklore heritage. However, our modern theories of primary religions consider that mythology is not a substrate emerged of religious forms and practices, but an independent phenomenon, which reflected the worldviews of the bearers of this mythology far away from just religion.

Therefore erroneous attitude toward mythology, which had held an important place in the development of folklore of all peoples of the world, seriously hindered the development of the science of folklore, in particular prevented a clear understanding of the problem of stages of epic and historical essence of archaic forms of epic narratives.

Modern methodology of studying the history of science tried to underline the value of the mythological and historical schools and see in them certain stages of development of social thought in them.

In the first stage of Soviet folklore historical materialism was the basis of straightforward comparisons and parallels between the events of history and stories of folk epic, therefore comparisons were a little part of the science of epic. The consequences of these misconceptions were particularly acute in the 40-50-ies, when the heroes of the ancient epic monuments perceived as a specific historical identity, resulting in a variety of khans, sultans and kings presenting a prototype of epic heroes. For example, Genghis Khan was regarded as a hero of the Buryat “Geser” or Kalmyk “Djanganr.” Such delusions engendered nihilistic attitude to the epic as the source of the idealization of the feudal way of life. There were hot debates on the historical significance of the epic estimates. A typical example of

sharp clashes of opinions about the national epic may serve as a discussion on the Kyrgyz heroic epic “Manas”. Some insisted that “Manas” has outlived its day and it's time to pass it in the archives of history, while others argued that each line of “Manas” was sacred. Frunze (Bishkek) convened a special conference dedicated to the problems of the study of “Manas” (June 6-10, 1952). There were a number of discussions about the “Manas”. Disputes were caused, in particular, by the opinion of the historian A. Bernshtam that the image of a hero in the epic “Manas” embodies a particular historical person. A. Bernshtam believed that he found the evidence that he found the real prototype of the Manas – a Kyrgyz leader Yaglakar Khan. While developing his thesis, A. Bernshtam wrote: “The heroic epic “Manas”, in its oldest part is a reflection of reality, the history of the Kyrgyz people in the era of VIII-IX centuries, when the Kyrgyz leader was Yaglakar Khan. This era is reflected in the “Long March”, and the figure of Yaglakar Khan served as a prototype of the epic hero Manas”.

That point of view has become popular among soviet scientists. The well-known russian translator of “Manas” in Russian Leo Penkovsky, for example, wrote: “The image of the Manas folk singers clearly gave features of famous military leaders – Attila, Genghis Khan, Tamerlane, and others”.

Perhaps echoes of various heroic acts, including some of Yaglakar Khan, had deposited in the memory of people, passing from generation to generation. After the epic it absorbs everything that was preserved the memory of people. Heroism of the hero of “Manas”, including his campaigns, will surely have their origin in real life. But the history of Yaglakar Khan and the epic “Manas” are very far away from each other in their spirit and content.

It should also be said that in the images of the heroes of “Manas”, you could find certain elements of “Khan's haughty, cruel”, etc. These components of the epic “Manas” researchers usually denoted these components of the epic by “introducing” or “layering” and explained their desire to please the narrator “senior” students, and even more often in their own way to “elevate” the beloved hero. However, “a seasoned scholar can always differentiate these components in the text of “Manas” from traditional folk narrative”.

However, some researchers of the “Manas” have discussed the question about the later adding to the original text. One of the pioneers of this epic – Ciocan Valikhanov in the middle of the last century published in the middle of the last century prose arranged contents of the “Manas” in Russian language, noted that the composition of “Manas” made it possible for any additions. This was also written by Acad. V. Radloff (1989), who pointed on the extraordinary mobility of the plot structure of “Manas”.

