

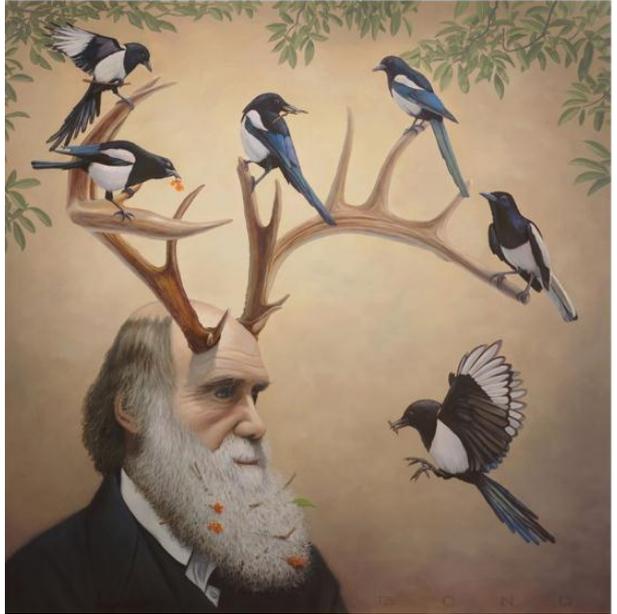
opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 35, 2019, Especial N°

22

Revista de Ciencias Humanas y Sociales
ISSN 1012-1587/ ISSNc: 2477-9385
Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Traditional philosophy of the Kazakh music of XIX Century

Seisenbekov K. D.¹

¹Musical art faculty, T. Zhurgenov Kazakh National Academy of Arts,
Almaty city, 127 Panfilov St., Almaty,
the Republic of Kazakhstan, 050000
kokonya.84@mail.ru

Mukyshev T.²

²T. Zhurgenov Kazakh National Academy of Arts, Almaty city,
127 Panfilov st., Almaty, the Republic of Kazakhstan, 050000
mukyshevt@mail.ru

Begalinova G.³

³Musical art faculty, T. Zhurgenov Kazakh National Academy of Arts,
Almaty city, 127 Panfilov St., Almaty,
the Republic of Kazakhstan, 050000
begalinova@mail.ru

Mylytkbayeva M. S.⁴

⁴Musicology and art management faculty, Kazakh national Conservatoire
named by Kurmangazy,
Almaty city, the Republic of Kazakhstan, Kazakhstan,
050000, Almaty, Abylay Khan Avenue, 86
meruertm@mail.ru

Abstract

The article aims to investigate the traditional philosophy of the Kazakh music of XIX century via deep and comprehensive study of the aesthetics and techniques of artistic expression. The research proves for the first time that the origins of the reform are connected with composing the (specifically written) type of poets' labor and their breakaway from aesthetics of the oral type of art when the creator is an author and performer of the work in one person. In conclusion, art should not be interesting, but substantial, since the main task of Music, in Abayu, for teaching and edification.

Keywords: Kazah Music, Song Style, Aesthetic.

Filosofía tradicional de la música kazaja del siglo XIX

Resumen

El artículo tiene como objetivo investigar la filosofía tradicional de la música kazaja del siglo via a través del estudio profundo y completo de la estética y las técnicas de expresión artística. La investigación prueba por primera vez que los orígenes de la reforma están relacionados con la composición del tipo de trabajo de los poetas (específicamente escrito) y su ruptura con la estética del tipo de arte oral cuando el creador es autor e intérprete de la obra en una persona. En conclusión, el arte no debe ser interesante, sino sustancial, ya que la tarea principal de la música, en Abayu, es la enseñanza y la edificación.

Palabras clave: Música Kazah, Estilo de canción, Estética.

