

# The Role of the Shamanistic Music in the Kazakh Folk Culture

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**Abstract**—The relics of traditional folk culture in Kazakhstan are ceremonies or their fragments - such as weddings, funerals, shamanism. The world of spiritual creatures, spirits-protectors, spirits-helpers, injury spirits, spirits of illnesses, etc., is described in detail in shamanic rites (in Kazakh culture it is called bakslyk). The study of these displays of folk culture, which reflect the peoples' ethnic mentality or notions about the structure, values and hierarchies of the universe, includes collection and recording of the field materials and their interpretation, i.e. reconstruction of those meanings which were initially embodied or "coded" in folklore. A distinctive feature of Kazakh nomadic culture is its self-preservation and actualization, almost untouched the ancient mythologies of the world, in particular, the mythologies connected with music, musical instruments and the creator of music. Within the frameworks of the traditional culture the word and the music keep the sacred meaning. The ritual melodies and what they carry – the holy, and at the same time unexplored, powerful and threatening, uncontrolled by people world – keep on attributing the soul to all, connected with culture.

**Keywords**—Shamanism, ritual, folk culture, music.

## I. INTRODUCTION

THE Kazakhs are one of the largest nations in Central Asia. Prior to the 1917 October Revolution, the Kazakhs led a nomadic mode of life. This did not prevent up to 25% of literates in the society from knowing the Arabic script. After the October 1917 Revolution, Kazakhstan, being the Russia's colonial outskirt, entered the structure of the Soviet Union and thus became the object of Soviet cultural policy. Despite a rather unfavorable sociopolitical situation for folk culture in the 20th century, nevertheless it has managed to preserve its main properties by the beginning of the third millennium. Various regional traditions of folklore and folk-professional

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creativity – epics, instrumental music and songs- are peculiar to Kazakh folk culture. Each of these genres – epics, instrumental music (kyui) and folk professional songs – possesses its own phenomenological specificity and accordingly, its own destiny in the 20th century.

## II. FOLK CULTURE OF THE KAZAKH PEOPLE

The relics of traditional folk culture in Kazakhstan are ceremonies or their fragments- such as weddings, funerals, bakslyk (shamanism, treatment with the help of songs called badik and kulapsan). The study of these displays of folk culture, which reflect the peoples' ethnic mentality or notions about the structure, values and hierarchies of the universe, includes collection and recording of the field materials and their interpretation, i.e. reconstruction of those meanings which were initially embodied or "coded" in folklore.

The questions of the existence and the study of, shamanism in Kazakhstan are characterized by a certain discrepancy. The scientists- humanitarians as a rule are unified in their appraisal of the heritage of Kazakh nomadic culture as a culture possessing both the features of shamanism and Islam in its folk form (Sufism). In this regard, usually citations from the 19th century ethnographer Ch. Valikhanov's works are used [1]. In the opinion of the largest researcher of shamanism, V. Basilov "In the life of many people who accepted Islam, shamanism existed as a living institution. It is right to speak about the regions, where shamanism was preserved in its bright "classical" forms (with shaman ritual)." [2] Despite rigid pressure, the persecution of baksy, baksylyk (shamanism) occupies a significant place in republic consciousness of the Kazakhs. The major circumstances inducing one to review shamanism in Kazakhstan from an ethnomusicological position are its diverse and close ties with other cultural phenomena and the various influences on them through the millennia.

In our opinion, in connection with the theme of the present research, it makes sense to discuss such global questions as the relation of religious or world outlook of the people and the real structure of the universe. In accordance with the ideological dogmas of Soviet times, this issue in our science was solved only in a materialistic way, if not ignored completely. But in those countries where religion was not separated from the state, these questions were often reviewed in line with the general direction of thought which prevailed in the days of rationalism. Besides, the attitude to these problems in many respects was limited by those religious directives (Catholicism, Christianity), which were accepted in the scientific world. Not being so bold as to generalize,

