

WORLD MODELING ELEMENT IN SPIRITUAL CULTURE
DETERMING THE CONCEPTUAL PICTURE OF THE WORLD OF
TRADITIONAL KAZAKH MUSIC

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ABSTRACT

This article analyzes the conceptual picture of the world of traditional Kazakh music, determining its place in worldview structure within the living environment of the ethnos as a form of practical and spiritual world acquisition with explication of national identity. Cognitive analysis method consists in revelation of concepts in conceptual and linguistic picture of world; conceptual analysis, covering etymological analysis, which allowed us to trace the evolution of the concept content, starting with an analysis of its “inner form” and ending with the analysis of the current content. One of the most important factors determining the ethnic features of Kazakh world image is a unique harmony of man and the universe, man and culture, man and society. It is therefore appropriate to resort to culturalogical method of research. One of the major research objectives is «immersion» into a historically distant culture, and the hermeneutic method becomes a means of cognition of the “code” of culture. Method of etymological analysis allowed us to reveal cultural information hidden from modern man.

Key words: traditional Kazakh music world picture, concept and conceptual world view, bearers of traditional Kazakh music, creative functions of sal and seri and their distinctive features

L'ELEMENTO DI MODELLAZIONE DEL MONDO NELLA CULTURA SPIRITUALE CHE DEFINISCE IL QUADRO CONCETTUALE DEL MONDO DELLA MUSICA TRADIZIONALE KAZAKA

SINTESI

Il contributo analizza il quadro concettuale del mondo della musica tradizionale kazaka, definendo la sua posizione nella struttura della visione del mondo all'interno dell'ambiente di vita dell'etnia come forma di apprendimento del mondo pratico e spirituale con spiegazione dell'identità nazionale. Il metodo dell'analisi cognitiva consiste nel rivelare i concetti del quadro concettuale e linguistico del mondo; l'analisi concettuale, che comprende anche l'analisi etimologica, ci ha permesso di tracciare l'evoluzione del contenuto concettuale, dall'analisi della sua "forma interna" all'analisi del suo contenuto attuale. Uno dei principali obiettivi di ricerca è stata "l'immersione" in una cultura storicamente distante, con il metodo ermeneutico a offrirci quale mezzo per conoscere il "codice" di questa cultura. Il metodo dell'analisi etimologica ci ha permesso di scoprire informazioni culturali nascosti all'uomo moderno.

Parole chiave: il quadro del mondo della musica tradizionale kazaka, concetto e visione concettuale del mondo, portatori della musica tradizionale kazaka, funzioni creative di sal e di seri e le loro caratteristiche distintive

INTRODUCTION

Spiritual renewal is impossible without mastering human values; therefore, it's important to study moral and spiritual culture of our ancestors. If the culture is viewed as an extended semiotic system, music and musical culture can be interpreted as a specific musical concept sphere, reflecting the features of the consciousness, perception, reproduction and transmission of musical information in culture. A certain musical concept sphere is created in the process of the development of culture, its musical phenomenon, with fixed typical elements forming a notion of socio-cultural features of the musical language of an era or culture. Musical culture is a unique reflection of cultural, psychological, philosophical, aesthetic, socio-political aspects of social organization and spiritual life, as the stages of its evolution are connected with the major milestones of ethnic history.

Describing the status of the problem, it should be noted that the conceptual picture of the world of our ancestors is one of the least studied philosophical systems. In modern scientific literature a number of fundamental issues related to the analysis of the theoretical status of the concept of conceptual picture of the world, is still insufficiently investigated. In our view, the notion "conceptual picture of the world" completely and objectively reveals the fundamental aspirations of our ancestors corresponding to their practical and moral needs. Accumulated empirical material in the field of ethnography, folklore, history and musicology contributed to reconstruction of the conceptual world

image, to identification of the mechanism of action of traditions and rituals in regulating the lifestyle.

In Kazakh world image, music plays a very unique role that along with the artistic value satisfying purely aesthetic needs of the ethnic group, it is a structuring core of culture, mental core of society. Such versatility gives grounds to consider the identity and uniqueness of the spiritual culture as a key world modeling element, able to independently and in substantial way define the conceptual picture of the world of Kazakh traditional music.

The subject of the study predetermines the need to describe the nature of concepts in musicological picture of the world; the analysis of the conceptual picture of the world of traditional Kazakh music, determining its place in worldview structure within the living environment of the ethnos as a form of practical and spiritual world acquisition with explication of national identity. The indicated purpose of study is determined by a mix of research methods and techniques. Cognitive analysis method consists in revelation of concepts in conceptual and linguistic picture of world; conceptual analysis, covering etymological analysis, which allowed us to trace the evolution of the concept content, starting with an analysis of its “inner form” and ending with the analysis of the current content. One of the most important factors determining the ethnic features of Kazakh world image is a unique harmony of man and the universe, man and culture, man and society. It is therefore appropriate to resort to culturological method of research. One of the major research objectives is «immersion» into a historically distant culture, and the hermeneutic method becomes a means of cognition of the “code” of culture. Method of etymological analysis allowed us to reveal cultural information hidden from modern language speaker. An etymological study of concepts revealed a change in semantics and scope of functioning, intertwining of different meanings, extending from its origin and scope of functioning.

