The semantic role of traditional music culture in the nomadic mentality of the Kazakhs

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Abstract

Relevance. Value orientations formed by centuries of historical and cultural experience characterise the deep level of collective and individual consciousness, mentally they are people's life and practical attitudes, emotional preferences, and stable images of the world, peculiar to a given community and its cultural tradition. Mentality also plays a decisive role in developing and forming ethno-cultural identity.

Purpose. The article aims to consider some peculiarities of the nomadic mentality of the Kazakhs, manifested in the content of music and traditional art of the Kazakhs, as well as in the world of feelings, emotions and beliefs, bonded by the idea of unity of nature and man.

Methodology. The study analyses the content of music and traditional art of the Kazakhs.

Results. The nomadic mentality of Kazakhs is deeply embedded in their musical culture, influencing its genesis and continuing to shape its expression today. Besides, nowadays, in the century of global transformations and integrations, the understanding of the nature of a traditional nomadic mentality can become one of the ways to a meaningful movement towards modernization and a dialogue of the world cultures, based on the respect of the national cultural values.

Conclusions. Thus, the article highlights the importance of making musical cultural traditions a powerful tool for self-development and preservation of ethnic and cultural identity. The necessity of this tool has become even more comprehensible in the 21st century, the age of unification of cultures.

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Introduction
A general spiritual disposition, a relatively coherent set of thoughts, beliefs, skills of the spirit that create a picture of the world and bind together the unity of cultural tradition, characterizing specific levels of individual and collective consciousness and, in this sense, representing a specific type of thinking – mentality. However, a person's social behavior is not at all composed of a continuous analytical activity. A particular individual's assessment of a phenomenon is influenced by his or her previous social experience, common sense, interests, and emotional impressionability. The perception of the world is formed in the depths of the subconscious. Consequently, mentality is that which is born out of natural data and socially conditioned components and reveals a person's perception of the world of life. Awareness skills, thought patterns, image complexes are found in the mentality and are culturally found in the mentality.

In modern Kazakh humanities the mentality of nomadic culture has been studied especially intensively since the second half of the twentieth century and is expressed in the attempt to give an objective picture of the development of nomadic civilization through revealing the universal, universal content of its culture and art. For example, Kazakh scientists note the expressiveness of nomadic style and the high rise of its aesthetic significance in the nomadic-Scythian “animal style” with its two-thousand-year history as the highest standard of nomadic fine art, which gives “grounds to speak of a unified and homogeneous art of nomads, <..>” which started its timid steps with petroglyphs, ideograms, small sculpture, reaching perfection” [1]. Nomadic-Scythian “animal” style is preserved and developed in the form of animal ornamentation, widely spread in the art of the peoples of Central Asia.

For a nomad, the surrounding nature was a meaningful and organic part of his life. Therefore, his artistic exploration of the world highlights phenomena in their true objectivity, according to their own measure. In the mind of a perceiver, there is an appropriate image of relations, and not just an image of a phenomenon. The choice of the aesthetic object individualizes its properties as a condition for expressing the individual's own activity. The world is cognized in relation to man and his life, spiritual and social, in an objectively real relationship with all sensuously perceived nature. Dynamism, movement is defining for the nomadic type of life-building, in which perception is kinetic. All life in it, from birth to death, is a journey, a movement. The pictures of Nature are in constant succession. The sketches are dynamic, full of expression in the modern sense. In constant motion, the natural state of the Turks, the horse reaching for the stars is a symbol of conquering space, of mastering the world. Nomadic cultural researchers note that nomadic art reflects diverse forms of interaction between man and his environment. The ancients felt their inseparability from it, their complete natural harmony with it, and realistically perceived its integral concreteness. Thus, the nomad contemplated living nature in its entirety, in no way interfering with its primordial perfection, and thus, as a result of such an attitude to nature, his human imagination and creative fantasy developed, contributing to his affirmation in the world. Thus, the beautiful expresses the measure of man's mastering of reality. The consciousness of the ancients was imbued with the principle of proportion as the norm of aesthetic appraisal of existence. It lies in the proportionality of life, in the correspondence of the world of objects and their perfect arrangement to man's forms of perception, and in the measurement of the path. The art of antiquity has brought down to us the peculiarities of identifying measure in mastering nature, orienting the path. This is how man established himself in nature. “Contemplation of the world in its entirety, the concreteness of the universal helped to make sense of the world, to recreate it in art. The most important part of human existence, his activity in it – nature” [2].

The study uses materials on the history and culture of the Kazakh people, in particular traditional music and spiritual culture (legends, beliefs, customs, etc.). Scientific work is based on the main achievements of foreign and domestic philosophical-sociological, musicological and ethnographic thought in the study of history and theory of traditional culture, the essence of the concept of tradition, as well as containing different approaches of understanding and interpreting the essence, structure and phenomena of traditional culture, among which the works of S. Akataev [1], B. Nurzhanov [3], M. Sabit [4], K. Nurlanova [5] and others should be noted.