nevertheless we can assume that these questions were reviewed mainly through religion, while the borders of understanding of this issue were defined by a concrete belief system, its directives and prohibitions. Only the archaic cultures took into account the world outlook notions of the ancient people separated from the confessional and religious postulates. The idea of God is present in all cultures of the mankind, but confessional distinctions often obscure its understanding. It is difficult to deny that the idea of God in modern art and humanitarian science is present only electively. Albert Einstein wrote, "I could not imagine a true scientist who does not have beliefs. In other words: it is impossible to believe in nonreligious postulates" [3]. At the same time, it was folklore and traditional folk culture that became the absolute expression of the spiritual sphere and the presence of the divine idea in our rationalistic epoch.

The shamanistic picture in the world, as is known from numerous ethnographic descriptions and sources, includes concepts about the structure of the visible and invisible worlds. These worlds are inhabited by numerous and various spiritual essence, with whom the man- shaman- is selected to make contact ("the chosen one of spirits" according to B. Valikhanov). The greater and stronger the shaman, the earlier the shamanic gift is apparent in him. This includes the gifts of prediction (clairvoyance), treatment of people and animals, harmonization of relationships between the world of the people and the illnesses, misfortunes and death lie in the mutual relations between the physical, material world and the nonmaterial world(s) of spirits. Moreover, superiority belongs to the spiritual side. Our thoughts and feelings, being nonmaterial, belong to the fine or ethereal worlds. Negative thoughts and feelings, accordingly, cause catastrophic consequences in the material world, and thus are the results of what has happened in the other, nonmaterial world. Ceremony is a means of harmonizing the relationship between the material world and other worlds. Two worlds, two realities come into contact in the ceremony (rite): our earthly and material world, and the invisible, huge, complex and dangerous world, the laws and signs of which one should know. The signs of invisible world are certain material elements of ceremonies, usually the person's body or clothes; for example, a headdress, hair, kamcha (whip), lead, wolf's tooth, eagle's feathers, leather and claws of animals. The signs of the nonmaterial world can be certain physical actions (removal and cutting of a horse's mane and tail, and woman's hair, or cutting of child's trammels), which have symbolic meaning and the use of which activates the contact between the worlds. The universal sign of that invisible world are ceremonial tunes (melodies) whose performance is prohibited by non-specialized people, similar to the prohibition on general performance of funeral lamentations and saryns of the baksy. The closeness of music and sounds to the nonmaterial world has been felt for a long time, in practically all cultures worldwide. The sacral character of sounds has a universal meaning. At the same time, sound itself symbolizes life, whereas silence or calm symbolizes something opposite to life, because for the ancient people "silence was equated with

nonexistence" [4]. As the famous Indian musician and mystic Sufi Hazrat Inyat Khan wrote, "All religious teach that beginning of creation is sound" [5]. As writes V. Shestakov on his introductory article to book *Musical Aesthetics of the Countries of the East*, "music is reviewed here as a powerful demonic force capable to subordinate to itself not only the mind of the person, but the world and nature: plants, animals, mountains, planets, seasons, etc." [6]. However, as the scientist stressed, such understanding is peculiar to the musical consciousness not only of the peoples of the ancient East, but to the whole ancient world, including ancient Greece.

The common opinion of scientists is that the special position of music, compared with other types of art, was realized for the first time in the philosophy and anthropology of ancient Greece. As writes S. N. Shubina; "this surprisingly beautiful Pythagorean idea about the consonance of the world and man developed in pagan philosophy, which Pythagoras most likely acquired through the comprehension of Judaic wisdom." [7] In the opinion of the Pythagoreans, music penetrates the whole cosmos and is formed out of harmonious movement of the heavenly spheres.

In Ancient China and India the view of music as a means of magical impact on nature and human beings was widespread. Music forced birds and fishes to dance and caused a certain season, rain, wind, or drought.

A peculiar quality of musical aesthetics in ancient societies was the cosmological understanding of music and the belief that music is a "grandiose cosmic force reigning above the world" [6, p.11]. Hazrat Inayat Khan wrote that "among various arts, the musical art is considered especially divine because in miniature it is an exact copy of the law existing in entire universe" [5, p.99].

