

Conceptual World Picture of Traditional Music

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Abstract: Studying the conceptual picture of the world of traditional music, we proceeded from the fact that music is an essential component of the formation of national perception, reflecting the history of the ethnos, its material and spiritual culture. Concept is the signal of a particular world and many thought forms of reflection of reality. Analyzing the values of the basic concepts of the Kazakh culture, which are the reference points of Kazakh nation's mentality, with no analogues in other languages, we grasp the value of objective and semantic content of Kazakh world vision. Imagery lies in the basis of traditional music, in many respects adequate to cosmos, the universe, as reflected in the multi-faceted relations with the outside world. Being a benchmark of universality, music, reconstructs the world in value. Musical genres, instruments and artists considered by us represent a complete model of the Kazakh music. No doubt, the study of the nation's idea on spiritual wealth created by them is one of the ways of conceiving the traditional culture.

Key words: Conceptual picture of the world • Cultural linguistic concept • Nomad world outlook culture
• Music as a special substance

INTRODUCTION

To fully understand the picture of the world as “a kind of a code or core” determining peculiarities of national cultures it is necessary to analyze both your own culture and the culture of other nations. World pictures have historical, national and social determinacy. The world view, as an attitude to the world, expresses a deep conceptual meaning of a human being and world relationship as an original integrity. Different researchers come up their “world vision” under the concept of “world pictures” and each world corresponds not only the originality of the language means, but also a conceptual core. Picture of the world, its conceptual model displays a unified nature of the world as a universal conceptual system that “correlates with the real world on the basis of the principle of display”. Property of the world picture as a conceptual core of worldview lies in its cosmological orientation (it is a global image of the world) in its concurrent humaniform (it bears the features of a specific human way of world comprehension”).

We are interested in language not as just a structure, means of communication, but as an appropriate lingual and cultural system in all its specificity, in connection with the geography, history, lifestyle and

values picture of the nation, i.e. with the culture. It is about the need for deeper and more thorough study of the world (not the language, but the world) of native speakers, their culture, way of life, national character, mentality, which are largely dependent on knowledge of social and cultural life of the community concerned. Each type of culture develops its own image of the world, directly connected with ethnic worldview. The ethnic component of the world picture represents the exterior world outlook, their concept of nature, themselves, societies, their priorities peculiar to members of this culture. The complexity of the ethnic and historical processes on the way of formation and development of the nation gave rise to the originality of its culture. We consider a conceptual picture of the world of Kazakh nation's traditional music based on the general tendencies of cultural development.

The culture of nomads on ideological characteristics and life parameters cardinally differs from both the Western and Eastern cultures, “nomadic and settled civilization”. Adapting to natural conditions, to the realities of a particular spatial landscape, nomads received a gift of everything that nature gave them. Being “built-in” into the system of natural existence gave rise to a corresponding phenomenon comprehension of

the surrounding reality. Boundless Kazakh steppes represented the country of “classic camp, “the “cradle” of nomadic culture, which carries the genetic material of ancestors, natural archetypes of nomadic culture” [1, p. 124]. Sensual - perceived world was the basis were nomads’ national attitude, his philosophical attitude to life was formed.

In the ethno-cultural traditions, the scale of spiritual values music has always occupied a special place because it had “the knowledge of ancestors”, which indicates the sacral importance that music performed in the culture. Music expresses the harmony of the universe, its orderliness and beingness, as the heart of the triad: world – human being – artistic value. “Music is a special substance. Its most important task is an acquisition of world, expressed in a special form. Music is the means helping to disclose the human soul and the divine spirit inherent” [2, p. 234]. Music of folk oral tradition is of “amazing steadiness, which unmistakably “marking” its ethnic affiliation”, it carries more profound information than the ideas on artistic creativity [3, p. 444]. Its essence lies in the understanding of creativity in unity with the world.

Music as a cultural phenomenon, being a quintessential and way of human activity, identifies and synthesizes the form of world comprehension, reflects the national specific vision of the world, captures the cultural meanings and is a valuable tool for understanding culture.

In the study of the problem of music and culture correlation we relied on the following positions: the impact of culture on music: music reflects the reality and culture is an integral component of this reality; reality changes, cultural and national stereotypes and world of music change too; effects of music on culture: the material and spiritual culture is embodied in music.

Culture of the nation is preserved and transferred with the concepts of spiritual culture. In many definitions of the concept the common feature is its definition as: “a discrete, extensive unit in semantic relation”; “global unit of cogitative activity”; “unit of the collective consciousness having a linguistic expression and ethno-cultural specificity, consisting of a unity of three phenomena: language, culture, consciousness [4, p. 90]. These approaches to the study of concepts complement each other, since the concept as a “mental education in the mind of a person is a yield on the sphere of concepts, eventually on the culture of a nation” [5, p. 38].