The study was also based on philosophical, sociological and special works, as well as the works of historians, folklorists, philologists, literary scholars, musicologists and others. Thus, in understanding the continuity and adaptability of traditional culture and analyzing the dynamics of tradition in relation to memory and mentality, emphasis has been placed on the works of L.N. Gumilev [6], Ch. Aitmatov [7], K. Nurlanova [5], K.K. Moldobaev [8], B. Karakulov [9], as well as G. Deleuze and F. Guattari [10] and others. One of the important sources was a comprehensive monograph by leading Kazakh scholars titled “Nomads. Aesthetics: Perception of the World by Traditional Kazakh Art” [2], which attempts to reflect the basics of nomadic civilization, its formation and main features of its development in everyday life, nomadic art and deep roots of their worldview. The monograph reveals more broadly the vision of the world of Kazakh nomads, reflected in various aspects of their life and being, aesthetics and spiritual manifestations. In the study of the relationship between culture and mentality in the development of modern technology as factors of socio-cultural modernization, the main emphasis was placed on the research of A. Mohl [11], Ch Mukerji and M. Schudson [12] et al.

The life of a nomad is an intermezzo
The preservation of traditional cultural heritage has become a topical issue for all nations of the world, and the mastery of traditional arts is, in a sense, even prestigious, as, by establishing a certain balance in the context of social experience, it helps people not to “dissolve” in a multitude of others, but to define themselves as a unique individual.
Nowadays, when the distinctive quality of modern man is his mobility, comprehending the world through high-tech communication flows, the Kazakh cues (in particular, *Kazakh tokpe kuis*), with their inherent dynamism of jumping rhythms, fit perfectly into the rhythm of modern life through the ability to express even its musical and temporal characteristics. “The life of a nomad is an intermezzo”, in the words of French postmodernist scholars F. Guattari and J. Deleuze [10] the being of a nomad.

As you know, one of the meanings of the notion of intermezzo is movement expressed in free form. Having entered into its temporal-spatial being, absolutely owning in the space of this being the speed of movement of perception and reproduction of being, expanding in all directions, the nomad himself became its creator and performer, therefore the words of “the prophet of his fatherland” O. Spengler, who speaking of the age stages of culture, believed that culture having “a deeply symbolic and almost mystical connection with extent, with space...” seeks self-actualization. As soon as the aim is achieved and the idea, the totality of internal possibilities is completed and realized outside, culture suddenly stiffens, dies out, its blood curdles, its forces are crushed – it becomes a civilization” [13] – still, one cannot treat nomadic culture with its inherent endless improvisation and dynamism.

Traditional institute of nomads has never been torn off, but strengthened in the nature, and the main way of such culture was, speaking in Spengler’s way “self-fulfillment” not so much in space, but in “modern space”, which is the essence of nomadism, for “due to peculiar nomadic thinking”, he “thought not by distances” (in space), but by speeds (in time). And, maybe, the philosopher is right in his ideas about the future of the world, suggesting that Kazakhstan with its nomadic experience has “A unique chance to give the world a new project. A post-civilization project” [14]. After all, culture as a multistage sign-symbolic system that creates a picture of the world in society and the place of each of its representatives in it, today can be called, perhaps, nomadic (“nomadic culture”).

Under the conditions of highly developed technologies and communications, all-human culture in its diversity has filled the world information field-space, moving through time with incredible speed. And in this great “migration” and movement of cultures, we, the descendants of the nomads, need to determine the suit of the modern “horse” – the symbol of nomadic civilization, which will “ride off” our original “rider” culture to participate in the dialogue of world cultures – the embodiment of the ideals of societies “united by different cultures and based on respect for specific (national) values” [15].

**Nomadic mentality as a complete picture of the world**

The nomad’s aesthetic element of perception is unusually strong and comes from the intrinsic beauty of the surrounding world and the conditions of human activity. The peculiarity of the ancient peoples’ category of measure lies in its structural bodily-sensual character. Measure as a universal category of aesthetics, the basis of a truly artistic comprehension of the world and its harmonious arrangement, was observed in everything. Hence, beautiful means proportionate. Beauty lies in the sensually perceived world itself, where everything is proportionate, true. The beautiful in man’s life, his appearance, was identified with the natural.