There were some statements expressed during the debate in 1952 about some “anti-people” ideas that have an impact of thoughts on creativity of individual

interpreter of legends), for example, during the rise of the anti-Soviet movement in Kyrgyzstan in the 20s. Of course, there had been attempts to use the popular epic story of people “in foreign political purposes”. If we consider that most of records of the epic texts were made during this period (in the 20s), it is not difficult to imagine the possibility of extensive penetration into the text of the epic “echoes of some nationalist ideas” into the text of the epic. The current level of folklore textual work, however, is almost always possible to distinguish recent from bringing traditional folk text.

However, it took place not only in the later “addings”. We must not forget that the epic reflects a certain historical stage of development of social consciousness of people and it should be taken as it was born. We must strive for rational understanding and explanation of the historical existence of folklore. Conflicting sides of the ideological content such as “Manas” reflect the objective course of historical development of Kyrgyz society to a certain age.

Studying the “layers” in the epic stories that belong to the late time, we must take into account the peculiarities of the history of Kyrgyz people has experienced for a long historical period of national oppression. Finally, it is necessary to take into account the uniqueness of the nomadic life of the community, the nature of Kyrgyz society at a time when the epic was formed. Being in continuous joint movements, representatives of nomadic tribes like living the same life. In addition to that, the epic “Manas” is treated with the same enthusiasm all sectors of Kyrgyz society. Manaschi have been respected by both horse wranglers and feudal lords. The behavior of the epic character could be interpreted differently under the different social conditions. Take, for example, the speech and monologues of Manas: before leaving on a campaign, he promised to divide goods and women among his soldiers, and at other times gives instructions to the soldiers not to covet another's good, not to encroach on the honor of the wives and daughters of the vanquished. Or, for example, along with speeches in praise of hiking in the epic line there are expressed dissatisfaction with the rank and file combatants, their complaints of fatigue from hiking and desire to get back to their homes. Finally, the epic contains lines (in the version Karalaev) that condemned campaigns, which are not related to the protection of Kyrgyz from attacking enemies. Thus, the news about the victory of Manas, who took the throne of the king of the defeated country, his wife Kanykei meets wailing: “I do not need Kyrgyz foreign cities”. The final section of “Long March” are words (in the version by Orazbakov) that “horses Knights returned heavily laden with gold, but without riders”. There is sorrow over the so-called “Long March” of Manas.

The inconsistency in the content of the epic reflects objective aspects of social life of the Kyrgyz people in that distant era. However, the greatness of this monument Kyrgyz national poetic culture is not due to the shady side of the era, which can be understood and explained, and its main ideological and artistic content, which

is expressed the people's view of the world, reflected the people's interpretation of history.

Materials of the discussions around the "Manas" show that the erroneous interpretation of the content of ancient monument is often associated with an equally erroneous interpretation of facts and events of real history of people. Thus, for example, Kyrgyz motives to combine disparate tribes into one nation, that were reflected in "Manas", were interpreted as "promoting pan-Turkicism" motives of self-consciousness – as a manifestation of "nationalism" and etc. So, the living history was interpreted through stiff schemes of the different events. Thus, we ignored the historical features of people's life in their particular age.

In accordance to artificial parallel Manas – Yaglakar Khan A. Bernshtam, and, after him, some other authors 'pushed' time of origin of the epic "Manas" from the XV-XVII in the VIII-IX centuries, i.e. 700 years ago.

Obviously, the timing of the birth of the epic is not a simple matter. This decision takes into account many factors, including the historical events of plot. Storylines narratives about the struggle of Manas and his associates reflected the era of active attacks on Kyrgyz villages by Jungar-Oyrot hordes, and this took place in XV-XVII centuries. Of course, the epic based on both life of the historical epoch of its appearance, and also on the memory of people of more distant times. However, the authors, who moved the birth of "Manas" 700 years back, did not have any evidence of reflection in the epic so far time.

The Impact of the Soviet Union on the Kazakh Art

For the majority of the traditional communities oral poetry, especially epics, is the only public platform; it focuses on people's understanding of the past and the future, and reflected the people's historical attitudes. Poetic folklore as intellectual energy would accumulate a tribe, all people and a nation.