Linguocultural approach to the study of music will let describe: the values of national culture; peculiarities of ethnic stereotypes, the specifics of the mentality and

national character; the national originality of the sound reflection of the world; particular importance of cultural connotations, assessment features of which go back to the axiological system of national cultures; specific cultural concepts, composing the content of conceptual model of axiological picture of the world, embodied in music, etc. The linguocultural description of the concepts that define traditional musical genres, artists, instruments are the core concepts of the Kazakh culture, who have accumulated and transformed the spiritual experience of generations over centuries is a huge field of creative activity, knowledge and wisdom of the nation.

Considering the conceptual picture of the world of traditional Kazakh music, we took into account “the facts of the past that are topical for the present”, that allowed to detect changes of the semantics of the genre specifics, tools, institute of akyns. Instrumental music is preserved due to: the stability and development of creative memory of the nation; the relative purity and accuracy of verbal sources; variability, containing a tendency to improvement. Oral tradition is a movement of artistic ideas in time and space, the mechanism of the organization, preservation and transmission of socio-cultural information. Kazakh performers were exceptional individuals, the variance is one of the characteristic constant properties of their creative work: “in fact, a new composition of traditional material is created that underwent the creative processing of traditional fund” [6, p. 149], “...the best poetry – year-old, improved, polished” [7, p. 51].

The aesthetic properties of the Kazakhs’ culture include the most common categories: space, time, focus of the conceptual expression, the sacredness, improvisation. The category of space is expressed in the images of “world mountain”, “vertical of the human body”, the body of a musical instrument in the study of high-audio reversal of the musical material in time. The feeling of space is connected with the feeling of time, the multilayer of space is expressed in multilayer of metro-rhythmic and rapid currents.

In the context of an unwritten creativity the instrument represents an indisputable, a valuable document, reflecting the information about the musical art of the oral traditions - folk and professional; source of formation and dynamics of nomads’ artistic thinking, the specific worldview; psychology of aesthetic perception; source of knowledge of history, culture, national traditions, artistic achievements of the people; the product of the nomadic and ranching Kazakh life, everyday life, customs of nomads; special status in

the society; the relationship and interaction of different Oriental people and cultures. A long process of formation, development and improvement of musical instruments took place in parallel with the process of formation of the Kazakh nation, with historical, socio-economic, cultural development.

Dombra is an original and sonorous history of nomadic tribes, its “strings preserve musical wisdom of centuries”. We meet the earliest information on tambura, a plucked instrument of tambour type and of *dombra* type, in al-Farabi’s works and also in al-Hussein treatise “Musical Canon”. K. Zhyzbayev assumes that the lexeme of *dombra* consists of two words *dem* and *beru*, closely associated with the musical performance. In Kazakh language *dem* *tylys* ‘breath; *dem* *alu* ‘to breath’; *dem* *beru* ‘give breath’, ‘encourage activity’. *Dombra* was thought to be ‘a model of a human being’ as a human being- a micro model of the universe, its structure is comparable with the images of the world mountain, the world body [8]. The connection of a musical instrument and a human being much deeper, it involves communication of a person, his “energy centers with the astral and mental worlds, the secret of awakening ability of energy centers of a human being is founded in instrument design. Musicological literature describes the projection of the channels and chakras in *dombra* structure. “The length of *dombra* is equal to the height of a sitting man. The top of the *dombra* is similar to the person’s head, fretboard- the spinal bone, resonator - human pelvis. Two strings of *dombra* correspond to the two energy channels, stretching along the spine. One string is fastened above the other on the distance between the sixth and seventh energy centers of the human being. The string stretched along the fretboard, at the bottom of the cavity, is folded in three turns, sharing both energy channels, the location of the strings of the instrument, their division into men’s and women’s, projects cosmic unity of two arches. *Dombra* is not only a human model, but a model of the World tree. According to yogic knowledge, a man is an inverted projection of the world tree, where the brain and hair are like the roots, the spinal cord - the trunk and nerves - branches and leaves”. Storyteller - Zhyrau, performing the epic in front the Khan, held *dombra* so that its head was “four fingers above the head of the ruler”, that showed that the spiritual aspect that the music carried is above any earthly power [8, p. 57].

Asserting himself in the world and subordinating to natural rhythms, cycles, the natural flow of life with the eternal cycle of resurrection and dying, the nomad

harmoniously merged with it, special climate conditions, dictated the relations with nature, for example, *koulan* number were regulated by special hunting rules and defined by the notion of “take no more than necessary”, “not to kill animals for fun”. “Aksak-koulan” (“Lame koulan”) legend shows *dombra*’s ability “of talking without words”. Legends about Aksak-koulan dates back to the cult hunting for totemic animals:

“Khan’s son, violating the prohibition of his father, secretly leaves for hunting. He meets a herd of koulans and wounds the leader with his spear. Infuriated, the Lame Kulan kills the boy kicking with the hoof. Seeing that the son is not arriving from hunting, khan announces that the person, who comes up to him with eskertu – the news on the death- will be poured a molten lead into his mouth. Nobody dared to come up with the news for long, but, finally, an old dombra player comes to khan. Khan hears the tragic news in dombra sounds and its sorrowful melody: “your Son died, poor Khan”. Khan orders to pour a hole in dombra deck with molten lead. Since then, it has a hole on the upper deck” [8, p. 32].

