

Kazakh musical culture as a way of preserving the national identity
Khasyanova T. (Republic of Kazakhstan)
Казахская музыкальная культура как способ сохранения национальной
идентичности
Хасьянова Т. В. (Республика Казахстан)

*Хасьянова Татьяна Викторовна / Khasyanova Tatyana - заслуженный деятель Республики Казахстан,
преподаватель,
кафедра вокального искусства и хорового дирижирования,
Казахский национальный университет искусств, г. Астана, Республика Казахстан*

Abstract: *this article highlights the issues of the Kazakh music, Kazakh folklore and heritage of the Kazakh people, as well as the process of formation of musical-poetry and ethno-cultural environment.*

Аннотация: *в данной статье освещаются вопросы казахской музыки, казахского фольклора и наследия казахского народа, а также процесс формирования музыкально-поэтической и этно-культурной среды.*

Keywords: *kazakh culture, heritage, music of Kazakhstan, folklore, the Kazakh akyns, the Kazakh people, Zhуrau.*

Ключевые слова: *казахская культура, наследие, музыка, Казахстан, фольклор, казахские акыны, казахского народа, Жырау.*

Globalization eliminates the cultural differences between peoples. In connection with this, the main problem of self-identity comes to the first place. For Kazakhstan, as for other countries, the preservation of original national culture is essential to the full state sovereignty. In this context it becomes especially important to study the history of the country that have shaped the culture of Kazakhstan. These include a Kazakh folk music. But the assertion of national identity art does not create problems of international communication, it does not call to give up everything valuable and viable that enriched Kazakh culture and absorbed the influence of other peoples. Therefore reference to Kazakh national music as an integral component of the multicultural space is very important at the present moment. Today the task of Kazakh culture is to preserve traditional heritage. Kazakhstan musicology is represented by the works of musicologists that are affecting this topic: Amanzholova B. T., Aravin P. V., Baikadamov B., Dyusenbina G. K., Yezakovich B. G., Zhubanov A. K., Karakulova B. I., Ketegenova N. S., Kuzembaeva S. A., Utegalieva S. I. and others. The basis of this article is an attempt to emphasize the uniqueness of musical Kazakh folklore as an integral part of the process of spiritual formation of the younger generation and preservation of original Kazakh culture. The study of folk music is very important in professional and pedagogical terms. The study of vocal genres of Kazakh folk music by students of higher and secondary music education is an important part of their professional training and expanding their horizons. Kazakh culture roots go deep into centuries. The ancestors of the Kazakhs were ethnocultural communities whose lives took a leading role in nomadic economy.

The history of the nomads in Kazakhstan begins with VIII-V BC when the first ethno-cultural community was forming in which the main livelihood was a new way of farming - nomadic herding. Social order was qualitatively different than the settled peoples and it gave rise to a different treatment to different forms of art.

The aesthetic world of nomads adopts mainly only those forms of art which are perfect in nature and are not fixed in things. The Kazakhs and their ancestors began their poetry and music which had a burden of morality institution.

The tasks that were assigned to the public musical and poetic art, became so multifunctional and important for the whole social life and it had the main content of the philosophical life-affirmation of the unity of man and nature.

Speaking about the special position of Musical arts (music and poetry) in the entire system of the national culture of the Kazakhs, you must also consider the lifestyle of the people. In terms of nomadism without having at its disposal a coherent system of enforcement bodies, Kazakh society has developed a set of rituals and ceremonies aimed at educating people of the necessary and common rules that had an important component of musical-poetic art.

Zataevich A. V., the first collector of Kazakh folklore [4, p. 97], called the Kazakh steppe as "Sea of Music". The comparison was not poetic metaphor. Let us remember only a few facts. All the girls before marriage had to compose their own song. None of the young man proposed in prose form. Music and poetry scene occurred at wedding ceremonies. A man's death was also a reason for the appearance of the relevant occasion for the song. Musical and poetic art has penetrated into all spheres of human nomadic life.

The significant fact was that the Kazakh musical culture throughout its history has been unwritten. Orality of musical art left its mark on the relationship of the artist-performer and audience. Musician in the steppe is the artist who creates in public. Whether he improvised or read previously written by him or by another composer

but his work is always in contact with the audience. This allows the composer to observe the impact of his art on the audience.