1. INTRODUCTION

Fundamental changes in modern society suggest the need for a new, dogma-free approach to the artistic heritage, and especially to the phenomena of art and culture, reflecting the supreme spiritual experience of the Kazakh nation. This experience that is connected with religious worldview could not be fully disclosed within the materialist art. In this respect, it is relevant to study and re-evaluate the heritage of outstanding thinkers, poets and composers like Abay and Shakarim. Abay has played a crucial role in the spiritual life of the Kazakhs, his works were the turning point in the development of religious, philosophical and social thought, the development of written poetry, new musical style. Abay and Shakarim's innovation is brought by changes in the spiritual life of the Kazakhs of the 2nd half of XIX century.

The object of research is the musical reform of the poets, which was not a spontaneous phenomenon. Its ideological and aesthetic foundations were deliberately and profoundly analyzed by the authors and were conceptually described in poetic and prose works. For the first time, Abay and Shakarim's song style are viewed as a result of a conscious artistic and aesthetic innovation. The influence of the philosophical system on quality changes of musical language in Abay's works led to the occurrence of new song style. This is the contribution and practical significance of the article in world science.

2. THE METHOD OF RESEARCH

The cognition of the stylistic specificity of many genres of folk music, as well as deep and comprehensive study of the aesthetics, techniques of artistic expression and origins of musical semantics of professional-folk songs of Arka tradition by Kazakh scientists of recent decades, gives another perspective on the phenomenon of Abai-composer. The works of 80-ies revealing Abay and Shakarim's religious and philosophical views, make it possible to understand the world outlook basis of their art in a new way. The method of commenting and hermeneutic analysis of Abay, Shakarim and their contemporaries' original prose and poetical sayings are determined by insufficient development of the problems of national musical aesthetics. Comparative-typological method of comparing the poets' idea with folk poetry allowed to clearly delineate the innovation of their philosophical and aesthetic platform. Kazakh analytical and terminological apparatus of study is entirely based on the original concepts of Abay and Shakarim's poetry, who appear as true creators in this

philosophical and terminological sphere as well and who managed to find the words accurately and succinctly conveying the essence of their new aesthetics in traditional Kazakh lexis. In the article the analysis of genuine poetic texts of poets-composers (GOKSU & SOMEN, 2018: SAEIDI, TAYEBI, KHOSRAVI, RAZI, SELLAMI, ABDERRAHMAN, & ZOUHAL, 2019).

3. RESULTS

3.1. The foundations of musical aesthetics of XIX century

Only composer's specialization of labor in Abay and Shakarim's art, the prominence of the creator from the performing environment, determined the necessity to comment own positions regarding the songs. Normative aesthetics had already taken place in Central Asian science of the era of Muslim Renaissance. Reference to its methods by two enlighteners let expand the frames of traditionally Kazakh notions on song ideal жақсы, жарамды ән and having comprehended mechanisms of its functioning to reach a level of culture in general өнердің жайы. In 1887, in the poem, Өлең сөздің патшасы Abay for the first time declares Сөз түзелді, тыңдаушы, сен де түзел (the word was changed, the listener, you also change). This shift in art was determined by a number of statements in the poems of 1886.

In the phrases: Абайлар әрбір сөзін өз халынша (careful for every word) and Сәулесі бар жігіттер бір ойланар (think, dzhigits, who bear lights), we already sense the extraordinary quality of the chosen successor

of new art, his special and careful attitude to infinite depth and full meaning of the word (МКАЛЛЫАН, 2016). Invoking Әуелі өнер ізделік қолдан келсе (the search of art is a primary goal), Abay exalted the mastery and skill from the beginning and thereby proclaimed the imperative task of his artistic credo. After the reformative claim, Abay determines the milestones of art: Мақсұтым тіл ұстартып, өнер шашпақ, // Наданның көзін қойып көңілін ашпақ (Біреудің кісісі өлсе) (My aim is improving the language, opening the eyes and changing the inner world of the illiterate).