### III. MYTHOLOGY OF THE MUSIC AND MUSICAL INSTRUMENT

A distinctive feature of Kazakh nomadic culture is its self-preservation and actualization, almost untouched the ancient mythologies of the world, in particular, the mythologies connected with music, musical instruments and the creator of music. In the Kazakh myths-legends the creator of the first musical instrument, kobyz, was Korkut, the first musician and the patron of baksy – shaman. In light of this myth, the role of musical in traditional society can be appraised. The first musical instrument of the baksy, kobyz, preserved its archaic features up to the middle of the 20th century. Firstly, the form of this musical instrument and its position during the play presents a tripartite structure of the Universe: the Higher World, where the gods and winged creatures live, the Middle World – the adobe of human beings and warm-blooded animals, and the Lower World, where evil spirits and those who creep and flat- fishes, snakes and lizards-live. The shovel-like head (bas) of the instrument is decorated with metal pendants in the form of ram's horns (creatures of High World) and with feathers of birds (inhabitants of the High World). The body of the instrument, which resembles an open ladle from which the spirits rush out after the baksy's appeal, symbolizes the Middle World. The Lower World is embodied by a mirror placed inside the case. It represents the World Ocean, or as the

Kazakhs say, “the lower sights”. The sound of the kobyz – dense, rich in overtones- is the signal for the appearance of spirits. The legends are widely spread among the Kazakhs testifying to the belief that kobyz is an animated creature. One legend tells of how it participated and won a baiga (horse-race), and another tells how the kobyz is capable of producing sounds without the interference of a man. The well-known philologist V. Zhirmunsky wrote that the Kazakhs hung a kobyz in the yurta (Kazakh nomad’s tent) of women in labor to relieve her pain [8]. S. Ayazbekov, Doctor of Philosophy and musicologist, fairly believes that the principal distinguishing feature of the Kazakh picture of the world is cosmocentrism, namely: “the Harmony of the World is defined by the Harmony of Music, where music plays a unique role as a structuring core of Culture, a mental core of Society and a harmonizing core of the Universe” [9]. This allows her to view Music not only from an aesthetic position. Music not only possesses artistic value to satisfy aesthetic needs. According to the philosopher, music appears as a “key world modeling element” capable of independently and essentially determining the picture of the world. Kazakh traditional culture has, up to the present time, preserved the notions about music peculiar to ancient societies. The lengthy evolution of music, during which it has gradually lost its sacral meaning, leads to the fact that music and its sound is no longer perceived as a method of direct contact with the supreme forces of the universe. The process in European culture, beginning with the epoch of Renaissance, has strengthened in parallel relation to the development of music, genre, and the aspectual differentiation and appearance of technical achievements.

#### IV. THE RITUAL MELODIES OF KAZAKH CULTURE

Identification of ritual’s essence in traditional culture represents a complex of problems. This is not only because of the fact that the phenomenon itself is complicated. Ritual in its primary meaning and further modifications and transformations is an object for study of several humanitarian sciences – ethnography, history, philology, and music folkloristic study. Native science, which is strongly tied with soviet science in idea and ideological sense, observed ritual from atheistic position. This didn’t allow not only to evaluate the meaning of a ritual in traditional culture, but also to study deeply its peculiarities in each ethnic culture. Ritual, which is one of the most important parts of culture, should be explained not from the position of its function and meaning, but as a set or sum of some objects and action. Main conceptions of a ritual as an archetype of culture are tied with the fact that a ritual is a connection point between material world of people and non-material world of spirits. Ritual in human race culture, certainly, precedes the appearing of world and national religions and beliefs. It is obvious that rituals and myths of different nations have common basics, which allow studying them in typological correlation. For both ethnography and folkloristic study is actual the question of correlation between a rite and music folklore, and also between a rite, ritual and myth. This correlation was a subject