The peculiarity of the nomadic mentality can be traced in its closeness to nature, the natural element: “The nomad’s enormous home – nature is not only a field of application, but also an ally, instilling in him strength and courage. The man is unusually sensitive to its phenomena. The eternal change of places, thirst of the new gives him ability to understand language of the environment. Man embraces nature as a whole, sees the beauty in harmony, perceiving himself in the inner balance with the visible world, vividly feeling the beauty in it. ... The aesthetic perception of nature is inseparable from human life, in which he increasingly appreciates the strength and power, the bright joy of being. The contemplation of the totality of surroundings, the inseparability of human destinies from nature and the subordination of human destinies to its rhythms are inherent to the artistic perception. ... It is the joy of life, the flourishing of nature in its objectivity and harmony. The basis of beauty, source of beauty is in reality itself, real sensual world. ... In it is the beautiful and the vital-practical, the ideal and the material, the purely aesthetic admiration for objects and the practically utilitarian approach to things. Beauty is felt in what is necessary for life, useful. The practical is simultaneously an object of admiration, delivering joy” [2]. In the nomadic mentality, beauty is intrinsic to both nature and man. The unity with the Universe and integrity with the beginning of nature is poetized in the art of the nomad — this is confirmed by the legend of Korkyt, the first musician, creator of the sacred kobyz, whose beautiful melodies enchanted the Syrdaria, the largest river in the steppe, which paused its course to listen to “the steppe Orpheus”.

**Art is Nomadic Genesis .... Only art is eternal:... since time immemorial, in the steppe civilization the cultural environment, where naturally arose and developed forms of folk culture and art, was the nomadic environment, which promoted “eternally alive”, i.e. oral “movement” and transfer of folk knowledge and cultural traditions, which always facilitated the natural process of mastering the folk wealth. ... At the same time sages, visionaries, teachers, mentors of youth, advisers to rulers. Their power, authority in the Steppe [3]. Because the adaeas, rapsods (wandering performers of epic poems) and narrators of the Steppe, with their powerful creative capacities, constantly developed them in the process of their creative activities, creating and transmitting spiritual values from generation to generation, forming a continuous chain of cultural development and thus forming the traditional worldview of nomadic culture. The traditional world view in its entirety finds expression in the symbolism of traditional art. Images of griffins, panthers curled up in a ring, leopards and deer freezing in flight, scenes of wild animals and birds fighting imprinted on rocks and walls, on gold plates and vessels, on tips and hilt of daggers and swords. All this powerful art with numerous branches, known as above-mentioned, the art of “animal style” of nomads, undoubtedly reflects not only the social structure but also the worldview of nomadic societies [5]. In Kazakh art the principle of symmetry and rhythm
ordering expressed harmonic balance and proportionality of the world, and characterized the peculiarities of nomadic perception and understanding of beauty seen in endless connections of parts and the whole, in the real wholeness of nature. Symmetry, harmony, proportionality testified to the dominance over natural material, a high degree of mastering it [4].

The leading Kazakh musicologists share the idea that the main content of traditional Kazakh art is the philosophical affirmation of life: the world of feelings and emotions is bonded and sanctified by the idea of unity between humans and nature: “the absence of pathos of struggle against nature inherent to the collectivism of sedentary agricultural peoples is compensated here by the idea of equality of man and nature, the idea of their indissolubility, which puts a man as an individual face to face with all the diversity of the world around him” [9].

On the example of comparison of the socially significant forms of functioning of music, both settled and nomadic, one could say that “the images connected with the life of the masses, which in European music are often realised through realisation of features of march or mass dance, in dombyra music (dombyra is a two-string Kazakh national instrument) most often are created with inevitable participation of the gallop rhythm. The jumping rhythm takes such a prominent place in the cues that after the first acquaintance with them, it seems that jumping rhythm is the main and dominant image of the dombyra art. However, this is not true. The rhythm of a gallop naturally has a greater place in the art of nomadic people than in European music. But just habitualness, frequent use and elaboration of the rhythm have generated grounds for its secondary use as a rhythm of different emotional states conveyed through the kui (traditional instrumental piece): unrestrained jubilation and joy (“Konil ashar”), courageous sorrow (“Kyzyl kayyn”), excruciating suffering (“Aksak kiik”), pain and anger at remembering a tragic page in the life of the people (“Kishkentai”), carefree mirth (“Bozsholak”), weeping (“Aksak kulan”). Some of these images set to the rhythm of a gallop sounds paradoxical to the European ear, but natural to the ear of a Kazakh. The rhythm of a gallop has become a symbol of nomadism, being in its landscape only clumps of nomadic nature [14]. The nomadic existence is based on the principle of non-interference in nature and is consonant with traditional cultural forms and forms of his art.

The nomads’ existence in sound forms of music and words

Many researchers note that the priority in nomadic mentality was given to spiritual culture, while the factor of material culture was not so determining as it is inherent in the western civilization. Nomadic elements defined the traditional Kazakh culture, life and being, its rhythm and contents. This very sphere of activity more brightly revealed the essential features of human attitude to the world, when the man was not confronted by the outer world, the nature, but merged with it, being in the centre of macroskosm.

