

Kazakh National Songs (Zhyrlar) as Spiritual Heritage of The Kazakh Nation

¹Tolepbergen Tokzhanov · ² Saltanat Kudaibergenova · ³ Erkin Nurymbetov ·

⁴ Bayan Igilik · ⁵ Maksat Medeubek

Abstract: *Studies of Kazakh musical art associated with both folklore and composer creativity, form one of the vast areas of musicology of the XX - XXI centuries.*

In the scientific works of scientists of different years the issues of the formation of composer creativity in Republic over the past century.

The traditional musical culture of the Syr Darya River has not been thoroughly studied. In particular, there are many mysteries in the ancient tradition of singing the epic with loud voices, preserved in Kazakhstan only in this region. The transmission of tradition from the teacher to the student, her mastery can be only exaggerated. Only the so-called "contact" method of communication is able to transmit all the information and musical meanings of the tradition.

Keywords: *Zhyrau school, Zhienbai, zhyrau, Nurtugan, zhyr-mura, kur, mim, kashyrt, tuidektep aytu, achy aykai, balbyrau, toi tarkar, sybaga.*

Introduction

The musical culture of the Kazakhs is the result of a long historical path along which, along with internal patterns the development of the musical language a huge role was played by complex processes the collapse of the old and the emergence of new ethnic communities, mass relocations, collisions. All these signs are reflected in the specifics. Musical culture with well-established characteristic regional, national style features. Like other national cultures, a key feature of Kazakh musical culture has become multidimensionality - "the simultaneous existence of music from different cultural and historical eras, national creative schools, styles and directions".

The magic of music and words was the most advanced example of art, the most complex sacred Zhyrau tradition, a truly precious treasure, preserved by the nomads as pure gold and passed down from generation to generation. The Zhyrau tradition, which has been passed down from generation to generation for centuries, is a sacred art passed down from mother's milk and father's spirit. According to the Kazakhs, who prayed to God and ghosts, each art has its own owner. It is known that the ancient Zhyrau tradition did not deviate from such notions. The motive of losing one's eyesight or being born "less" (blind) from the beginning of singing epic songs is present in some peoples of the world who consume the epic process. Alexei Kalkin, one of the most famous scissiors in the Altai region, who memorized such a large epic, as "Maadai Kara" for several weeks, has become a profound narrator since the day he became blind in both eyes [1]. The epic poet Zhaksylyk Eleusinov, who lives in the Mangistau region, has been blind for several years. He says that when he joins a group, he has a ghost, and when he sings, the poets Sugir and Kashagan inspire him. Neither Nyshan-Az, the last performer of Korkyt Ata's kuis, nor Kaldash (Kaldybek), a poet from Syr-Darya, cannot believe in the mysterious, mysterious qualities associated with such other worlds. A blind person memorizes a song only by listening or by dreaming and receiving visions. Many storytellers who sang the Kyrgyz epic "Manas" said that they memorized the song through the vision of Manas Batyr.

¹ Kazakh National conservatory named after Kurmangazy

² Kazakh National conservatory named after Kurmangazy

³ Western Kazakhstan State university

⁴ Kazakh National conservatory named after Kurmangazy

⁵ Kazakh National Academy of Art named after T. Zhurgenov

The path of Zhyrau art, which does not fit on the head of anyone, is very difficult and complicated. In addition to the strict rules and deep requirements for the Zhyraus, who follow the path of such a large and complex genre as the Zhyrau tradition, it is necessary to have other features and qualities. It is closely connected with the notion that the way of the zhyrau opens the way to the great path, to become a real professional zhyrau, to receive a blessing from the elder, or to land on the robe of art or to land a ghost. Indeed, after the performance of such "rituals", the way of the Zhyraus was opened, and the country became famous and famous. One of the most common sacred phenomena in the life of poets and poets was the arrival of an unknown old man in a dream, "Can you get a song, and can you get a moth?" The famous poet, who died long ago, came to the kuishi and offered a dombra.

To prove our point, let us cite a few examples from the lives of singers from all over the country. Bazar Zhyrau, who was orphaned at an early age, tended the sheep of Zhabagy, a rich man of the Esimtobet clan. One day, while he was sleeping with his sheep in the water, an old man in a white turban came to him and said, "Son, can you get a moth or a song?" At least, he said, I will get a poem. "Open your mouth, my child," said the old man. The Bazaar opened his mouth and the old man spat in his mouth. Then, as soon as he woke up in disgust, what he said became a poem. [2]

Famous poet Rakhmet Mazkozhayev fell asleep in the field as a child. In his dream, an old man in a white dress came and offered him a dombra and a bag. The frightened boy ran away without taking the dombra. The old man pretends to hold the dombra in the child's hand. The singer himself says: "This is how this art landed on me" [3].