For the first time the notion of a conceptual world picture of traditional Kazakh music was proposed, theoretically grounded and structured by defining its place in the worldview structure, reviewed in the context of life conditions of the ethnos as a form of practical and spiritual world acquisition with explication of national identity. For the first time Kazakh music was analyzed as a type of world image.

The hue of a definite linguistic and cultural commonness convey differences in naming musical genres, performers, instruments, range of emotional-evaluative and stylistic shades of performance. A study of a certain genre in general genre reference system, of the history of origins of the institute of performers opens the opportunities for reframing Kazakh culture. We view the semantic evolution of the traditional musical concepts as a result of their cultural and linguistic memory storing traces of Turkic view of the world. Comprehending the musical culture of Kazakhs, we cognize the values created in a particular historical epoch. A special attention is paid to the issue of correlation of the meanings of linguistic units with the concepts of national culture and general characteristics of the concept sphere of language. The figurative basis of traditional musicological concepts contributed to definition of the system of knowledge and understandings formed in the national world perception, universal and ethnical elements in the linguistic world image of Kazakh nation.

World image as a Conceptual Core of World Outlook

The notion of conceptual picture of the world falls into the number of fundamental categories which determine the specificity of a human and his/her existence, his/her relationship with the world. Conceptual world image, used in various meanings, is used to represent ideological structures that lie at the foundation of the culture of a particular historical epoch, characterizing the integrity of the worldview (Brown, 2003). Conceptual picture of the world is always an original outlook, its notional construction in accordance with certain logic of worldview, perception and attitude, combined in world image in a way specific for a given age and epoch.

Conceptual picture of the world has purely ethnic features, as it's determined, largely, by belonging of the subject of worldview to a particular national culture. National world image can be defined as grid of coordinates: the world that the nation seizes determines the universe (in ancient sense: formation of the world, world order) that it depicts in its art, or as a code which determines the features of national culture.

The property of the world image as the conceptual core of the worldview is in its cosmological orientation (it is a global image of the world) while being anthropomorphically oriented (it bears the features of specifically human way of world acquisition) (Aitchinson, 2012, 44). Concept is the sign of a specific world and many forms of thought reflecting the reality. A huge number of works is dedicated to study of the concept, and among them the most well-known are works Revveka Frumkina (1992), Anatoliy Babushkin (1996), Lyudmila Cherneiko (1997), Yuriy Stepanov (2007) et al. This issue is also studied in the works of foreign researchers: Ronald Langacker (1999), Anna Vezhbiskaya (1999), Ray Jackendoff (2002) et al.

Despite the variety of existing definitions of a concept, we can come forth with a common feature: they emphasize the idea of integrated study of language, consciousness and culture that is relevant to modern linguistics. Invariant features of a concept are: minimal unit of human experience in its ideal representation, verbalized by means of words and having a field structure; the principal unit of processing, storage and transmission of knowledge; the concept has moveable boundaries and specific functions; the concept is social, its field determines its pragmatics; it is the basic unit of culture (Maslova, 2004, 208). These characteristics are considered to be substantial and are reflected in our definition of concept: the concept is a mental construct, a domain of linguistic consciousness, which represents specifically structured body of knowledge about the denoted subject or phenomenon of reality and reflects nationally-structured specificity of vision and segmentation of the world.

A concept is a unit of an individual's mental space, and meaning is the unit of the language's semantic space. The linguistic meaning delivers only a part of the semantic content of the concept. The concept defines the semantics of the linguistic means of its expression. At the same time, the access to the definition and the description of the nature of the concept can only be obtained through the analysis of linguistic means of representation. The methodology of conceptual analysis is based on this important thesis of cognitive linguistics, which includes two approaches to the conduct thereof: from the



Figure 1. Kazakh musician. Artist Yeraly Ospanov.

selected concept to linguistic means of its expression; from the chosen key word, its semantics, to reconstruction of the studied concept. In this case a link between conceptual and semantic analysis is obvious: characteristics of the concept are revealed through the meanings of linguistic units representing them, their dictionary interpretations and particulars of combinability.

Being primary cultural entities, concepts form an image of the surrounding cultural reality in individual's consciousness, creating axiological picture of the world. National culture is preserved and transmitted by means of concepts of spiritual culture (Langacker, 1999). The concept is considered a phenomenon of linguocognitology, herewith using the notions "concept sphere", "information processing", "general fund of knowledge", "scheme", "frame" (Anatoliy Babushkin, 1996, 103); in cultural linguistics, concept is considered as constants of culture, cultural connotation, linguocultural unit (Arutyunova, 1998, 896).