But it would be misleading to think that the birth and existence of the oral epic narratives was caused by the lack of writing. It could be seen by comparing, for example, the Kyrgyz "Manas", created by people who were unable to write until 1930-ies, and "David of Sasun", born several centuries after the emergence of the Armenian national literature.

In the XIX century the appearance of "Kalevala" by E. Lenrot, "Kalevipoeg" by F.R. Kreutzwald, and "Lacplesis" by A. Pumpur also indicates that the mission of the epic is closely connected to the historical needs of society.

The originality of the epic destiny lies in the fact that it had retained its social role, its active part in the spiritual life of the people down to the time when social democratic forces in Russia began to win decisive positions. The heightened attention of Russian progressive intellectuals of the XIX century to the spiritual life of the oppressed peoples of Russian Empire largely cause a large process of

collecting the active Russian texts of oral legends. Many of the first publication of texts, such as Yakut olonkho, Kyrgyz “Manas”, tales of the peoples of the Caucasus, Bashkortostan, Altai, Kazakh and other folk tales appeared in the works of Russian scientists in the second half of the XIX century.

XIX century was the era of great discoveries of the treasures of oral folk poetry. XX century folk epic poetry found folk poetry in its living existence. The significance of this fact is not difficult to estimate, if we bear in mind that almost all the known major monuments of epic oral poetry of the West and East have come to us through written handling.

After the victory of the socialist revolution Russian folk epic began to play an unprecedentedly active public role. Picking the texts of the national epic of the Soviet Union has become a matter of national importance. The manuscript collections of numerous research organizations have accumulated a huge amount of text stories recorded by folk singers.

By virtue of certain historical circumstances in the Soviet Union, there was a direct docking of oral folk poetry with professional art. Moreover, the emergence of number of peoples in the professional art and literature written after the socialist revolution was largely due to the folklore. For example, there is a historical fact that the first theater performances of drama, opera and ballet in many national republics of the Soviet Union have been established based on the folk epic.

METHOD

The methodological base of the research is a comparative analysis of folk sources in its chronology and genres. This will provide clear evidence to both general characteristics of the development of the folklore music genres and individual features of these genres in the concrete culture context.

In order to research the unique features of the Kazakh folk music genres, especially epic poetry we used methods of the ethnomusicology. But, in on this way we have met a number of problems that have a significant connection with the low interest to that topic in the domestic ethnomusicological studies, although the problems of the philosophy of Kazakh music have been touched in some separate works (Elemanova, 2000; Potapov, 1991; Sabyrova, 1999; Tursunov, 1999, 2001 Yergubekova, et. al., 2013). Moreover, important methodological bases for us were philosophical investigations of recent years and, in particular, the monograph by K. Nurlanova and S. Ayazbekova.

RESULTS

A certain circle of folk song genres (lyrical songs), likely not been exposed to Western-European research schools, adopted local national schools, and preserved in essentially unchanged form.

So, famous epics are usually broad in scope and diverse in stylistic features. In the works of the national epic there are many heroic and romantic, tragic and comic stories related to a variety of aspects of human life. Epic is a synthesis of folk narrative art and it is characterized by the intention to the themes of collective life – family, tribe, people, and global problems. Generally, by that features national epic is different from other folk epic narrative genres of verbal art.

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 for a long time, 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 are not simply a “term” 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, 1999).