The peculiarity of the traditional culture of the Kazakh nomads is mainly in the organic synthesis of music and speech, in the development of music in close connection with epic poetry and oral speech. A nomad does not imagine himself outside of the inseparable unity with the nature, feels part of this integrity, admires and worships it. This co-existence of the relationship “Man and the World” caused the “clots of nomadic being” dressed in sound forms of music and words. Echoes of the inseparable syncretic relationship between word and music have survived in the expression “dombyra soileydi” (literally: dombyra speaks), in the myths of “talking” instruments. Myths have survived in which the music carries the meaning and content, telling and transmitting the information, as, for instance, in the famous aze-kui (an ancient musical genre) “Aksak-kulan”. Kuis, especially kuis for dombyra, are the unique cultural phenomenon in the world, and the dombyra itself is the main source of ethno-cultural information for the Kazakh nomads. Generalizing the life experience of the people, their moral and philosophical beliefs and historical and political realities, the dombyra served as a vital link in shaping the unity of the nation. All events of political, diplomatic and social character occurred in the past ten centuries have reached us exactly through the dombyra. “When Kazakhs listen to their kuis, they perceive, feel and see with their spiritual eyes their entire land, wherever they are, whatever part of their land they’re in. This ability to feel, to perceive the entire space of the land as a whole was developed by spiritual and practical experience of nomadic life, the way of communal land use, where every inch of land had to be brought – bypassed not once” [5].

Although dombyra kuis seem to have lost their ritual basis compared to kobyz tradition (kobyz is Kazakh string bowed musical instrument), nevertheless, sacral essence of nomadic culture mentality is preserved implicitly till nowadays. This is largely promoted by such ritual accompaniment as bata – a benediction reflecting the belief in the magic power of the word [4]. Ak bata or bata soz is a parting word given by a teacher to his pupil. Its importance in the life of Kazakhs is evidenced by a proverb “Zhanbyrmen zher kogeredi, batamen el kogeredi” (for people, is the same as rain for the earth without which the land will wither away). The bata is a blessing for a good journey, for good deeds. Any event begins and ends with recitation of bata: as kaiyru bata, zhol bata, ak bata etc. Ak bata received in presence of people elevates beginners Sheshen (masters of speech), Zhyrtau (poet, singer), Akyns
(poet-improviser), Kaiishi (performer of kuis) and Anshi (poet-singer with dombyra) to the rank of professional master. Today we can see the rebirth of this beautiful tradition. As before, any that, business, road starts and ends with bata, which are performed by especially respectable elderly people. The entwined bata in traditional culture, firstly, testifies to the vitality of nomadic mentality and, secondly, the reproduction of this rite promotes its high spiritual potential in modern Kazakh society.

Traditional nomadic musical instruments can be divided into two categories (based on the properties of their natural materials). The first category can be conventionally called saz (Turkic for “clay”). Saz represents a special spiritual and emotional state of a man. This particular spiritual state of the man is known to us from the history of human culture, from the legends and myths about the origin of man and clay. Here, the eternal spirit reigns supreme over transient matter, and so the main thing in saz is a soft, ear-pleasing sound-ideal that cultivates psychological and emotional comfort and spiritual-soul balance. Transformation of the word leads to awareness of aesthetic properties of clay and transferred to the sensual-soul world of man in the meaning: it envelops, softens and balances. Transformation of the word leads to awareness of psychological and emotional comfort and spiritual-soul balance. Transformation of the word leads to awareness of psychological and emotional comfort and spiritual-soul balance. Transformation of the word leads to awareness of psychological and emotional comfort and spiritual-soul balance.

The second category of traditional musical instruments can be defined as the sound-symbols of animal world, i.e. of birds and animals, which serve as a vivid illustration of syncretic manifestations linked to life practices, culture and mentality of ancient gatherers, hunters, herders and farmers. The spiritual basis of this stratum is animism – endowment of Nature with a soul, deification of birds, animals and vegetation. The horn is a natural material dating back to the sound-symbols of the animal world and widespread in the traditional musical culture. For nomads the horn (muyiz) forms the formative basis of different forms of traditional culture: the folk musical instrument “muyiz syrmai”, the abundance of ornamental motifs (koshkar muyiz, kos muyiz, synyk muyiz). In the same group and “orteke” (mountain goat) – Kazakh folk song, a special reception on dombyra and dombyra kui genre.

In Armenian, Uzbek and Tajik, goat (arkhar) is referred to by the word “koch”, “kosh”. Thus, the Armenian folk dance of shepherds is called “Kochart”; the Uzbeks and Tajiks have a folk musical instrument konai. The Russian horn, a folk musical instrument of the same name, can be subdivided into a hunting horn, a shepherd's horn, and a post horn. The postal horn, which was used to announce the arrival of the mail, has been widely used in many European countries. The Lithuanian folk wind instrument “ozragis” (literally: goat). In this subsection, we will try to use specific examples of a general nature to determine the degree of sustainability and viability of the nomadic culture mentality on the material of spiritual and, above all, musical tradition.