From the linguoculturologic point of view, the concept is defined as: "a clot of culture in human mind"; "the form that the culture takes to enter the mental world of a human"; "verbalized cultural sense", "semantic unit of the "language" of the culture"; key word of culture, the pivot of the mentality; "a set of all valence links, nationally and culturally marked"; "a unit marked by ethno-cultural specificity".

As we see, many definitions of the concept have a common attribute, which is the fact that it's defined as: discrete, semantically dimensional unit; global unit of mental activity;

unit of collective consciousness marked by ethno-cultural specificity, consisting of the unity of three phenomena: language, culture, and consciousness. These approaches to the study of the concepts complement each other, because the concept as a mental creation in an individual's mind is an access to conceptual sphere, and ultimately – to national culture (Halliday, 1978, 139).

Clifford Geertz interprets concept as basic cultural unit in the mental world of a human which, from one hand, covers the content of the notion, and from the other – all that makes it a fact of culture – etymology, a brief history of this concept, modern associations, assessments, feelings (Geertz, 1973), is closest to the topic of our research.

The objectives of our study include linguoculturologic description of traditional musical concepts that are the core of the Kazakh culture as reference points of national mentality pertaining to the system of values of Kazakh linguistic culture.

DISCUSSION AND RESULTS

The creative process, the oral transmission of music, its fixation in pan-human cultural memory were possible due to the preserved linguistic and cultural concepts, that were used to express ideas and concepts about music that developed in Kazakh language over centuries. The conceptual picture of the world of traditional Kazakh music accumulated and transformed the spiritual experience of generations, a vast field of creative activity, knowledge and wisdom of the nation. In the analysis of traditional music we put forward as the main issue the issue of music's role in shaping world image and its main categories (life and death, time and space), which, in our opinion, determines the uniqueness of both Kazakh world image itself and music. It is due to the place of music that not only represents a world image in traditional society, but is present in it, defining its features.

In ethno-cultural traditions and scale of spiritual values, music has always held a special place because it has been containing the “knowledge of the ancestors” which evidences the sacred value that music played in culture. Music was an integral part of the clan life, musicians and singers were surrounded with great esteem, as they were considered to be intermediaries between the human world and the divine world. Music reflects the way of thinking of the nation that created it, its mental outlook, worldview, coloring the conceptual model of the music world into “national-cultural colors” through the system of its values and associations.

The diversity of the phenomena of musical culture is captured in a developed system of linguocultural concepts: names of genres, performers, instruments, acting as a kind of “self-reflection” of the culture; they have compacted the experience of musical past, which allows to study the most ancient ideas about music. All the potency of concepts form national concept sphere, national cultural information stored in knowledge bases of representatives of the nation.

It is music, or more precisely its traditional forms, was the essential element of ethnic memory and ethnic codification which preserved and reflected the peculiarities of the ethnogenesis of the Kazakhs and their ethnic history. Therefore, speaking about culture, we may define it as “music culture”. The analysis of the conceptual picture of the world

shows that music, to the extent greater than in any other form of art, incorporates sacral information which forms “ethnic self”.

The above-mentioned implies that music has:

1. the ability to function as signs of culture and serves as means for representing the basic units of culture;
2. the ability to reflect cultural and national mentality of its bearers;
3. mediates the processes of musical reflection of reality and the mode of transmission of musical traditions;
4. reveals cultural significance of conceptual units of “musical knowledge”;
5. represents the main form of objectification of musical consciousness of many generations.

The linguocultural approach to the study of music will allow to describe:

1. the values of national culture, ethnic stereotypes, and the specificity of mentality, national character;
2. national peculiarity of sound reflection of the world – the importance of the cultural connotations, assessment features of which date back to the axiological system of national cultures;
3. specific cultural concepts that make up the content of conceptual model, axiological picture of the world, embodied in music, etc.

Summarizing the above, we shall give a definition of music, it is:

1. a dynamic phenomenon in continuous evolution;
2. a creative process, product of activity, woven from the spiritual uniqueness of nation;
3. the product of creative intellectual power of nation;
4. a way of expressing the world of sounds;
5. the method of apprehending the culture;
6. a potential model for cultural actions.

Thus, the study of characteristic features of the music world of Kazakhs requires consideration of purposeful aspects related to the understanding of the world by human and of his/her place in it, not what the world is, but what it means for a being living in it, to the process of creation of cultural values, their functioning in society, reproduction, storage and inter-generational transmission of cultural experience, as to the analysis of musical works. We consider conceptual picture of the world of Kazakhs traditional music based on common trends of development of musical culture. The complexity of the ethnic and historical processes on the way of national establishment and development produced its cultural uniqueness. Music, by representing the world picture, is directly present in it, specifying its features. It’s impossible to evaluate the depth and to understand the meaning of conceptual picture of the world of traditional music without knowledge of the history of our ancestors, their style of thinking.