of many of many studies, and doubts about which subject is primary reminds, due to thoughts of Meletynky doubts about appearing of an egg and a chicken [10]. The majority of researchers think that rituals represent particular algorithm of practical actions, and myths do explain them, or rituals represent the embodiment or theatre performance of a myth. Anyway, according to words of a scientist “... a myth and a ritual in ancient culture principally build well known unity (world viewing, functional, structural).” In overall, the sum of folklore genre structure and formation of plots and poetics appears due to the processes of deritualization and desacralization. For explanation of ritual’s and myth’s essence it is possible to use conception of archetype. Today archetypes are used for giving a mark to more general mythological motives, primary schemes of impressions that are the basics of any artistic and mythological structures. We would like to make an accent on structural aspect of archetype, but not in a sense of psychology as stimuli of imagination, but as fundamental and common human scheme-symbol in culture.

In aspect of semiotic approach, culture is seen as a system of communication and exchange of information, and cultural phenomenon as a system of signs. Translation of culture can be made with the help of different systems of signs (or languages of culture): of verbal language, folklore, traditions, objects of different types of human activity, rituals, rites, ceremonies, ethics, written texts, etc. Language of culture is a sum of all sign means of verbal and non-verbal communication, with the help of which flow of culture importance, comprehended information becomes possible. The fact of culture, which is observed as a text, is not only a representation of exact semantic meanings, but also a deep sense field. This field expresses total social and cultural unity of a society. According to viewpoint of modern humanitarian scientists, deep meaning of culture is made of a rite, a ritual and a myth. V. Terner characterizes a ritual as following statements [11]. A ritual may have: 1) obvious meaning, which relates to explicit goals of a ritual and is totally comprehended by the performer, 2) latent meaning, which lies on the border of subject’s conscious, but possible for being totally comprehended, 3) hidden meaning, which is totally unconscious and relates to basic (infantile) experience, and which is common for all human creatures. These levels of meanings are tied to three semantic parameters of a symbol. The first level represents those explanations, which can be given to the anthropologist by the performers of a ritual. It is supposed that they have esoteric knowledge of a particular rank. So called operational parameter is the meaning of a symbol, which becomes clear while it is put into the practice. This meaning of a symbol includes: ritualized (but not esoteric) speech, and also different kinds of non verbal language, gestures, face expressions, etc. The third level expresses the meaning of a symbol that comes from the correlation of this symbol with other symbols, and the general context of culture. Thus, the cultural code of ritual, or its sense field, could be opened only in particular historical context, and with the help of analysis of each rule and method of putting the ritual into practice. The completeness of semantic

meanings and deep symbolic sense gives a person a chance to accept transcendent realities and powers, which exceed the borders of the empiric experience. Obviously, this kind of human culture and experience layers couldn't be expressed in words, because they give mono meaning only. To understand accept these layers a person should appeal to cultural senses. Cultural sense could be determined as the information, which is the produced by exact historical experience of exact community of people. With the help of this information community of people creates its own mode of life, culture, gets the vision of the surrounding world and its own mission in this world. The deepest level of a sense is an unexpressed content. This content ties a person with the world of unexpressed creatures, values, laws, examples of behavior in the culture. The latest scientific achievements in physic science allow looking in a new light at the out of borders reality, which is not accepted by usual consciousness. However, in traditional culture this out of borders reality is a taboo and sacral object, moreover, it gives a sacred affect to everything that is connected to it.

A person experiences the cultural senses with the help of cultural forms, which exist around him, with the help of practical and moral activity. In the case of a language loss or fragmental knowledge of the languages, with the help of which the ritual is put into the practice, a person misses the opportunity for mastering the "heart" of culture completely, and as a result, he loses the opportunity to percept the biggest part of life senses. The ways of getting the experience and perception, understanding and transmitting of cultural information depend on those exact historical and cultural conditions, in which a person lives. According to semiotic approach to ritual music culture, it is necessary to observe the following important positions. It is known fact that the most general semiotic divisions of the observed objects are syntactics, semantics and pragmatics. In this work for us two last levels are important. Semantics is a total content, information, which is transmitted with the help of a language or its any unit (a word, a sound, a gesture, etc.) In general, it is the correlation between the sign carrier, the object to mark and the understanding of the object.