Studies in philosophy of culture and musicoLOGY, namely in issues of comparative analysis of sedentary and nomadic culture, suggest that impact of social needs and economic opportunities of the society generate its musical forms, which have both cultural and social significance in the given environment. Nomadic elements defined traditional nomadic culture, its content and rhythm, and consequently it reflected the essence of nomadic attitudes towards the world, where people didn't confront the external world, but merged with it, being in the centre of macrocosm. Thus, it is known that in the music of nomadic peoples the images connected with people's life are conveyed in dance music and often in marching music, whereas in the music of nomads the image of unity between man and nature is embodied by imitating a galloping horse. In Kazakh instrumental music the high-speed and dynamic image of galloping horse is not a process but a state of mind and body.

It is known that among the Turks the word “kui” (cosmos, high-spirited state) denoted music in general. According to the ancient Turkic etymological semantics, kui is a polysemantic notion of the Kazakh culture and means:

1. High state, mood, elevation.
2. Traditional instrumental music of the Kazakhs [17].

In some Turkic peoples “Tatars and Bashkirs” kui is a song, in Altai and Khakassia “kay” is an epic tale. In nomadic culture of the Kazakh people this phenomenon occupies a special place: “When Kazakhs listen to their kui, they perceive, feel and see with a spiritual eye their whole land, wherever they are, in whatever land. This ability to feel, to perceive the entire space of the land as a whole was developed by the spiritual and practical experience of nomadic life” [5]. The genesis of kui goes back to the mytho-poetic epoch, as evidenced by the legend of “anyz kui”: “First there was nothing. Then the whole world came into being. The Baksa, the masters of magic cults, reproducing the prasound, reactualized the birth of the world every day” [18]. Anyz kui is historically linked to the ritual practice of Baksy and Zhyrau, whose main musical instrument was the kyl kobyz. In ancient Turkic legends, the creator of the kyl kobyz was the patron of Baksy Shamans, the legendary Korkyt, who became the first steppe musician. The unusual shape of the kyl kobyz instrument is linked to ancient ideas about the threefold structure of Universum.

The Kazakh people have a myth about the threefold structure of Universum, which states that at the very centre of the earth rises the sacred mountain Koltobe, on top of which grows a poplar tree – the sacred Baiterek. Birds of paradise sit on the branches of Baiterek, symbolising the souls of the dead. Baiterek is so high that its top reaches the highest point in the sky, the Pole Star, and the Earth is held by a blue bull, Kok Oguz, which stands on a huge Fish swimming in the World Ocean. Accordingly, the gods and those with wings (heavenly birds) live in the Upper World, people and animals (warm blooded beings) are in the Middle World; the population of the Lower World consists of creeping and floating beings, unclean spirits. The instrument kyl kobyz is composed in the same way. Thus, “the spade-shaped head (bas) is decorated with metal pendants in the form of ram's horns (beings of the Upper World), bird feathers (the inhabitants of the Upper World), the body of the instrument in the form of an open dipper, from which spirits fly out after calling the bas symbolizes the Middle World. The Lower World is embodied by a mirror placed inside the body of the instrument, it
The semantic role of traditional music culture in the nomadic mentality...

represents the World Ocean or, as Kazakhs say, “Lower Waters”. The sound of the kobyz is dense and rich with sounds – a signal for the appearance of spirits” [19]. As we can see:

1. The deep substantive core inherent in the mentality of nomadic culture is steadily preserved in the kuis.
2. The kyl kobyz has largely retained its significance as a sacred instrument of traditional society.
3. Not only words and music, but the very form of the instrument carries important socio-cultural information about the world and man.

One may conclude that the culture of kui is, dombyra tradition. The history of Kazakh culture and, in particular, dombyra anyz kuis that acquired the character of large-scale cycles testify to it. Kazakh mythology included 366 kuis – “according to the number of days in a year”. One of the kuis was performed before the khan every day. Nine kuis are considered the largest and most significant (precious) [19]. Another cycle of anyz kuis is known under the name “tarmakty kuis” and consisted of 62 kuis (based on the number of the largest human blood vessels that had considerable influence on mental, emotional and psychological state) and a kuis was created for each of these 62 vessels (tamyr) and they were called “62 tarmakty akzhenler”, “62 tarmakty kosbasar”. These 62 kuis could express all deep states of human soul, soul, body and his various attitudes towards the world and the world. All 62 kuis and individual kuis were performed depending on the situation: meetings, farewells, celebrations, battles and victories” [18].

As musicologist’s researches show, the transformation of anyz kui has led to the emergence of such a form as “angime kui” (kui with a story). This story has a syncretic form, where both the music and the story represent a single whole. It can be based on any real event from the life of the traditional society that has a meaningful meaning for the society. Tartys, another form of modernizing kui culture, was an instrumental improvisational contest in the art of momentary composition and performance, which was accessible only to musicians of extraordinary talent and mastery of performance. The musicians could demonstrate their talents in performing and composing in the ture tartys and sure tartys contests. In the event that the instrumentalists could not beat each other, the next stage, called “kulak shygaryp tartysu”, was appointed. The second stage was called “kulak shygaryp tartu”, which was the peculiarity of this stage when the arbiter-dombrist leading the competition asked both competitors to compose improvised versions of kuis based on the same musical phrase.