In order to hear musical message of our ancestors, we need conductors, the people endowed with as strong and sublime talents, as the creators of *kyui*, *akzhelen*, *zhyr*, *tolgau* themselves, able to deeply comprehend all the riches hidden in the sounds of *dombra*, *kobyz*, *sybyzgy*, *zhetigen* and bring them to us. Performance is a creative, complex and



Fig. 2: Kazakh musician. Artist Yeraly Ospanov.

diverse process where the performer is the most important link in the complex informational and artistic process.

Creative Features of Professional Performers

For denotation of “the specialists” in the performing field of musical creativity, there is an unfolded system of concepts that have emerged in connection with the age stratification of Kazakh nomadic society: *anshi*, *olenshi*, *kyuishi*, *akyn*, *sal*, *seri*, *zhyrau*, *zhyrshe*, *termeshi*, *baqsy* – bearers of music tradition of the ethnic group, spokespersons of its historical memory and ideology. Having a high social status in society, they held a honorable and sacred place, because their worldview has always been defined by the link between cognition and self-realization of a human in the world.

In Kazakh picture of the world, the musician had the status of a wise mentor, spiritual father, the founder, ancestor, etc. The unity of creativity and lifestyle peculiar to the bearers of traditional music, mediating the content of life cycle stages is an ancient basis of Kazakh culture. The ecstasy of *baqsy*, subjective lyrics of *sal* and *seru*, the dramatism of *akyns*, impersonal wisdom of *zhyrau* – all of that is synthesized in their work.

Creative features of professional performers are connected with their status in the society, with the age characteristics, peculiar behavior. The art of *akyns* is judicious, filled with intellectual content; the creativity work of *zhyrau* is philosophically measured, restrained. In *sal* and *seri* behavior, conveying the spirit of youth, we feel looseness, freedom, emotional sensuality. The art of professional representatives of nomadic culture has a certain distinct style: the style of *sal* and *seri* is lyrical, that of *akyns* is dramatic, of *zhyrau* – epic. The magic field of activities of *sal* and *seri* affect personal and family karma. *Akyns*’ activity is devoted to family and kinship relations (wedding and funeral rites), the regulation of social relationships within the ethnic group (*aitys*), the influence on the collective ancestral karma, organizing social relations through the astral world – *zhyrau*. *Zhyraus*’ activities include global politics, military magic, the prediction of the outcome of military battles, the future of the nation, the impact on national karma, communication with spirits (ancestral spirits), with the mental world.

The primitive society formed types of magical figures that serve different needs, these include *baqsy*; in the period of class formations – the prototype of *sal*; the *akyn* type was formed in the era of development of clans and tribes; *zhyrau* – in the period of development of khanate, the formation of statehood. After completing the historical and cultural cycle, the culture of nomads forms a new type of creators of culture – the *Sufis*. *Sufi* musicians synthesized in their works the following: the ecstatic nature of *baqsy*, subjective lyrics of *sal* and *seri*, the dramatic nature of *akyns*, the wisdom of *zhyrau*. Spiritual and musical experience of traditional society included the sacred and artistic components.

In the activities of professional bearers, the ratio of these two categories has evolved, over the time the artistic element has become dominant. *Sal*, *seri*, *akyns*, *zhyrau* began to be perceived solely as artists. *Baqsy*, characterized by purely religious nature of activity, started to disappear.

We distinguish a special group among musicians – *sal* and *seri*, whose lyrical and song activities, singing of love and its wonderful manifestations, was aimed at the sphere of life which is very important for the society (creating family and consolidation of its traditions). Not accidentally, the society itself has sanctioned these musicians on certain violations of etiquette established for centuries.

The researchers Edyge Tursunov (2001) and M. Kurmangaliyeva (2005) emphasize the erotic function of these musicians determining the eccentricity, courtesy, “theatricality”, artistry, knighthood, “aristocracy” of their behavior. *Sal* and *seri* performed educational function, instilling in young people the basics of steppe etiquette, which highlighted the mental and the spiritual beauty of love, the essence of harmony, eternity.

Destined to establish the “youth culture”, the lifestyle in society, *sal* and *seri* reflected the interests of this very age group, but their function was not reduced to “entertainment” only. They performed an important function of renewal of the world, carried out the initiation of transition of an individual into the adult phase, from one state to another. The period of moving to adulthood is an important stage in every person’s life, therefore, the second function of their activities is educational, consisting in teaching young people the skills and fundamentals of the steppe etiquette, which highlighted the mental and the spiritual beauty of love, the essence of the harmony, eternity. Lyrical and song activity of *sal* and *seri*, singing of love and its wonderful manifestations, was aimed at important social sphere of life – creation of family, consolidation of traditions.