Pragmatics is the correlation between the signs and the one who uses them. Here the subject of the speech/language forms and the addressee are especially important. Thus, it supposed that between them, the subject of the subject of the speech/language carrier and some addressee/receiver of the information there appears the communication. For this communication different languages are used, and they may duplicate each other. Duplication or multiplicity of culture's languages for a communication or a message, from one side, guarantees correct and full reporting of the information, and from the other side, as it seems to us, expects multiplicity of objects and addressees. There appear no difficulties concerning the subject of speech/carrier of language. It is human society or an exact individual. The condition of socialization of an individual and recognition him as a normal member of a society is the individual's comprehension of cultural norms and rules of this society. These norms and rules

contain a number of taboos and desired actions. The most important moment of culture's functioning is a ritual, a rite, which could be determined as culmination point of human creative and adaptive activity in traditional culture and its concentration. The addressee or the receiver of the language messages, according to traditional society members, is the world of nonmaterial spiritual creatures; the well being and life of people depends on this world. The characteristics of inhabitants and the life mode of this world vary in different cultures. The vision of the world in Kazakh culture is similar to many other cultures in its idea of three parts world. Upper and Lower worlds are considered to be nonmaterial. The inhabitants of the Upper world are powerful spirits, the main of which is the Creator - Jaratkan, Jasagan, Kudai, Taniri. The spirits of the Land and Nature are the spirits of water, fire and wind. Aruakhs are the spirits of great ancestors. Kazakh demonology (albasty, zhyn, shaytan), which experienced the influence of Muslim religion puts its representatives in the Lower world.

Nonmaterial world is undiscovered; it is very powerful, magnificent and dangerous. It also can act as a subject of speech or language carrier. In this case the receiver of information becomes a particular person or people or a total society, which understands the signs and the meaning of such symbolic "expressions". "For archaic person the basic for explanation of social Unity was blood and relative organization, which projects on the world and nature by a person. On behalf of each objectness, which could be met in the experience, he sees the presence of invisible powers [11, p. 34]. Unhappiness and infertility of people or animals is the result of breaking the taboo rules and laws, wrong behavior of people. The data of many ethnographers witness that in traditional culture this was understood as a kidnapping of the soul by bad spirit. That was a consequence of lack of carefulness and unwished contact with the bad spirit of the person. More frequent it was a fault of a person that led him to some bad consequences. Funeral, wedding, shamanic rituals and spell are similar in their aim to rite ceremonies of ordinary members of a group: bringing a victim, asking, fortune-telling. In rite ceremonies there is a two-way communication, from people to spirits and from spirits to people. Every ritual has isomorphic and symmetric structure: getting to a contact of inhabitants of material with inhabitants of nonmaterial world, which has an aim to bring harmony to relationship between them and successful signing out from the contact. In the process of communication between the subject of speech and the addressee there appear a dialogue, which can result in an exchange of the information or values.

The world of spiritual creatures, spirits-protectors, spirits-helpers, injury spirits, spirits of illnesses, etc., is described in detail in shamanic rites (in Kazakh culture it is called bakslyk). It is a well known fact that in shamanic rite order their roles of a shaman-baksy are differentiated precisely. Shaman-baksy, as a rule, either calls the spirits, or goes himself to another worlds to make the spirits return the health/soul, and thus, with the help of rite ceremonies to cure the ill person or to bring a harmony affect to the life of a

person who demands this. A big number of research works about shamanism made the following fact clear: in traditional culture the relationship between people and spirits, the media for which is a shaman, builds basic content of this phenomenon.