The legend fixes the world order of nomadic life, Khan’s son broke the taboo by hunting to sacred *koulan*, which led to a breakdown of the world order, with unpredictable consequences.

The legend about the treatment with music “Camel milking”, reflects the nomads’ idea on opportunities of instrumental music and real practice:

“With the grief and sorrow for the dead baby the camel’s milk went off, which threatened the starvation death for all the family. The owner promised to give the only daughter for marriage to whoever can make the inconsolable animal’s milk come with the help of music. Many people came to try their luck. An old akyn played first. Aksakal’s dombra affectionally started calling the camel “kaus, kaus” and then cried with a voice of a colt. Blood started boiling in all 62 veins of the camel and its udder was filled with milk” [8, p.33-34].

Kyui, performed by akyn, which imitated the colt’s voice, had the sacral power of influencing the animal. He won the bride, but realized sadly that they are not a couple and yielded the girl to young man that appealed to her.

Akyn represents a collective image of a folk singer, who simultaneously performed the narrating, competitive and song-performance functions. M.O. Auezov compares the speed of akyns improvisation with “sabers shine, instantly pulled out from its sheath”, E.S. Ismailov with “mountain stream flowing rapidly”, Ch.Ch. Valikhanov wrote about the huge contribution of akyns in the cultural heritage of the Kazakh nation, which eternalized the remarkable events of his era in the nation’s memory.

According to many researchers, the Kazakh word *akyn* dates back to the Persian *akhund* “a scholar, educated, respectable, clever man”, ‘the singer’, ‘a winner in a contest of singers’ [9, p. 236], cf. bashk. *akyn*, uzb. *okun*, kyrg. *akyn* from ‘singer-improviser’, ‘poet’. We meet this interpretation in V. Radlov’s dictionary, in A. Samoilovich, N. Smirnova, K. Judakhin’s works.

A. Margulan is inclined to believe that Kazakh *akyn* is from *ak*, *akyn* ‘flow, atream’, ‘sing with smooth, slow recitative’. E. Ismailov adheres to this opinion: *agyn* ‘flow’, recalling that akyns’ improvisation is ‘poured, like the turbulent flow’ [9, p. 237].

Kyui - one of the oldest and original national genres of Kazakh art. The term *kyui* in the course of its evolution encompassed the diversity of life phenomena of the Kazakh nation. It is difficult to assume that the term *kyui* is not associated with the use of M. Kashgari’s *kog* ‘melody’. The authors of the “ancient Turkic dictionary” connect *kog* with Chinese *tsyui*, *khuog*, Abdul Kadyr Мурғи in the book “Zubdatal-advar” delimits *Koha* - instrumental pieces; *dola* and *ir* ‘song’ - vocal music. Among seven homonymous roots, represented in the works of A.T. Kaidarova: *kyui* I ‘the melody that is closer to *kyui* II 1) ‘situation’, ‘condition’; 2) ‘frame of mind’, ‘mood’, ‘uprise’; kyrg. “*kuit* ‘situation’, ‘condition’” [10, p. 121]. There is an expression of Kazakhs *dombyrany kyulep al* ‘get dombra to the living state’. We assume that the lexeme *kyui* had the meaning of ‘the state of mind’, ‘emotional relationship of man with the reality in a particular situation’, ‘the condition of life in general and in a creative process’. The world and human condition are embodied in the song: Tatar and Bashkir *uzun-kyui* and *kyska- kyui*, instrumental: kazakh *kyui* and kyrgyz *kiyu* miniatures, in the grandiose epic tales: Altaian *kai*.

CONCLUSION

The study of the conceptual picture of the world of traditional Kazakh music brought us closer to elusive, but the very real phenomenon, called the “national spirit”,

reflecting “the spiritual world of the people - from the elementary sensations to the highest motives to a complicated intellectual activity.” Music represents the picture of the world, defining its features, as a component of a certain segment of culture”, it has systemic organization, the richness of expressive means; is of artistic value, key world modeling element, capable to satisfy the aesthetic needs of an ethnos; it reflects the diversity of the nomads world in its complex, subtle and profound manifestations; is the basic form of objectification of musical consciousness of many generations of people; is capable of displaying cultural and national mentality of its bearers; is a way of passing the musical traditions; reveals the cultural relevance of the conceptual units of musical knowledge.

Inference: Conceptual picture of the world, formed by the system of the key concepts is the key to understanding the important features of Kazakh culture. Methodology of cognitive interpretation and modeling of the content of the concept of the music genre, instrument, the contractor allowed to determine: the place of the investigated concept in concept sphere of Kazakh nation; the role of the concept as a unit in the formation of the national cognitive consciousness modeled by linguistic means; the composition of language tools, representing the concept; the semantics of these units.

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