Sal and *seri* surprisingly delicately and gently expressed the beauty of woman, her flying steps, a quick glance, iridescent laughter in their music; their works were fascinating by the sensual beauty. Having heard about this beauty, *sal* immediately set forward to see her, did everything to please the beauty: sang all night, danced, joked and made expensive gifts. Presenting his invaluable *argamak* horse to the girl’s father, *sal* and *seri* occasionally reached homes on foot. Being a *sal* was rather costly. Being distinguished by the ability of special prosody, their art was differentiated by semantic orientation: courtly art – songs, dedicated to girls, young women; epic and didactic, praising the exploits of warriors, men’s lyrical songs about wisdom, old age.

The Omnitude of Sal and Seri Creative Work

The first mention of *sal* and *seri* in the scientific literature as of “extravagant people of epicurean sense” is met in Aleksandr Zatayevich’s works, giving a detailed description in the collection book titled “*1000 Songs of Kazakh People*”. The author writes: “*Sal* is an eccentric, ‘a swagger’ of futuristic sense, a person, wishing to be distinguished from ‘the ruck’ by all means and appeal to it either by ornate suit, original manners, escapades or rich saddles and harness etc.” (Zataevich, 1963).

Ahmet Zhubanov writes about *sal* and *seri* with great warmth and love. Emphasizing that *Tattimbet* was *seri*, the researcher interprets this word with a footnote “steppe actor” (Zataevich, 1963, 166). The scientist explains that *sal* and *seri* were real “men of art”, the whole life “they felt like on stage” (Zhubanov, 1966, 21).

Sal and *seri*, as a rule, were wealthy people and had a few dozens of horses for travelling. Esmagambet Ismailov speaks about the universalism of *sal* and *seri* talents, and acquaints the reader with the specifics of their behavior: fandangle, craziness of *sals*, and on the contrary, chivalry and nobility of *seri*, the predominance of love theme in their works (Ismailov, 1992).

Sal and *seri* who appeared in pre-Muslim period were regarded as the exponents of universal norms of being, psychologists of human souls, by occupation they belonged to the artistic Bohemia.

Sal and *seri* were people of a special inner culture and moderation. There is a legend that says:

“Once a group of *sal* and *seri* who called themselves not otherwise but 'seksen seri' – eighty *seri*, appeared in the steppe. When they approached an aul, they took stand on dense thickets of reeds and started waiting a special invitation as is customary. One of the elders of aul, who refused to believe that they were all *seri* and said he had to check that, commanded the *dzhigits* to set the thicket to fire. When the dry reeds began to burn, most of *seri* ran away and only one of them remained sitting motionless in the middle of fire. He shouted loudly to the men running from fire: I'd rather be roasted alive than dishonor my name 'seri'. Having heard that one *seri* remained in the midst of the fire, the elder, in order not to dishonor his name, immediately commanded to put out the fire. When the fire was extinguished, fearless *seri* was invited to aul with all appropriate honors” (Ismailov, 1992).

In the chivalric culture of *sal* and *seri*, a cult of worship of female beauty emerged, which attached an exceptional importance to love as a feeling, uplifting a person, evoking all the best in him, inspiring to heroism. The works of *sal* and *seri* fascinated by the sensual beauty of the sound, and expressed the beauty of a woman, her flying pace, a quick glance, iridescent laughter in music surprisingly delicately and gently; poetry and music truly became the “mistresses” of the nomadic culture.

The creators of the first epics were military soothsayers, combining in their practices the ritualism of the cult of spirits (war magic rituals) and elements of shamanic ritualism.

Edyge Tursunov, revealing the ritual aspect of *sal* and *seri*'s behaviour, writes about the cradles of their origin, development in society. In his opinion, *sal* and *seri* were of high social status, treated the physical labor disparagingly, led a Bohemian lifestyle, were the people of special internal culture and moderation (Tursunov, 2001, 185).

The Chivalric Epos of Sal and Seri

Studying the types of Kazakh folklore bearers, Tursunov raises the issue of Turkic military brotherhoods, where the author leads up the genesis of Kazakh *sal* and *seri* to secret male unions of primitive society through mediated steps of ritual secret unions (Tursunov, 2001, 201). According to the researcher, the original meaning of the word *seri* is “a warrior”, “a vigilante”.

The main archetypes of *sal* and *seri* were Love and Death. As representatives of the military aristocracy, they were the first to take arms, were distinguished by temerity and

bravery. While in Europe a *trouvere* only praised the exploits of the knights and the beauty of their ladies, Kazakh *sal* and *seri* were fearless warriors, they were in the forefront. Muhtar Magauin writes about that in his novel called “*Kokbalak*”: “In bright dresses, *sal* and *seri* attracted the enemy’s attention, boldly rushed into danger even unto death, believing that one should not cling to life at all costs”.