The third branch of kui culture is the sybyzgy tradition, which is much less widespread than the dombyra. Having archaic roots, just like kyl kobyz and dombyra, sybyzgy has almost no functioning in contemporary cultural practice. Therefore, the initiative of individual enthusiasts and professionals who are doing their best to revive this original tradition, the szaz culture, deserves full support. Thus, the socio-cultural characterization of the kui has the following schematic view:

1. The syncretic form of the anyz kui. Here one can find fusion of word and music, vocal and instrumental principles, kobyz, sybyzgy and dombyra performance branches;
2. Dombyra kuis: angime kui, tarikhi kui, zhyr kui, cycles of dombyra kuis that could be generally defined as anthropological kuis;
3. Tartys – an instrumental competitive-improvisational tradition.

On the viability of nomadic mentality in contemporary socio-cultural conditions

A legitimate question arises: how viable is nomadic mentality in contemporary sociocultural conditions? The relevance of the problem is dictated by the fact that today it is too early to say that a unified view of the nature of nomadic mentality has been developed. Different points of view still predominate; in different angles one can see the idea of co-existence of nomadism and sedentarism in Kazakhstan, which have formed two cultures. At the same time there is an opinion about almost full disappearance of nomadic elements, which “from ancient times and for many centuries had a decisive influence on formation of world outlook and ways of a person's contact with the World. The picture of the world has changed, the World became represented to the person absolutely differently today. Thus, the understanding of time and space, life and death, poverty and wealth, as well as new forms of human connection with society – all this practically overnight (of course, according to historical standards) required deep thinking” [17]. Yes, it has undergone significant transformation as an economic and cultural type, in this aspect we can agree that it does not exist. But it is alive as a traditional culture. The spiritual heritage (ritual stratum, traditional culture as an integrity, artistic and creative activity of Kuishi and Akyns, Zhyrshi and Anshi, folk applied art...) is the argument for that. The fact that nomadic culture is not just a relic of the past is evidenced by numerous studies by Kazakh historians, archaeologists, culture experts and philosophers G. Nurzhanov [3], K. Sh. Nurlanova [5] and by the close attention of the general public, especially writers. As a result of these researches a new direction in modern humanitarian knowledge – nomadic studies, which meanwhile develops more at a regional (Kazakhstan) level. In our opinion, the fact that the mentality of nomadic culture is rehabilitated at a level of mass consciousness, in the form of ethno-social memory, which simultaneously means continuity and changeability, mobility of interrelations of the past and the present is significant in the aspect of formation of civil identity in the Kazakhstani society. At the same time, the work in this direction is far from being completed, as the problem is being actualized in the aspect of world culture, philosophy and science (socio-humanitarian knowledge).

By saying so, we mean that the nomadic-settledness opposition should take its niche in the typology of culture as a whole. This opposition is especially relevant for understanding and comprehending oral and written language as the underlying foundations of the contemporary typology of culture.

Along with this scientific-theoretical “attitude”, the nomadic mentality continues to function in life practice. The great achievement of Kazakhs, like many other peoples of the world, is the fact that they preserved the tendency to syncretic thinking, which is quite expressed in the art of modern Kazakh Akyns – Aytyskers, Kuish and Anshi. Thus, if aytys preserves its original oral–
improvisational nature and finds its highest expression in the organic unity of intellectual and emotional principles, and is not viable outside of this essence, the kuis exists not only in its original form, but also as a phenomenon of written culture. Yes, the life of traditional art has undergone substantial transformation, but the transition from one type of society to another has resulted in its filling with new content. New cuisines have appeared, such as “16 zhyr”, “Ana buirygy”, “Yenbek eri”, “Bulbul” by Dina Nurpeisova, “Ak zhaun”, “Konil tolkyny” by Seken Turyshbekov, Nurgisa, “Jol” by Karshyga Akhmedyarov, and others, and collections of cuisines began to be published. They started publishing collections of kuis, which are noted texts, audio and video records, and this points to adaptability to new socio-cultural realities and “integration” of traditional heritage of nomadic culture to the modern Kazakh society. The Kazakhs have managed to preserve and transmit to descendants a traditional art that has a special holistic vision and high moral and spiritual potential, which helps modern humans to better realize the world around them.

In our view, the statement about the “almost complete disappearance of the nomadic element” is overly categorical. Yes, the nomadic existence of the nomadic society has undergone a significant transformation as an economic and cultural type, in this aspect we can agree that the nomadic element is gone, but it is alive as a traditional culture. Evidence of which is certainly the spiritual heritage (ritual layer, traditional culture as an integrity, artistic and creative activity of the Kuishi and Akyns, Zhyrshi and Anshi). The fact that nomadic culture is not only a relic of the past is proven by numerous researches of historians, archaeologists, culture specialists, philosophers and wide public attention, including writers. Eminent writers have paid special attention to studying the wealth of spiritual and artistic culture of the people, emphasizing and confirming in their studies and works the enduring and eternal values of nomadic culture. For example, the outstanding Kyrgyz writer Chingsiz Aytmatov [7], praised on a mental level the artistry and high spirituality of nomadic culture on the example of the Kyrgyz epic “Manas”, which absorbed all aspects of spiritual and economic life of the people, including their beliefs, fantasies and aspirations for the future, thus forming “a single coherent harmony”. As a result of detailed researches there was a new direction in modern humanitarian knowledge – nomadic studies, which at present is developed at a regional Kazakhstan level.