Research over the past decade has confirmed that the music in the culture of the nomads was perceived as an act of magic: today proved the existence of shamanistic magic formulas whirling in “кобыз” music (Omarova, 1981, 1987); designated genre variety of musical folklore in connection with transition rituals (Muhambetova, 1976, 2002a, 2002b); science correlated some early forms of religion with the types of Kazakh oral-poetic art (Tursunov, 1999, 2001) in musicological research throat singing is identified with the creation of the universe, the executable in order to attract the spirits singing (L. Haltaeva), “Кюи” legends and “кюи” for “кобыз” – assessed as part of the commercial and military magic (Omarova, 1981, 1987; Raimbergenova, 1987). However, the idea at the basis of music cannot be reduced to the same species (or type) of magic, a religious form. They are multi-layered, appearing one after another immanent and consistently interact. The only way to understand these layers and connections between them is hypothetical reconstruction of their mythos-ritual “biography”.

Following the animistic beliefs and fetish worship, there appears totemism (a form of religion based on the idea of kinship with animals). Inside the religious form it has steadily evolved, accompanied by a transformation of its ideas and images. The development process of religious and mythological forms has probably flowed as follows:

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

According to the historical and ethnographic information Kazakhs worshiped the wolf, camel, swan, owl, crow, dog, saiga, cuckoo, and swallow. Traces of totemism persist by today in the traditions of the Kazakh anthroponimics, in language, a household name and euphemisms like “көкжал”, “салпаң құлақ”, “ит құс” in relation to the wolf, which date back to the stage when the name of totem become taboo itself (Zhanuzakova T.). The remnants of totemism are found in the names of some genera: “конырат”; in the tribal union Naiman are genera with names ancient Turkic “бур” (camel manufacturer), “карапай” (the black stallion) (Shulembayev K.). In the early stages of totemism there was an idea that the image of the animal is not simply equal to the animal, but it inhabits his soul (Sokolova, 1987). Hence, there were request of permission to play the instrument, protective function of the amulets, which have been ornamented during the development of abstract thinking; ornitho- and zoomorphic figures of some wind instruments (“тастауық”, “үскірік”, “сырнай”), totemic elements in children’s folklore (rhymes, songs, games) [Just remember that children in traditional society were seen as being antisocial, located in the border situation between the world of spirits and humans].

The cult of ancestors adopted and developed the stage of the cult of totemic ancestors. The aity’s texts hold references to the moment when the soul leaves his spirit akin patron (“арыах”) in a form of duck, swan, and drake. The emergence of this form of religion E. Tursunov related to 2nd millennium BC – Andronov era atasusk period (Tursunov, 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 “қара шаңырақ” – ancestral home), in the tradition of “тұл” – dolls trick out in the finest clothes and armor of the deceased – as a substitute for the deceased; father of the bride “өлі-тірі” gift during courtship and more (Tursynbaeva, 1999). “Жыр”– epic, performed during the aces intended to fly aruahs and interpret their propitiation. Ancestor worship has gone through several stages: totemic ancestors = living ancestors (honoring the elders and respected men of) = cult of deceased ancestors = Tengriism (state religion of Turkic khanate) (Angi, 1998; Ak-Atay, 1998).

According to E. Tursunov (1999, 2001), Shamanism appears on the way of pre-Islamic religions to the beginning of the Neolithic and the middle of Bronze Age the middle. Being a later formation, assimilated into all the previous religious forms, it develops into a coherent system. It included not only the multicast beliefs of different time (totemism, ancestor worship, cosmogony, animistic (cult of fire, the threshold, “шаңырақ”, wind) and other original presentation. Shamans use the specific language of a cult (a part of shamanic vocabulary is given in the book by A. Potapov (1991)), folklore, includes a variety of stories’ genres. Only “haircut” indicates the “exclusivity” in appearance of the Kazakh shamans – until mid-shaven head with hair long, five fingers, which he put on high skullcap with a bunch of feathers, and there was once a suit. That suit symbolized the absence of being,

and the shaman's social status. Putting on his suit shaman changed his form into a form of the ancestor totem, spirit of the patron. The sequence of the transformation of animistic ideas spiritualization exudes on stage invocations helper spirits, euphemistically called "кізілер" (people). Appealing to the spirits of ancestors, different owners area (i.e. skin) are added in later invocation of prayer, the names of Muslim saints, prophets, local saints, feasts, "ишаны". It is noteworthy that Jin might appear in the images of an eagle, wolf, i.e., wearing totemic appearance (Mikhailov T., 1987). The name of the central part of treatment sessions – "Ойын" (game) – indicates the important role of theater, the actor of the beginning of the miracle, in which music was at the climax of the action. "Ойын" is a declaration of unsuitable living conditions, fun, creative looseness, which represented, in the traditional view, the life of the other world.