The art of *sal* and *seri* is mainly an art of warrior caste, which emerged from the existential experiences of the warrior who saw death in the face, who knew the value of life, love, beauty. Laudatory odes of *maktau*, dedicated to the courage of warriors, were, as a rule, performed before the battle in order to ingratiate the protection from the spirits of fallen warriors during the battle and a help to instill the martial spirit. The heroic epos of *sal* and *seri* had an imperative: “To raise a worthy enemy so that he kills you at the beginning of your flight”. It was assumed that this unused energy of flight will help to rise even higher in the next life.

The deliberate courage of *sal* and *seri* warriors, intentionally leaving vulnerable places in armors: “There will be no unfulfilled desires (*armany zhok*) of the warrior if he met the enemy that can kill with a stroke in the heart”. Open fight was treated higher by *sal* and *seri* than stratagem. *Sal* and *seri* treated the enemies, including the vanquished, with absolute respect. They admired their bravery and courage, noting the dignity and heroism of the enemy, demonstrating a high military etiquette, believing that victory over a worthy opponent elevates the hero. The military culture of Central Asian nomads is characterized by chivalry ethos (the moral values and standards, personal behavior, historical type of morality, mutual respect of the opponents). Heroic death in a fair fight was considered a decent end of life. One of the main features of the knight ethos is idealistic individualism, competition of individuals for the sake of glory, honor. Or, rather, it would be well to speak about a genetic relation of knight ethos with traditional nomadic culture.

Representatives of the military brotherhoods – secret male unions – *sal* and *seri* travelled thousands of miles for a battle of *aitys* (*tartys*) with a person whose fame reached them. Thorstein Veblen writes: “If there was no war, the knights set for travel in order not to get coddled from inactivity, they could not bear hearing about other people’s success, they were willing to meet with the praised hero in a duel”, the encounter of two knights was necessarily followed by figuring out who was better. The author called knightly brotherhood “the idle class” and believed that in time of peace this class was characterized by “demonstrative idleness”, and according to Veblen, it signified the social status (Veblen, 1984, 378).

The book by an Italian researcher Franco Cardini titled *The origins of medieval chivalry* attracts a special interest, in particular the following sections: “Shamans, Warriors, Missionaries”, “The Sword and the Cross”, “In the Beginning there Was the Power”, where the author writes that the sources of origin of European knightly culture are the traditions of equestrian-nomadic civilization of Eurasia, of European aristocracy of Turkic nomads: “The wind of steppe chides in European knighthood tree” (Cardini, 1982). The book reveals the deep prehistory of chivalry as a social and cultural phenomenon, and discusses its technological and military aspects. It traces the formation of the ideological concept of chivalry, of its self-consciousness and social technologies. The Asian East,



Fig. 3: Kazakh musician. Artist Yeraly Ospanov.

says Franko Cardini, “brought not only a regiment of skilled and fearless riders, who plunged the people of Europe into terror and awe, but also a wonderful social and cultural ideal – an image of a warrior on horseback” (Cardini, 1982, 384).

Johan Huizinga refers to the same: “the Germans adopted the cult of weapon and sword and the art of war from the nomads” (Huizinga, 2004). Joseph Campbell describes the knighthood as a social stratum of warriors-defenders, who much later transformed into a quite broad and heterogeneous social group with a specific set of public functions, obligations and rights (Campbell, 1996).

Eric Donald Hirsch notes that a noble origin was of great importance in knight-military culture. The author believes that: “A man should radiate strength. A man should be tall and broad-shouldered. It’s not in everyone’s power to raise the shield, forged for Achilles, and Hector’s spear was eleven cubits in length. The knight must be a skilled athlete and come off the competition with honor” (Hirsch, 1993, 252). These skills also

demonstrate his distinctive class origin, because their acquisition requires free time. The knight is distinguished by his beautiful speech and courtesy, we have in mind not a kind of rhetoric, but a speech that distinguishes the upper strata of the society from the common people.

So, *sal* and *seri* combined the qualities of a warrior, the talents of *akyns*, *zhyrshy*, composer, artist, decorator, magician, dancer, acrobat, toured the auls only in groups, accompanied by the young people, being at the helm of fests and fun. By their nature, they were close to the traveling singers-musicians. In France they were called *trouveurs*, in German – *minnesingers*, in Russia – wandering comic *minstrels*.

The first period of *sal*'s creativity is rich with beautiful epigrams, which depicts an image of *sal* in love, songs, filled with comparative metaphors: “falcon’s dream” (sensitivity), “red foxes” (represents the intelligence, disingenuity, cunning).

The middle period of *sal*'s creativity: “the status of a teacher”, his creative work is full of ethical and didactic edification, the theme “*dunye*” (the evanescence of life) becomes the main theme, songs notifying of the transition from one life cycle to another (age group), artistic images radically transform, acquiring a sacred meaning: a changing world, re-thinking the existence, youth – old age.