The spell against the illnesses of animals and people in traditional culture express the side of the addressee in a mono meaning, but not multiple. The spell in Kazakh culture is called with the names of illnesses' spirits – kulapsan and badik. The text of the rite ceremony is directly addressed to exile these spirits from the bodies of people and animals. The old funeral ceremony, the elements of which are save till nowadays in Muslim forms, is directed on seeing out a soul of a died to another world. The well being of alive people of the society depends on the accuracy of conducting the funeral rite. It seems like the wedding ceremony does not contain any directions for relationship between the material and non material worlds in the form of a dialog, communication, exchange of people's and spirits' values. Possibly, this appears to be so because the ancient basics of the rites is covered with latest historical inheritance and is rethought, which means is desacralized. However, even in modified rite forms, it is possible to notice the presence of spiritual powers or a contact with them in different moments of wedding ritual that consists of several days. Naturally, the change in rites, which are brought by the life, the practice and changing perceptions of people, touched every side of the rite, and also music in a ritual.

V. Bartold compares the immortality of Korkut with the immortal prophet Hyzr – Kydyr (in Kazakh). Hyzr belongs to the Muslim mythology. V. Bartold says: "Accordingly, there was a belief that Korkut was separated from the environment of the living and at the same time he was protected from the death. This legend looks similar to the belief of Hyzr prophet (in Turkish Hydyr), which was adopted from the Muslim culture. It did not prevent from worshiping the grave of Korkut, as for example: in several places in the West (there was shown the burial place of Hyzr in Upper Egypt and in the island at mouth of Shatt-al-Araba)" [12]. Also Radlov said that Hyzr was mentioned together with Korkyt as a magical healer in the book of proverbs "Atalarsozyu": "Let God give you the healing touch of Hyzr prophet, let him bless you with knowledge of father Korkut". The holly Hyzr (in Kazakh Kadyr) is a mythical giver of the goodness, luck, happiness, well-wisher and the supporter of kind people, workers and travelers. As J. Karmysheva says, "the immortal prophet Hyzr (Kadyr) is widely known in Kazakh folklore and in the epic literature, also in the records of the Central-Asian Turkic literature, for example, in "Hikmet" by Hodja Ahmed Yassavi" [13]. According to beliefs of the Kazakhs, Kadyrata can appear in front of people in different looks. There exist the settled beliefs about Kadyr and his aptitudes in the Kazakh national culture. The outward look of Kadyr is described as follows: "Kadyr's eyes are closed with heavy eyelids and with very long eyelashes; the bird is sitting on his shoulder. If an individual guesses that Kadyr is standing in front of him and welcomes him, Kadyr will open eyes and will throw a look at

that person, and the bird of happiness will nest on his head". It is possible to recognize Kadyr by the absence of the bone at the thumb, that's why the Kazakhs try to grope for this bone while welcoming someone. Figures of Korkyt and Kadyr are unified by the belief that they do not belong to the world of the living, although they have different origin and roles. The immortality of Korkut and the immortality of Kydyr are explained by their intermediate position between the material world and the beyond. This meaning is connected with the sacral concept, evolved from the contact between worlds. This notion includes implicitly the entire complex of the concepts and ideas and seems to be developed in the culture in several directions. The first one covers the concept of deification, the approach to the God, and the second one is about demons, the approach to the harmful spirits, to chthonic inhabitants of the lowest world. The third one implies the concept of the sacral impurity, the requirement of isolation, observation of restrictions, the mourning, and the fourth one – the transfer into the epic hero, into the literature personage.

Treatment of the death as something which can be overcome, which can be avoided or put off for some time, in other words, it can be controlled, is vividly presented in such cultures, which bear the shaman views till the twentieth century. It is considered that only shamans can fulfill this complicated function, and the concept of the death and the chance to avoid it is connected with shamans.