The fact that the mentality of nomadic culture is rehabilitated at the level of mass consciousness, in the form of “ethno-social memory”, which means, according to K. Moldobaev [8], “both continuity and changeability”, the mobility of “the relationship between past and present”, is significant in terms of forming feelings of patriotism and citizenship in members of modern society. The fact has become real, and this is already a great victory. At the same time the work on formation of feelings of patriotism, responsibility for one's homeland continues and is still far from being completed, as the problem is actualized in the aspect of world culture, philosophy and science of socio-humanitarian knowledge. By saying so, we mean that the opposition “nomadism – sedentarism” should take its niche in the typology of culture as a whole. And this opposition is particularly relevant for understanding and comprehending the oral and written tradition as the underlying foundations of a contemporary typology of culture. It can be recognized that, to some extent, the typology by mode of communication echoes the accepted East-West dichotomy. The reservation is principled in the sense that, according to L.N. Gumilev [6], “The Orientals are not one, but many”.

Thus, traditional musical culture is the great emotional and moral experience of humankind, the kind of human activity that creates an integral picture of the world in the unity of thought and feeling. Its specificity can be traced in the fact that it appeals, first and foremost, to feelings, and creates a model of the universe in a system of emotional images rather than logical laws. This is why traditional musical culture has a high value, for in it resides the immortal heart of humanity, the bond of time, which is Eternity itself.

To sum up, traditional musical culture has historically proved to be a social phenomenon, a social institution, whose transformation and development are directly linked to the changes taking place in society. As a multifunctional and universal form of world exploration, musical culture performs consolidating and identifying functions in society on a spiritual, practical, cognitive and communicative level. Perhaps that is why today, in our view, in the conditions of globalization, mankind is becoming more aware of the socio-cultural significance of traditional cultural traditions as a true value and asset of the ancestors.

**Modernization of traditional music culture**

The Kazakhs' traditional musical culture is becoming more and more vital. There is a growing realization of its value and a conscious effort to preserve the priceless state and make sense of it. The Kazakh philosophers, Abay and Shakarim [20], whose works played a decisive role in the formation of written poetry and the new musical style.

The categories of “Onerdin zhaury”, “annin zhaury”, “annin manî”, marked by Abay and Shakarim as the semantic basis of the art of song, form the authors' aesthetic platform and provide the key to the understanding of the processes of music-making, listening and composing. The new concept “oily kui” (“intellectual kui”) introduced by Abay became a categorical substantiation of the new musical style, perfect in form and profound in content. It is noteworthy that Abay and Shakarim refer to a selected listener of music, endowed with luminous qualities. Abay calls such a listener “tolyk adam” – a perfect person who has akyl – reason, kairat – will, zhurek – heart” [20]. The natural turn to the new song style that adequately reflected the breath of time, with its crisis of the nomadic way of life, political and socio-cultural instability and popular unrest, was Abay's “Yesti an” (conscious song) as a product of rational creativity. The new style of “yesti an” grew up on the soil of native culture, in it there is a strong connection with the previous Kazakh musical traditions. The content of songs of Abay and Shakarim [20] embodied the spiritual atmosphere of the native culture, its ethical attitudes, the wisdom of philosophical contemplations. The philosophy of zhyrau poetry found a new breath in the life-songs, songs-education, songs-farewells of Abay and Shakarim [20]. They strengthened and developed elements of preceding traditions. Consistency and purposeful application of them in the context of acquired the status of an innovative means [20].
The twentieth century brought dramatic changes in the structure and development of the cultures of the peoples of the East, caused by the wide involvement of urbanized Western culture in their traditional socio-economic system and other fundamental historical and political factors. The change of socio-cultural situation in nomadic society in the beginning of 20th century entailed the destruction of the conditions of life and living of nomadic Kazakhs, and the changes also affected the functioning of musical traditions, which led to the destruction of traditional mechanisms for their self-production, preservation and transmission. In the new historical and cultural environment, which was characterized by the replacement of the traditional type of performance by the European type, the traditional musician was brought into a complex system of state institutions (amateur art, educational institutions, club houses, etc.), which disturbed the sacral interrelations of the carrier of culture with the traditional society, reducing its functions to the concert performers.