There is a gradual replenishment of ideas in some poems, a complex of reformist principles are fully disclosed and explained in them. If the poems: Білімдіден шыққан сөз, Мен жазбаймын өлеңді ермек үшін outline the qualities necessary for the bearer of new art, the poems: Өзгеге көңлім тоярсың, Құлақтан кіріп бойды алар, Көңіл құсы құйқылжыр шартарапқа, Домбраға қол соқпа - contain important recommendations to the listener, focused on Abay models of audience perception, the ideas about song ideal. The poem Адамның кейбір кездері is devoted to the description of the moment of creative inspiration (ГАСЕК, 2009).

So, the concepts called әннің жайы (Abay), әннің мәні (Shakarim) encompass the entire space of musical culture. The peculiarity of Abay's concept is in its dialectical nature, a pair of categories let clearly understand notions about music. The spiritual acquisition of the truth, acting as an integral part of the rational, critical attitude of Abay to the surrounding, concisely defined by AUEZOV (1984) as a religion of mind, determined the general heuristic orientation of the concept. Shakarim

develops the affair initiated by Abay. The novelty of his ideas is motivated by a desire to reveal the unique features of own and Abay's musical language and as a consequence, there is an obvious trend to specify the issues of the theory of verse and melody, resulting in the extension of the categorical apparatus.

Abay and Shakarim' idea about the necessity of synthesis turned out to be a significant idea with a thorough meaning: the perfection of the forms of parts and the whole coupled with ideology is an indispensable condition of artistry. Components of the synthesis are the quality of beauty and depth of content, the latter of which is an adding to national-aesthetic ideas about the perfect song. For clarity, below is a pair of concepts occurring in Abay's poetry grouped by the principle of pair synonymy inherent in Turkic languages:

| | | |
|---|---|-------------------|
| тәтті күй | - | ойлы күй |
| (mellifluous kyui) | | (meaningful kyui) |
| (Құлақтан кіріп, Көңіл құсы құйқылжыр шартарапқа) | | |

| | | |
|-----------------------|---|-------------------------|
| сыр | - | сымбат |
| (depth,mystery) | | (grace, harmony,beauty) |
| (Жігіттер ойын арзан) | | |

| | | |
|--------------------|---|-----------------------|
| Сыр (іші) | - | сырты |
| (internal, hidden) | | (external, available) |

(Мен жазбаймын өлеңді ермек үшін, Талай сөз бұдан бұрын
көп айтқанмын)

жақсы, жарамды ән - құр айғай

(a good proper song) (vain cry)

(Көңіл құсы құйқылжыр шартарапқа, Жастықтың оты қайдасың, Құр
айғай бақырған)

есті ән - есер ән

(reasonable song) (frivolous song)

(Көңіл құсы құйқылжыр)

жақсы жарамды ән

тәтті ән есті ән (ойлы күй) сыр сымбат

Generalizing ideas about song ideal, it should be noted that the category **жақсы, жарамды ән** summarizes the content of other pairs that relate to it as parts to a whole. So, we proceed to disclosure of the components of the concept of **жақсы, жарамды ән**.

3.2. Aesthetic categories of song style

1. **Тәтті ән** (delightful song). It occurs not so often in the precise form in folk songs. Voluptuous moment of artistic communication, sensory perception, getting to the heart, we find such properties of music in Abay's poetry: **Көңілді қозғар ән күйді, жылы жүрек қайда бар қозғаларлық** (is there a warm heart, touched by the sounds of delightful

kyui), Құлақтан кіріп бойды алар жақсы ән мен тәтті күй (a good song and melodious kyui will capture you totally). Тәтті ән- this category opens up a world of folk ideas about the beautiful. Performer's talent was perceived by tradition not as something acquired as a result of effort, hard work, creative search, but rather as ordained, god sent divine reality: «цнердің бойға бітуі», таңдайға өнер біту, the idea of inexhaustible inspiration, talent, nesting in the throat of the singer gets unusual substantiation: Өлеңнің таңдайымда ұясы бар (my roof of mouth is like a nest for poems).