The third period of creativity: the status of a demiurge, *zhyrau*, master, “patron”, the main idea is the transience of time, spatial and temporal categories including Nature, Space and Universe.

Multifunctionality of *Sal* and *Seri*

Sal and *seris*' behavior and creative works are not just a Bohemianism, fun, foolishness; they encompass an inexplicable depth of universal scale, knowledge of cosmic laws realized in earthly existence. The second function of *sal* and *seri* activities was nurturing the basics of steppe etiquette in youth. As the period of physical, physiological and spiritual formation in traditional society was understood as the transition from children's natural asocial behavior into the age group of its full members. Probably, this task was entrusted to *seri* rather than *sal*, because unlike the extravagance and buffoonery of the latter, *seri* were moderate, tactful, with chivalrous attitude towards others, had fine taste, refined clothes and manners, and showed aestheticism in art.

The main artistic functions of *sal* and *seri* were, on the one hand, helping in springing up a fire of love, and on the other – holding this spontaneous flame in strict social frames. Hence the music – songs and *kyuis* (historical songs) – placed emotional and spiritual essence of love atop.

The third function of *sal* and *seri* activity can be called carnivalesque, playful, idle. This carnival character is related to acting, playing style of *sal* and *seri* behavior. First of all, they are characterized by a high artistic virtuosity, rich poetic and musical, performing and composer's talent, that is, those qualities that have always existed in their creative arsenal.

Sal and *seri* slightly differed from each other, but not so much by their nature as by their appearance and behavior. *Sal* is a descendant of aristocratic family, he performed

magical-ritual functions, devoting his art to the youth, had a special world attitude and status. If *Seri* were restarint, *sals*, on the contrary, were always acting up, wore clothes that provoked laughter and astonishment. Eccentricity, fancy, theatrical behavior, incomppliance with regulatory practices were peculiar to them. The type of *sal* and *seri* is Tattimbet with his love lyrics, images of beautiful nature, women, girls. An idle way of living, ritual and erotic conversations with young girls, are reflected in his numerous *kyuis*, born in competitions with beautiful women. Tattimbet has a *kyui* “*Kyz kuiletu*” or “*Balbyrau*” which literally means bringing a girl off, the explicit eroticism of which was channeled into delicacy and sophistication of sound, a kind of special lyrics dedicated to the most intimate experiences and feelings.

Tattimbet was “a true *seri*, dressed like *seri*, had the same swagger, went in for an extravagance like keeping an umbrella above his head while sitting on a horse, he preferred to own beautiful but impractical things, for it is peculiar to self-sufficient man”. A bright successor to the traditions of people’s favorites, *sal* and *seri*, itinerant professional poets and musicians with their unusual behavior and high self-esteem, whose superior quality was inner freedom, undoubtedly was Nurgisa Tlendiev. Nurgisa Atabaevich Tlendiev is an outstanding Kazakh composer, conductor, dombra player, teacher and author of more than 500 pieces of music in various genres: songs, *kuis*, songs, overtures, poems, cantatas, operas, ballets and others.

Etymological Versions of *Sal* and *Seri* Concepts

As to the origin of these words, there are the following points of view. Of the six homonymous monosyllabic roots *sal* presented in Abdu-Ali Kaidarov’s book, the second has the meaning “people’s favorite, talented in performance and improvisation of songs” (Kaidarov, 2001, 271), the word stands alone, is not associated semantically with the other five. There is a possibility of connection with one of the meanings of Kyrgyz *sal* “a fine fellow, a young and strong guy”, *sal usta* “skilled craftsman”, *sal manap* “idle youth leading life in entertainment and mischief” (Kaidarov, 2001, 624).

Vasily Radlov made an interesting comparison: *sal* in Shor language means “hearth”, in Chagai language “clatter and chatter”; in Kazakh language “it is the name of a person who speaks a lot and confidently, makes funny noise, wears funny dresses” (Radlov, 1959, 344).

Erkebulat Bekmukhametova interprets the word *seri* as an Arabism meaning “knight (a notable singer – improviser of Kazakhs)” (Bekmukhametov, 1997, 157), and Abdu-Ali Kaidarov associates it to the adjective *sergek* “vigorous”, “lively”, “sensitive” (Kaidarov, 2001, 273), compare Kazakh *sergi* “to cool off”, “to take breath”, Kyrgyz *sergy* “freshenup”, “sweeten”, and *sergek* “vigorous”, “awake”.

Esmagambet Ismailov connects *seri* with arab *ser-seir* “to wander, to walk”. Hence is the word *seruen* “a walk”, “revel”, *sairan sal* “to walk”, “to travel”, “a grand fest” (Ismailov, 1992, 62). Vasily Radlov notes that Arab *sir-seir* is close to the Turkic word *sergu*, meaning “to feel oneself a spirit or physically lightweight” (Radlov, 1959, 447).