There were different types of performers in the Kazakh society: zhyrau akyns, saly, etc. They are all performed different functions. Volumes of the article do not allow to describe all types in details. So let just pay attention on the brightest. Zhyrau is an ancient type of the poet in the Kazakh musical culture. The word "zhyrau" is derived from the word "zhyr" which means a poem, a song. Zhyrau performed several public functions. Kazakh zhyrau were considered as prophetic poets who open the future. They were close to the Khan and participated in the adoption of state-level decisions. Zhyrau advised to Khan, Batyrs, generals in the form of a didactic poetry, improvisations; they sang odes - Mactau, historical songs and heroic epics. In wartime zhyrau were part of Khan's military council, they supported the morale of the army. Zhyrau was associated not only with his tribe but with all the Kazakh tribes. They perfectly knew their genealogy, history and they were using this knowledge in the creation of their works (historical songs, heroic epic, philosophical thinking – "tolgau").

All this determined the character of poetry of Zhyrau which had the leading didactic, military, marching motives.

The famous zhyraus are Aktam-berdi Saryuly, Shalkiiz, Ketbuka, Kaztugan Suyinshiuly, Dospambet, Zhiembet Bortogashuly. "Akyn" - it is believed that the word "akyn" comes from the Persian "Akhund" which means "scientist", "dear". akyns are distinguished above everybody as they are participants of poetic competitions - Aitys. Thus, the main genre, allowing akyn akyn called, is a genre Aitys. Artist had to show his poetic power to the people to become akyn. If during the competition, he received recognition then he automatically received the rank of akyn. A person could not become akyn without entering into a poetic competition.

The central theme of akyns' creativity was poetry: love, landscape, Arnau (initiation), hymn.

Kazakh akyns are distinguished by the diversity of manifestations of the genre: Arnau, tolgau, koshtasu, zhoktau, osiet, mactau, edifying songs, self-portraits song, song-request.

The palette of emotions embodied by Akyn is extraordinarily rich and diverse. It is soft sadness, excitement, confusion, hopes, dreams, separation and loneliness. But of course the foundation of all is the feeling of love. As bright images of love lyrics we can include "Laylim shyarak" ("Svetik Lyailim"), "Gashygyr" ("My love"), "Aitbai", "Aynamkoz", "Dunie-au", "Balkadisha" [3, p. 43]. Mentioning about Akyn, we can not mention about aitys. Aitys is one of the most significant event of the Kazakh musical and oral poetic tradition. This is an area of application Akyn's skill. The subjects of aitys are broad and multifaceted. It has a strong link with the life of people and well-established standards [10, p. 12].

The process of forming aitys as an independent musical-poetic genre began with the ancient ritual songs of improvisational nature. The rise of Aitys began from XIX – XX centuries and it is associated with the development of oral folk-professional tradition (individualization of creativity). During this period new professional performers appeared: zhyrau - the creators and storytellers of epic poems; zhyrshy – performers of epics, major epics, historical songs; akyns - poets improvisers; saly and sery - singers-improvisers, composers; kuyshi- representatives of instrumental culture etc. [8, p. 122].

A word and melody are one in aitys. Poetic improvisation is born with the words, with the melody. Acuity of aitys depended on speed and instant reaction of participants in the perception of certain situations. Precisely expressed thought, clear parts of improvisation played a pivotal role at the event.

Ancient competitions had been preserved which was attended by well-known in the past akyns: Shortanbay, Orynbai, Blind Shozhe, Kempirbay, Kulmambet, Suyunbai, Zhambyl.

Sal - the word "sal" and "seri" are synonymous, it means "singers-improvisers". Salam is inherent splendor and brilliance in appearance, showy extravagance causing the brightness. Many researchers have the same opinion that the word "sal" is from the same cognate word "Saltanat" ("grace", "wealth") and "saldyrty" ("go on a richly saddled horse"). It was believed that sals had always merry time. Sal is a man who gives himself to art, forgetting anything else, he devotes himself to art. The main field of sals' poetry is the bohemian lyrics. The main motives are the motives of steppe bohemians, i.e. earthly pleasures, love, friendship. The main images of sals' poetry are the images of a favorite girl or woman, remarkable horse-agramak which was the companion of sal on his travels, trapping eagle or hound [8, p. 89].

Sals had motifs of sadness or longing in their poetry very seldom. Their poetry is full of life-affirming power and joy of existence.

Prominent representatives of this genre in the Kazakh musical-poetic art were Akan Kormsauly, Birjan.

Musical and poetic art of the Kazakhs is an inexhaustible source of spiritual culture of the nation, ethical principles and norms. An original folk art of the Kazakhs formed by centuries of traditions and it should be integrated in the education system by familiarizing the younger generation to the history of culture; to stimulate spiritual growth through examples of high folk art; to develop philosophical views on life [5, p. 57]. The principle of continuity, which is one of the main thing in the culture, remains an important precondition for the preservation of national identity of the Kazakh people.

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