In a moment of inspiration, a man transformed, like a musical instrument, into a sounding body. Especially his breast part is filled with sound beauty: Ән-күйге толы екен ғой омырауың (your breast is full of songs and kyuis); Өнері жігіттің кеудесінде, (dzhigit's art is in his breast) (THOMSON, 2016).

The definition of the manner of sound production, the concepts showing the power and quality of sound take a huge place in traditional song texts. Tradition has developed a system of ideas about music performance, determined the musicians' status in it, traditional aesthetics captured the manner of performance, and it reflects various aspects of creative communication. The recognition of beauty as a mandatory quality of a good song is noted in definitions: әсем ән (a beautiful song), әдемі ән (attractive, graceful song), сәнді (literally: well-decorated song), сұлу ән (a beautiful song). Therefore, all details in terms of singing undergo subtle development. A deep, full breath by a broad breast considered to be the integral attribute of the mastery of Kazakh professional singer: көкірегім

кең сарай and strong, trained ligaments, noted for metallic strength: жез таңдай, күміс көмей, көмекейі көсілген (KOZEL, 2016).

Climactic parts of the form are conceptually noted in tradition: «самғау» («самғаймын өлең десе ұшқан кудай»), «шырқау», «қалқыту», «әнімнің шарықтайды ащылары». Statements concerning musical development are remarkable. It was considered not as a transition to a different quality (movement and transformation), but only as colorization, expansion, decoration of primary melodic foundation: ойнақтау (playful), құлпырту (changeable, renovating, colored), бұралтып ән шырқау (ornate singing with curves), тасу (spreading), өрім талды (smooth melodic contours, like in plaiting). They highlight the specifics of melodic work, as innerly self-developing process, with undulating drama. Popular folk concepts meaning the development түрлендіру and құбылу, often with numeric characters serve as evidence: он екі алуан түрлендіру (twelfefold change), тоқсан түрлі (ninetyfold variation), and жүз құбылу (a hundredfold modification). So, in lyrics of folk songs the images are steady in relation to singing:

- Moment of development and culmination zones of song performance is often compared to a bird singing. (in mythological world picture a bird symbolized the upper world prototype).

- The smoothness, softness, fluidity and continuity of melodic deployment was often compared with the soft breath of wind - «жел», «аз желдету»- «өлеңім ескен желдей, толқын көлдей», «Желдірме желдей ескен көтеріңкі// Көңілдің тазартқышы деген екен».

- Metaphors of continuous water flow in performing tradition or thirsty insatiable listener - «құйма құлак», also were associated with cosmic vertical with mythologized consciousness.

Thus, the poetry *қара млең* is still inextricably related to ecocentric symbols. The cult of ancestors in worldview basis of consciousness, which determined the spacial keynote in musical deployment, most clearly emerges in the improvisational nature of vocal music. The rapid flow of the music spilling from the lips of the herald was often compared with natural elements: wind, storm, gale, pouring strong, uncontrollable water flow (rain, mudflow) («жел», «ағын», «тасу», «сел») which demonstrated irregularity of situation, the violation of the world order: «өлең деген немене үйренген соң, //Қылған қайырың сел болар күңіренген соң», «Кәнеки өлңінді қардай жаудыр»; «өлеңім қара дауыл байқасаңыз»; «өлеңім көлдей ма екен, селдей ма екен»; «Дауылын қара өлеңнің соқтырайын»; «өлең іл дауылдатып келе жатып, //Кетпесін үйді жығып бақан тіре»; «өлеңім қаптағайлап келе жатыр, //Кетпесін үйді жығып бақан тіре»; Abai and Shakarim have developed one of the stable poetic images: *Көңіл құсы құйқылжыр шартарапқа*.