Interestingly, the Kazakhs have several legends about involvement of the shaman instrument – kobyz into the horse race. It looks reasonable to say, having summed up all date about the shaman rites and the baks ceremony that via the musical instrument, singing and performing a shaman communicated with spirits-supporters, spirits-assistants and the hostile spirits. The purpose of such the communication was to harmonize the situation, to bring back the life and the health, the goodness, the prolificacy for people and animals. "The great bakses heal all the diseased..., calling for the spirit with the help of performance. The performance is a kind of appeal," wrote Ch. Valikhanov [14]. The role of the music and the musical instrument in the ceremony is determined mainly with the role of the transport mean. It is indicative that listeners of the folklore music as well as performers themselves have the feeling that the visited the different world and it does not restrict only to the ceremony on its own. As the scientists say, "the musical performance... almost combines with the moment of transfer through the space..", and "the narration turns into the journey to different worlds, which is felt by the performer. The entry and exit from the mythical world is accented especially distinctly." The ritual music in Kazakh culture is the creation of the long-standing history. Certainly, it appears the cornerstone of the traditional Kazakh culture, its strong basis due to its big importance for the culture of the ceremonial rites. The rite itself is not only the set of some material and non-material, textual and musical components. The contact between worlds has the exceptional and extraordinary character. It can carry not only the positive values like the health, life, goodness/grace, the prey and so on, but also the danger, harm, damage, the death. The originality

of the rite is the source of its sacral meaning. The archetype of the sacral meaning in the frameworks of the traditional culture comes apparent in all adjoining with the rites spheres and provides with this the completeness and continuity of the carriers' genres and types. The rite calls upon harmonizing the relationship between the material world and the beyond, restricting to maximum the dangerous outcomes of the contact, protecting people from uncontrollable effects of the other world, and also upon social approval of the changes, which are fixed by such events as the marriage, birth or death. Such a scenario could be realized only through the special languages of the culture. The languages of the culture are meant for communication of the information to any direction, and what is important is that they define the beginning, the exchange of values and the ending of the ceremony. The universal language in the Kazakh culture became the music – the ritual songs and the instrumental music.

#### V. CONCLUSION

Undoubtedly, the music occupies the unique place in the ritual ceremony. All components of the rite have the sacral meaning from the beginning, like the magical actions, words, the music, the dress, objects, records, and so on. As time goes by, due to degradation of the culture and disregard of traditions, it looks unavoidable to face the loss of the sacral meaning. Time by time people are forgetting not only the meaning of some separate ritual actions, objects, involved in the rite, but losing the idea of the sacral meaning of the Nature and the Life, in all. The sacral meaning is replaced in people's mind with superstition, the habit, belief in sings, and then it is completely vanished.

Only the word and the music exists in the ritual ceremony as something eternal, because their meaning and essence are inseparable interlinked with the internal structure, with phonation. Although the study of the structure of the musical pieces relates to the solfeggio, but the cultural meaning of the music is directly connected with the fact that the music as the language of culture due to its immaterial, intangible nature, tightly intercrosses the material and other world. Thus, the music in Kazakhs culture is the channel, connecting us with the unidentified, the great and the uncontrolled for the world of the living. It is obvious that the poetic word and the music never functions exceptionally in the ritual sphere of the culture. The Kazakhs created the richest musical folklore – lullabies, for children, didactic, karaoen songs and letter-songs, the instrumental music. They are the incarnation of the creativity, the life experience, the depth and maturity of the musical-poetic and artistic traditions, the original esthetic purposes. Together with the above-mentioned, there existed the treatment of the music and word as something possessing the sacral meaning.

Studying the folklore of the Minusin Turks, M. Kastern wrote about the heroic epos as a bout the treasure-house of the mythical-poetic thoughts: "...Tatars value the power of the magic even higher than the power of the sword, as their heroes go to the far lands to get the wise advice, and so many invincible heroes were defeated by the weak women with the

power of wisdom. Let me note here by the way that the song for Tatars is the highest expression of the wisdom, and there is no a creature, which could overpower it. The Tatars once said to me with thrill how seven Kudays sit on the acme of the cloud and listen to the beautiful songs, accompanied by the harp. Even Aina come out from the ground up to the waist to listen to the sounds of the harp and signing, which captivates the all around – the birds, and fish, and beasts, and even rocks and mountains" [15].

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