In our perspective on the cartridge and the figure of the Kazakh shamans patron Korkut is ambiguous. V. Basilov (1975, 1984, 1986, 1988) even inclined to popular notions that Korkut descended from the totem animal, which transforms the initiate. In shamanic myths about Korkut there is a mixture of the theme of immortality search and Islamic story about the method of manufacturing of musical instruments, prompted by Shaitan. Using the tambourine "кобыз" ("наркобыз") as a riding animal (totemism) inviting music flies spirits (animism), singing songs depicting phallic content while the male camel or horse (for the treatment of female infertility) – all this characterizes shamanic complex as polystadial conglomerate effects.

Markers of the space formed at the stage of shamanism are further conversion to cosmological myths. The World Tree is reinterpreted in the shaman's rod in communication with the other world. World River was transformed into a 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, while living at the mouth of Korkyt is immortal and all-powerful, Korkyt is not dead, but moved to another kingdom, in order to patronize their shamans.

With the introduction of Islam to the Kazakh environment, the body of ideas and concepts was associated with early forms of religion into a "cult of the saints". The rites of shamanism had taken over Sufism. There are many similarities between pre-Islamic and Islamic periods (in shamanism – "зікір салу"; Sufism – loud "зикр" or "зикр" of saw).

An interaction of polytheistic belief with monotheism and their refraction in terms of culture, the influence of religious and philosophical systems of musical-aesthetic principles of art is a widely recognized fact.

In general, in the historical chain of religious ideas there can be traced two perspectives. In the first case there is a replacement of another study of sacred. For example, motifs, signs, sounded as part of the shamanic ritual, might contain

vestiges of imitative music functions, from sunrise to fishing cult. This line can be described as “continuity and innovation”. The second way is to profane originally sacred concepts. For example, over the time, having been “forgotten” about religious overtones, the manufacturing process and the selection of material for musical instruments, they are replaced by the utilitarian explanation. For example, the skin of a throat with a camel, tight body “кобыз”, once seen as a symbol, a copy of the universe, the animal – 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 “наркобыз” (“нар” – dromedary).

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

DISCUSSION

3.1. Ethnomusicology of the Kazakh Folklore

Modern science is giving more and more tasks to the Kazakh ethnomusicology. Expansion and deepening of knowledge encourages searching of universal axiological domain. As you know, being a pivotal point of art “aesthetics of identity” (Plakhov Y.), canon touches the deeper aspects of creativity. These deep hierarchical levels are closely connected also with musical content. An integral part of the content of the song appears in inevitable poetic text. The research for figurative canons of traditional Kazakh poetry in the song would give us knowledge of the ancient thought about the world in general, about music, and music making. The 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 social, ideological and cultural options. Artistic content reveals the significance of its “reflective-modeling” and “iconic elements”, so it represents extra-musical aspects of image. In this regard, the task of putting the designation of some of the elements that make up the model of the Kazakh ecocentric worldview. Therefore, we have chosen poetic texts of traditional songs as an object of our research.