3.3. Aigai (a vain cry): two evaluations of one artistic technique

kur aigai also has a history in folk aesthetics. The category was the source of Abay and Shakarim's contradictions with established national view on the standard of perfection and truly artistic songs. Folk sound ideal covers *aigai* as a quite popular concept. The occurrence of *aigai* in different poetic contexts led to its polysemantic character.

3.3.1. Aigai often serves as a tool for expressing different states of the writer-performer:

A) happiness, joy, ecstasy: Айқайлап ән саламын Тілеуқабак //Керілер өлең айтсам қас пен қабак.//Көңілдің қуанышын әнге қосып, //Келді ғой бар дауыспен шырқайтын шақ (It is time to sing broadly// I will sing it loudly //My face changes while singing, and my song celebrates the grace).

B) served as an artistic expression of accumulated mournful feelings, groan: Ащы зар ауыр шері маза бермей //Ақыры ән салғызып, айқайлатты (Searing pain, a heavy groan haunted the mind // eventually they were allowed to groan, //to shout out this song.)

C) The desire to be recognized by his voice, and thereby to call his sweetheart on a date is one of the manifestations of multiplicity: Мінген атым астымда бұқпа қара //Ақ бетіңе шаң тисе ыққа қара// Деңгейінен аулыңның ән салайын //Танымасаң даусымды шық та қара (Rebellious pacer under me// Look at the windless part// Shelter your white face from the dust. //I will sing a song to make the aul hear it// If you do not recognize my voice, come and see.).

3.3.2. Aigai serves as performance technique:

A) a kind of a musical gymnastics for voice, with the aim of bringing it into working condition: Айғай салмай дауысым ашылмайды (I cannot take high notes until I shout aloud (literally)).

B) Refinement of the performer, inspiring him to subsequent improvisation: Өлең шығар іштегі айғайласақ// Несін ақын боламыз айта алмасақ (A harmonious verse comes out with high intonation from inside, Am I an akyn if I do not sing hereupon?). An art of folk singing comprises an ability to masterly hoist intonation, without this quality akyn is not a professional: Өлең айт тәуір сайлап осындайда// Шын жүйрік айғай шықпай қозғала ма. (At this crucial moment, choose the best rhyme// Without a high intonation, Will this make the true pacer move.). The initial formula could bear an entirely individualized nature, be composed by some poet and called by his name: Шырқайын Ақеркенің айғайымен// Өзімдей берік болсын жігіт серті (I will sing with Akerke's intonation, let him be as solid as dzhigit's oath).

C) There was an intonation stereotype. Compliance with the formulae was mandatory for the model, an aberration from it could be not accepted by the public. The latter was understood as an empty cry: Құры айғай түк шықпайды бос ұйқастан //Өлеңің көпшілікке ұнамаса (Nothing will come of the empty cry and senseless rhymes, If the listeners did not like the song).

3.3.3. Aigai-as a means of influencing the audience in a performer-audience communication:

A) Attracting the listeners' attention: Айғайлап жиып алдым жанның бәрін (Listening majority gathered to the sounds of higher intonation.).

B) To bring themselves and the public in a special mood: «Бойы кызар жүйріктің айғайласа (literally: The pacer's body warms up to the sounds of higher intonation).

C) Aigai as a deafeningly strong, higher sound. With the help of joyful approval of the audience, the performer lifts the mood and creates an atmosphere of celebration: Кел, екеуміз, домбыра косылайық //Айғай салып, ән тартып, жосылайық (Dombra, let us shout together, let us sing a song and blow off).

Abay's musical-aesthetic concepts, continued by Shakarim, constituted an ideological platform of their art, predetermining the novelty and even the radical nature of their song reform. The motivation for novelty is determined by other, own ideas on the model of the song, of listening and performing. The authors' position is so unique and the musical compositions are so convincing that they form the course that determined the future path of Kazakh songs. The study of Abay and Shakarim's musical philosophy lets draw the following conclusions:

1. A turn to bright individual song models by Abay and then by Shakarim – took place against the socio-historical realities of the

era, a turning point for the Kazakh steppe (late XIX-early XX centuries). An image of a new concept was formed in poetic thoughts about music in the depths of the poets' musical aesthetics.