In Kazakh language “*serilik*” is used as a synonym of “*jigitshilik*” i.e. love affairs. *Seri* means spiritual and physical perfection: “*segis kyrly bit syrly*” – “eight facets of talent in one person”, “*seri* – is a poet and a warrior, musician, leader and athlete, orator and prom-trotter, connoisseur of horses and hunting birds etc.”.

CONCLUSION

We reviewed the integrity of world picture, its main points, from the perspective of a cultural phenomenon, as culture, being a way of human activity defines and synthesizes all other forms of world cognition. This is the very culturological aspect in which the world picture of traditional Kazakh music was studied. Music has: a systematic organization; a wealth of means of expression; it reflects the diversity of nomad’s world in its complex, fine, profound manifestations; is an artistic value; key world modeling element; is able to meet the aesthetic needs of an ethnic group; to determine the picture of the world.

It follows from the above that ethnic identification of music was determined by the world picture which was formed by this ethnos and contributed to the definition of its spiritual identity. The study of the conceptual picture of the world of traditional Kazakh music brought us close to elusive, but fairly real phenomenon called “national spirit” reflecting the spiritual world of the nation. Comprehension and interpretation of cultural significance of music is possible only through immersion into the culture. When using semantic codes – linguocultural concepts, culture determines the concept (it is the mental projection of elements of culture) of music – it is a sphere where linguocultural concept is objectified.

The genesis and the role of linguistic-cultural concept as a global mental (cognitive) unit in its national identity, as designations of national consciousness units modeled by linguistic means, a unit of modeling and description of national concept sphere in the formation of traditional music is very important. The diversity of phenomena of musical culture is captured in a rich system of linguistic concepts, acting as a kind of “self-reflection” of national culture; they have gathered and concentrated musical experience of the past. The analysis of the means of verbalization of concepts will allow to explore ancient ideas about musical concepts. All potencies of the concepts form the national concepts sphere of language, the national and cultural information stored in knowledge bases of representatives of the people.

The life story of *sal* and *seri* is the story of spiritual culture, mentality, social psychology and the view of life of that epoch. *Sal* and *seri*, representatives of the epic tradition, embodied the principle of universal generality in the forms of syncretic activity, were an example of martial honor and valor, both in life and in their creative work. *Sal* and *seri* were a privileged social caste, viewing themselves “the cream”, the highest stratum of society, representatives of the aristocratic class who had free time and sufficient resources.

The activities of *sal* and *seri* were initiated by a whole range of factors and forces of social development, relating not only to the sphere of spiritual life, ethics, but also to the military art. *Sal* and *seri* conquered their position with weapon in their hands, valor was the most necessary virtue, and the accusation of cowardice was the worst of insults. The

main, the core virtue of *sal* and *seri* was the concern about honor, the desire for fame and difference, sensitivity to honors and to correspondence thereof to their deserts. Death with glory or life without glory, they chose the first of these two possibilities.

ELEMENT OBLIKOVANJA SVETA V DUHOVNI KULTURI,
KI DOLOČA KONCEPTUALNO PODOBO SVETA TRADICIONALNE
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POVZETEK

Predmet preučevanja vnaprej določa nujnost opisovanja narave konceptov v muzikološki podobi sveta: analizo konceptualne podobe sveta tradicionalne kazaške glasbe, ki določa njen položaj v svetovnonazorski strukturi znotraj življenjskega okolja etnične skupine kot oblike praktičnega in duhovnega usvajanja sveta z razlago narodnostne identitete. Bistvo metode kognitivne analize je v razkrivanju konceptov v okviru konceptualne in jezikovne podobe sveta; konceptualna analiza, ki obsega tudi etimološko analizo, s pomočjo katere smo lahko spremljali razvoj vsebine koncepta, od njegove "notranje oblike" do njegove sodobne vsebine. Eden od najpomembnejših dejavnikov, ki opredeljujejo etnične poteze v podobi kazaškega sveta, je edinstvena harmonija med človekom in univerzumom, človekom in kulturo, človekom in družbo. Zato je bilo primerno uporabiti kulturološke metode raziskovanja. Eden od poglavitnih raziskovalnih ciljev je bil "potop" v zgodovinsko oddaljeno kulturo, pri čemer je hermenevtična metoda postala sredstvo spoznavanja kulturne "kode". Metoda etimološke analize nam je omogočila odkrivanje kulturnih informacij, ki so sodobnemu človeku skrite. Etimološko preučevanje konceptov je razkrilo spremembo v semantiki in v področju delovanja, prepletanje različnih pomenov, ki presega skupni izvor in področje delovanja.

Ključne besede: podoba sveta tradicionalne kazaške glasbe, koncept in konceptualni svetovni nazor; nosilci tradicionalne kazaške glasbe, ustvarjalne funkcije sal in seri ter njune tipične značilnosti

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