Poet Abdilda Zhurgenbayev grew up an orphan. The idea of an orphan is to feed. One day, a boy fell asleep on a hill and dreamed that he saw a big beautiful box. When he opened the box, there were papers full of notes. The child eats it until he is full. When he woke up, he was struggling. From then on, no matter what he said, his mouth kept rolling [4.]. There are many such examples. This is the revelation of sacred phenomena through dreams, as we wrote above. The second type of sacred phenomenon is ghost landing[5].

There are legends that Zhienbai Zhyrau, a great representative of the Zhyrau tradition, was also a "tiger". One of them was a dance that in the past was impassable. A group of equestrians with Zhienbai Zhyrau in the middle crosses in front of the dance. He bowed his head to the passengers who crossed the road, both old and lucky. When the passengers passed by, the servants said to the dancer, "Lady, what is this, how did you let the younger one go?" It was flattened. Then the dancer said: "How can I not allow it, a tiger came to me". We have heard many times from Bidas, the son of the poet, that Zhienbai's son "Rustembek imagines the poet's eyes when he sings". This is what Bidas told about the death of Rustembek's son Kosheney by his grandfather, Zhienbai Zhyrau. Despite all the hard work and dedication of the street, he did not attract the attention of the public. In the fall of 1969, he worked as a street teacher in Akzhar village. One night we woke up screaming. As for Koshpan, he is awake. In my dream, a tiger came from behind and bit me on the back, and I woke up scared. Our mother, who understood the situation, said: "Around me, your grandfather's ghost has landed, now your art will prevail, you will be happy". After such a situation, Kosheney became a singer who could not prevent the team, but could compete in the competition. The descendants of Duzbembet still selflessly believe that the kii "song tiger" from Zhienbai Zhyrau became the patron saint of the whole dynasty, encouraging and supporting his descendants in times of hardship.

The third type of sacred phenomenon is "Blessing". The advantage of this wonderful tradition, which dates back to ancient times, differs from other customs and traditions in that it is accepted by our society today. It is safe to say that the "blessing" that is given after a meal in everyday celebrations, deaths, and even in any home, is one of the brightest souvenirs of the Kazakh nation. "Blessing", which is deeply ingrained in the life of the Kazakh people, especially in all spheres of art, includes singers, kuishi, dancers, singers, storytellers, poets, orators, etc. has become a legal attribute.

There is a folk wisdom: "What you see in the nest, you follow in flight". Indeed, a child "with an ear pierced, with a door in his chest" grows up embracing what he has seen or heard in the fire or the art of his guest. Although there are no modern art centers, many artists in Syr Darya have improved their skills through family education. There are a lot of parents and children in Syr Darya, who have been following the Zhyrau tradition since the time of their seven grandfathers. Yeshniyaz - Yusuf - Muzaraf - Sabyt; Burtebay - Sarsenbay - Alshynbek - Maira, or Zhienbay - Rustembek - Kosheney - Arnur, whose name is spread over three hundred. His son Rustembek and Zhyrau singers followed Zhienbai Zhyrau from Ali, such as Alibek, Moldakhmet, Orynbay, Tasbergen, Muzaraf, Ibash, Abdilda. Although Zhyenbay Zhyrau was not formed as a special school, many considered Zhyrau to be a teacher. K. Baimaganbetov:

It is said that he was a stranger to Zhienbai - we see that Zhienbai Zhyrau leads a lot of Zhyrau singers Nurtugan Kenzhegulovich, one of the founders of the "school of zhyraus" in the Aral Sea region, is one of

the brightest figures, a great epic poet, who held the reins of literature and art. Nurtugan was born in 1889 in the village of Myrzas, Aral district. We cannot say that the propaganda about Nurtugan is well spread. In 1992-1994, a three-volume collection of poems by A. Ospanov "Kaneki tilim, soyleshi" published by Almaty "Gylym" publishing house.