2. An analysis of Abay and Shakarim's poetical ideas demonstrate that their reform is based on a circumspect edifice, borne due to the rational-philosophical qualities of their personality. Abay's aesthetic ideas form a system of interrelated categories, part of which reconsider the traditional categories of Kazakh musical aesthetics.

3. The study of the concept demonstrated the presence of own positions, substantially supplementing and correcting the concepts formed in folk aesthetics. Supplements are initially closely linked to other principles of creative work, as they were aimed at the written recording of poetic text.

4. New song phenomenon reflects a different type of musical content, is associated with a particular reverence for the depth and meaning of music.

A particular value of Abay and Shakarim's conceptual model for culture lies in putting their philosophical and aesthetic principles in own composer's practice. Further study of traditional Kazakh poetry promises many discoveries in the field of aesthetics of performance and ideas associated with the musical culture of the Kazakhs, views on art, which are an integral part of traditional world view system. The problem of the continuation of Abay's musical traditions by his school and successors

could also be the subject of a separate study. Recent musicological field expedition on the Semipalatinsk region showed that a continuation of the artistic principles of Abay and Shakarim in XX century were Akhat Kudaiberdiev's works, which remain as a white spot on the map of ethnic and music studies as life-sustaining activities of Abay and Shakarim's close circle.

4. CONCLUSIONS

The article describes three key categories of Abai's aesthetics: sweet song, meaningful kyu and empty cry, which proves one of the main principles of Abay's artistic style: art should not be interesting, but substantial, since the main task of Music, in Abayu, for teaching and edification. This position of the aesthetic platform of Abai determined the quality of his own style song. The result determines the practical and scientific value of the research. The results of the research can be further applied in the educational process as a supplement to the historical training courses on the history of traditional performing and the history of Kazakh music, and the results of the research can be used as an auxiliary material in the development of cultural projects aimed at the development of Kazakh traditional music.

REFERENCES

- AUEZOV, M. 1984. "Abajdyn omirbajany". **ZHiyrma tomdyk shygarmalar zhinagy**. Vol.15. pp. 149-256. Almaty. Kazakhstan.
- GACEK, T. 2009. **Black and White – Colour Symbolism in Avesta**. Proceedings of the european society for central asian studies. Pp. 131-142. Kazakhstan.

- GOKSU, M.M., & SOMEN, T. 2018. "Opinions of Social Studies Prospective Teachers on Out-of-School Learning". **European Journal of Educational Research**. Vol. 7, N° 4: 745-752. USA.
- KOZEL, D. 2016. **Mythological Archetype in Music and Principles of its Interpretation**. International Review of the Aesthetics and Sociology of Music. Pp. 3-15. USA.
- MKALLYAH, K. 2016. "Affects and Effects of Indigenous Tanzanian Traditional Music in Christian Worship in Dar es Salaam". **Ethnomusicology**. Vol. 60, N° 2: 300-328. East Africa.
- SAEIDI, A., TAYEBI, S.M., KHOSRAVI, A., RAZI, O., SELLAMI, M., ABDERRAHMAN, A.B., & ZOUHAL, H. 2019. "Obesity, Fat Mass, Osteopontin and Exercise Training". **International Journal of Applied Exercise Physiology**. Vol. 8, N° 1: 177-179. Iran.
- THOMSON, A. 2016. "Berlioz and Byron in the shadow of Napoleon's downfall: a new look at Harold en Italie". **Musical times**. Vol. 157, pp. 35-50. USA.



**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales
Año 35, Especial No. 22 (2019)

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
Maracaibo - Venezuela

www.luz.edu.ve

www.serbi.luz.edu.ve

produccioncientifica.luz.edu.ve