The studies by K. Nurlanova and S. Ayazbekova have identified not only the appropriate scientific approach to the material, but also helped to identify some ideological constants culture. There is an ecocentric worldview Among the various models of philosophical choice due to material research, since, in our view, poetic lyrics have captures the “state of mind” of the later period of culture. Therefore

ignoramus are dominated. The problem of music and music making is widely and variously represented in the genres “кара өлең” and vocational tracks, to a lesser extent akyn and epic tradition. The term “diffuseness” in this context is interpreted within the meaning of verbal language meanings heterogeneity. According to S. Ayazbekova, those ideas and concept create the ethnic worldview. In this context the “cosmocentric” and “eco-centric” ancient models of world are the most representing ones. According to ecocentric models, a man feels himself a part of nature. Early animistic worship of nature was the result of an identification or isomorphism relationship between man and nature. The most important part of such worldview, according to S. Ayazbekova, is that the act of meditateness is the epistemological foundation of understanding the world and the form of life. “Therefore, this act is aimed at the unity with nature, through the achievement of inner harmony”. Peripheral derived from this attitude is the description in the Kazakh poetry of music making. Wrapped in concentric circles of bio-cosmic aura, the surrounding audience of such poetry, in some cases, called “алка” (Базар Жырау) and it has a closed circular structure. In the center of the listening circle was a performer. In the professional the performer has the extraordinary talent that made poetry metaphors of illumination light (Жаяу Муса: “Неше түрлі ән шырқайды, Нұр сипаты Жаяу Муса”; Балуан Шолақ: “Жігітпін тәңрім басқа жаққан шырақ”; Үкілі Ыбырай: “Айналайын халқымнан, Маңдайдан шырақ жандырған”). Spiritual communion, according to akyn and epic poetry, spiritualized luminous words “сөзі шам”, “дидар болып сөзіме”, “Ақынның ән шығады айғайынан, Сұлудың күн көрінер маңдайынан”. Mythological folklore formation of Kazakh poetry studied by D. Amirova is showed to be an attempt to look into the world (being) then recreates the look of ancient ideal of voice, based on onomatopoeia. Therefore reasonably sound the assumptions of A. Berdibay that saying the refrain should be considered the most archaic form of singing, because nowadays it appears rudimentary in the form of alexic refrain. At the same time the refrain – “қайырма” (from the word “қайту”, “қайтты” – came back) is an indication of the existence of the environment in the Kazakh ideas about reincarnation.

Early (primitive) mythological representations of music can be found in the study of poetic narrative sources and bases of songs. The content of the texts of the Kazakh traditional songs have not been a subject of a special study before. Meanwhile, it should be recognized that this is, in our opinion, a very exciting and independent branch of musicology, and it could shed light on a wide range of ideas, highlighting the context of the entire corpus of the early mythological notions of Kazakhs.

It should be noted that key designations of the poetic “conceptual apparatus” were already developed. The researcher’s task lies in their systematic exposition. In traditional poetry atmosphere of making the right music has been defined as “әнді баппен айту”. This belief embraces the rules, which are the basic paradigm - the

music harmonizes the inner man (“көңіл ашап”) and its relationship with nature (on the principle of micro and macrocosm). The rules are based on observations of the world around them.

Songs reflects the traditional picture of the world and with it the basic principles (e.g. truth, the components of the system constants) and stages of development (according to the monographs by S. Ayazbekova).

From cosmocentric, ecocentric, anthropocentric monocentric and the first two stages, in our opinion, is more often associated with early (pre-professional, and are using texts of akyns and zhyrau) period of formation of songs, so most fully disclose the components of the national ideal of voice.

Ecocentric model is the text of the epic, akyn poetry and daily life song “қапа өлең”.

Being a result of intercultural communication, Kazakh national art (in both oral and writing traditions) represents complex processes that underlie behind its development. Therefore, complex phenomenon needs complex research that would include a number of various methods, which results, in compare with to each other, could possibly demonstrate the origins of the Kazakh art.

To put it in a nutshell, from one hand, the features of Kazakh art, its origins and connection with myths and religion show to the researchers its uniqueness, by using common scientific methods of ethnomusicology, provide full overview of Kazakh people’s life during its history, and, from the other hand, these features would provide new evidence to the general theories of national art development.

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