Nurtugan was a wise man, a critic, and a teacher who recommended the Zhyrau poets to the art of Zhyrau. Compassion for art thus formed the Zhyrau School. Nurtugan sang a song to the candidate, who came to him to learn poetry and master Zhyrau. To those who clap their hands at the mouth of the dombra and shout: "You started the song from the mouth without starting with the first four keys, what do you say after that?" - He said. He started to play the dombra slowly and presented his songs only to runners who ran long distances. Nurtugan, who memorizes poems for students, observes the repertoire of songs and writes them for the group: Only then did each zhyrau memorize his own epics, such as "Yedige", "Orak-Mamai", and «Karasai-Kazi" from his own epics. Before allowing Zhyrau's students to sing in a group, even after they have fully memorized the song, say, "Don't be rude. Do not sell your words to the people. Do not tell the song to someone who doesn't know its value. Do not forget the words. Sing each word with your proper song. Play the dombra correctly." was handed over.

The listener finds what he needs [6] warns that empty shouting is not a song, and tells the singer to perform each song with great taste and richness of each song.

According to the legend, when Darigul Zhyrau, who saw such a school in Zhyrau, sang, she did not move until the morning, when the shapa covered her shoulders in the evening. Bakhytzhan, Zhamet, Kopzhasar, Ensepbay, Darigul and Kariboz were the great poets of Nurtugan's school of poetry. Any zhyrau-zhyr, who lived in the Aral Sea region and is younger than Nurtugan, considers himself a student of Nurtugan, a representative of the "School of Poetry". Probably, it is the result of the "school of zhyraus" formed by a teacher like Nurtugan that the status of the whole region has reached today.

Conclusion

"The Kazakh people, including all variants, have created more than four hundred epics," says the famous scientist, academician R. Berdibay [1]. There is no doubt that there are many poems and songs that have been added to this heritage as a "treasure" throughout the country. In other words, such breathtaking epic songs as "Orak-Mamai", "Karasai-Kazi", "Tagaimurat", "Aktaban shubyryndy", "Akkete Sherniyaz", "Edige" created only by Nurtugan akyn have a strong place in the repertoire of today's poets. Can be evidence. The style of singing of poets and poets of the whole country is also unique, so we can cite words and terms that are unique to the vocabulary of modern Kazakhs.

Singing to the "empty" of food and wedding, that is, to "empty". Singing for food and weddings is one of the largest art competitions of singers. The singers take turns singing along. Then the listener joins the people around him and invests money in the singer of his choice. A popular singer has the right to sing at the wedding from beginning to end. The fact that the food of the singers is also on the people is an ancient way, a convention of the steppes.

The art of "mime" is the ability of singers to change the facial expressions and rhythm of the voice depending on the content of the song. [2] The second wife of Sary Zhyrau (Zhansugir) had two sons, Jampo, Zhankeldy and Zhaiberdy. According to eyewitnesses, Zhampo was a guide to his father. "When Jampo Zhyrau sang, he would crawl between the door and the door with his tail and bring out the voices of the characters in the song, with gestures (facial expressions) in their colors.» We were," said the follower. Kariboz zhyrau and Ensepbay zhyrau are among the zhyraus who mastered the art of mime. If the art of mime proves the high level of acting skills of singers, it is probably one of the greatest ways to keep the audience focused on nothing but himself.

It has been known since the age of five that young people who have turned to the tradition of singing have a lot to offer the older generation of singers and village elders who are well versed in the art of singing. It is these "steppe academics", ie village elders, who do not spare young singers, who are the first to join the group. When a song is sung for a long time without changing the status, the elders, who are well versed in the status, correct the singer by saying "take away the status, take away" or "say away, take away". Upon hearing such a warning, the singer should immediately change his tone and refresh himself. In order not to tire the people, the singer's voice is wide and slides to the mouth of the dombra. Sometimes the tone is slightly distorted.

Creativity of Kazakhstan composers the past century, an intensive path of development, to the present moment represents an original phenomenon of national and, more broadly, world culture.

Comprehension of the vast field of instrumental music in the historical-style aspect, in the interaction of various style trends, forms of conjugation of academic and folklore traditions allows identify four stages of formation and development of instrumental music in Kazakhstan.

References:

1. Zhusupov B. Zhyrdarya-2 vol. Almaty. 2009 Page 74.

2. Ondasovich B. He is a native Kazakh. Scientific publication. Almaty, 2008 Page 12.
3. Abdildauly B. Singer of cheese. Kyzylorda. 1977 Page 6.
4. Zhurgenbayev was quoted by Abdilda's nephew Aidos Rakhmetov.
5. Naimanbaev A. Works. Almaty. 1988 Page 159.
6. Ospanov A. Strange, eloquent. Almaty, 1994. Page 241.