Evidently, society's ways of comprehending reality are different in different historical and cultural epochs. If for the traditional society, the most effective way was the non-rational, contemplative way, in another era, the society has put forward the rational ways of solving its issues. The end of the XX and the beginning of the XXI centuries has been marked also by the transition of Kazakh society from one state to another, and it is characterized by active search of unification of non-rational and rational ways of comprehension of the world and organization of socio-cultural experience. In the global space of the post-industrial world there is a process of self-determination of the society through awareness of the values of traditional culture as the basis of spiritual wealth.

The expansion of the boundaries of socio-cultural communication in the 21st century, the expansion of information flows forms fragmented knowledge in the mind, acquiring the features of “mosaic culture” among the masses: “The mosaic essence of mass culture lies in the limitation of the structural thinking of the individual, who, immersed in its 'screen of concepts' is confronted with the force of “the continuous, abundant and disorderly stream of random information” which we assimilate through ... “print, cinema, radio, television, ... – through all this mass of sources overwhelming us, from which only fleeting impressions and fragments of knowledge and ideas remain in memory” [11].

The eclectic and pervasive mass culture selects those specimens in art that meet the criteria of “technologicity” – accessibility to perception, ease of performance, reproduction and replication through a network of communication channels. The expansion of means of communication allows it to interact with all forms of culture, which allows us to talk about the formation of a new type of culture – “popular culture”, which, according to American scientists Schudson and Mukerji [12], “covers various beliefs and forms of practice, as well as cultural objects used by the general population. This includes both “folk” beliefs, practices and various objects rooted in local traditions as well as mass cultural products created with the participation of various political and commercial centers. This includes both popularized samples of elite culture and forms of folk origin elevated to the rank of a museum tradition” [12]. American researchers do not oppose popular culture to professional or folk culture; moreover, in their view, all of them interact and co-exist in a single “social and iconic space”, updating and renewing traditional cultural meanings.

Conclusions
Having studied the subject, studied scientific works, analyzed the socio-philosophical aspects, identified the possible stages of socio-cultural modernization:

1. Traditional culture as a spiritual and practical stability of society; coming to the territory, change of registration by nature. The time frame of its chain is the second half of the 15th century - the beginning of the 20th century.

2. Socialist culture (until the early 1990s), in which traditional culture occupies a subordinate place and has the world ocean to disappear, but traditional culture does not disappear, continues to exist within the framework of the Soviet socialist system of social life.

3. Modern Kazakh culture (since 1991) is a completely new phenomenon that is important for the import of gross culture in new forms that are adequate to the realities of the 21st century, where the processes of global development require a return to the original sources, which should (“sound” in national music) in a new, innovative and creative way. The need for a socio-philosophical and cultural-historical understanding of Kazakh culture, actively pursued by the joint efforts of philosophers, culturologists, cultural and cultural intelligentsia, is a necessity from the conditions of the current average culture.

Particular attention was paid to the analysis of traditional musical genres of instrumental, song and oral poetry (including storytelling), representing the deep sources of thinking, historical and spiritual roots of the Kazakh people and their ethnic vision of the world. This became possible thanks to the involvement of knowledge accumulated by philosophy, ethnology, sociology, musicology, cultural studies and art history. Thus, the Kazakh musical tradition turned out to be sensitive to new trends and in the person of its best representatives, who continue to exist in a changing socio-cultural environment. At the same time, from natural phenomena, it becomes universal and allows listeners not only in their own country – Kazakhstan, but also in many other regions of the world.

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None.

Conflict of Interest
None.

References


Семантична роль традиційної музиционої культури в кочовому менталітеті казахів

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Анотація

Актуальність. Ціннісні орієнтації, сформовані багатовіковим історико-культурним досвідом, характеризують глибинний рівень колективної та індивідуальної свідомості, ментально це життєві та практичні установки людей, емоційні уподобання, стійкі образи світу, властиві даній спільноті та її культурній традиції. Менталітет також відіграє визначальну роль у розвитку та формуванні етнокультурної ідентичності.

Мета. Стаття покликана розглянути деякі особливості кочового менталітету казахів, що виявляються в змісті музичного і традиційного мистецтва, а також у світі почуттів, емоцій і вірувань, скріплених ідеєю єдності природи і людина.

Методологія. У дослідженні аналізується зміст музичного та традиційного мистецтва казахів.

Результати. Кочовий менталітет казахів глибоко вкорінився в їхній музичній культурі, впливаючи на її генезис і продовжуючи формувати її вираження сьогодні. Крім того, сьогодні, у століття глобальних трансформацій та інтеграцій, розуміння природи традиційного кочового менталітету може стати одним із шляхів до осмисленого руху модернізації та діалогу світових культур, заснованого на повазі до національних культурних цінностей.

Висновки. Таким чином, у статті висвітлюється важливість перетворення музичних культурних традицій на потужний інструмент саморозвитку та збереження етнокультурної ідентичності. Необхідність цього інструменту стала ще більш зрозумілою в 21 столітті, в епоху уніфікації культур.

Ключові слова: кочовий менталітет; традиційна казахська культура; мова і менталітет; ціннісні орієнтації; мистецтво; буття; перетворення; постцивілізаційний.