

Music as a world leader communication system

Aisulu Ospanov and Akbota Ivanov
Kazakh national conservatory after Kurmangazy,
Republic of Kazakhstan, 050000city of Almaty, Abylaikhan ave, 86

Abstract: The world pictures are extremely diverse, it is always a distinctive outlook, their semantic construction takes place in accordance with a certain logic of world view. Comparing different cultures and their world view we can reveal specific national features of world perception. Shamanism as an ancient religion is based on faith in the existence of spirits and a special mediator shaman-bagsi, who had all the magic practice in his hands, taking its roots from the epoch of primitive syncretism. The secret of the effect of bagsi's music lies in special nature of kobyz sounds, mysterious low tone of which can cause the corresponding hypnotizing mood, giving the melody the "mystic", "underworld character". The relatedness of the ancient forms and meanings, enclosed in anthropomorphous structure of kobyz construction, conceals a hidden, inexplicable energy and is of a sacral character. Folk etymology is called "the etymological magic, which merges with the other, non-language (ritual, mythological) types of magic". We use this concept in relation to etymological versions of bagsi and kobyz concepts, preserving the blurred or defaced linguistic semantic mysteries of world view peculiarities of Kazakh nation.

Key words: World picture • Nomad world view basis • Shaman-bagsi's ritual magic rite • Sacral instrument of kobyz

INTRODUCTION

The concept "world picture" relates to the number of fundamental categories, expressing the specific features of man and his life, his relationship with the world. Being historically and socially changeable, the picture of the world has its purely ethnic character and is determined by belonging of world vision subject to a definite national culture. National picture of the world is a "coordinate grid", the kind of world grasped by the nation, the similar cosmos (ancient meaning of the word: world formation, world order) he depicts in his works.

Retaining cultural meanings, music is a valuable means of understanding culture. Music is seen as a creative, formative, national comprehension of the world by a human being, it doesn't only capture, express and form, but develops itself in the culture, reflecting the culture and its mediated reality. Only by immersing into the culture where it was created, we can acquire, decipher the cultural significance of the world of music. Music reflects a way of thinking of the nation that created it, its mentality, world perception, painting the conceptual

world model through the system of their values and associations into «national cultural colors». In ancient times, music played the central role not only in knowledge and understanding of the world, but the world itself for the Kazakhs was musically designed and musically structured. Moreover, music (more precisely its traditional form) was the most important element of ethnic memory and ethnic codification, which to a much greater extent-unlike other kinds of arts and literature-preserved and reflected particular ethnogenesis of Kazakhs and ethnic history. Therefore, speaking about the culture, we may define it as «the culture of music». Music, unlike any other art form, includes the information of sacral plan, which forms the "ethnic self".

The diversity of phenomena of musical culture is embodied in a developed system of linguistic and cultural concepts: name of genres, artists, instruments, acting as a kind of "self-reflection" of the culture of the nation. They compressed the experience of music of the past, allowing to explore the ancient ideas about music. All concept potencies form national sphere of concepts, national-cultural information stored in knowledge

databases of national representatives. Linguocultural approach to the study of music will let describe the specific cultural concepts, constituting the conceptual model concept, value picture of the world, embodied in music.

Specific features of the music were formed due to traditional life of Kazakh nation. Spirituality of everyday life of a nomad, harmony of relations with the surrounding reality is impressive. It lies in the basis of philosophy of Kazakh nation's life. Music and poetic word were ever being "accompaniers" of nomad's life in conditions of nomadic society. The study of the characteristic features of Kazakh music world picture requires consideration of targeted aspects related to the understanding of a world and its place in it by human being, "not about the existence of the world, but of what it means for the being living in it" [1, p. 44], with the process of creation of cultural values, their functioning in society, storage and transmission of cultural experience. The origins of culture are reflected in traditional rites and rituals associated with the industrial activities, "the mythology (sacred sphere), with ritual-magical practice, that the world perception basis of the nomad is based on" [2, p.157].

Music as an artistic image, combines and expresses deep, spiritual essence, beauty, harmony and tragedy of world, a manifested and unmanifested world, the knowable phenomena and unknowable essence" [3, p.27]. Music is an emotional revelation of underlying trends of this world, "explaining the mystery of movements, the secret of life". We can refer the world of mental images, such as legend, ballad, kui, akzhelen, zhoktau, zhyr, reflecting a wise philosophy of contemplation, high generality of folk psychology to world images.

Traditional music of the Kazakh nation, being the carrier of spirituality, creativity, philosophical understanding, is an encyclopedia of the figurative-emotional system, one of the ways of self-identification of the nation, its "genetic code". Study the picture of the world of traditional Kazakh music is conditioned by the need to fill knowledge about the system that reflects the diversity of instruments, performers, for all of them are a picture of the world, reflected in the music of the Kazakh people. Study of a definite genre in the system genre coordinates, instruments, institute of performers works, in the long run, to the knowledge and modern rethinking of traditional music, the transfer of constants of the ancient worldview, ideological system, the spiritual levels of the Kazakh nation's universe. Revealing the essence of the world of

traditional music and spirituality of the Kazakh people, we must consider the main element and explorer-mythological consciousness, which is the basic part of traditional culture, the model of the world in myth realization.

We cannot imagine a human life that does not rely on a certain set of beliefs, from the most primitive to the most sophisticated philosophical systems. The above implies that faith, in its modern ideological and traditional hypostasis, was and remains the most important part of any culture. Shamanism as ancient religion that emerged in the Paleolith, is based on faith in the existence of spirits and special mediator-shaman, the chosen by spirits. Yakuts called shamans *oyun*; Mongols *boge* or *udagan*; Kazakh and Kyrgyz-*bagsi*, Turkmen *bakshi*; Buryat and Mongols *bye*; Eskimo *angakok*, Altaian, Khakas, Tuvinian *kam*. M. Khoppal wrote about the necessity of special intermediaries between human groups and spirits (deities): "Shamans' duty is to serve the spirits and protect their compatriots from troubles. Shamans talk to spirits in a state of ecstasy. The spirit-patron may merge with the shaman into a single whole, be incarnated in him" [4, p.273]. N.S. Price writes about the same: "Many specific features make shamanism a special historical and cultural phenomena, it is characterized by a belief in a close connection of shaman with his spirit. Shaman's soul can leave the body and go to other worlds in the form of shaman himself or any protector-spirit, assistant" [5, p.134]. It is believed that the spirits give shamans «supernatural forces, capable of ensuring a successful trade, predict the future, deter the misfortune, find the missing, know the causes of diseases, treat the sick, see of the souls of the dead to the after world" [6, p. 55].

The primitive society formed types of magic figures, serving different needs, they include *bagsi*; in the period of class formation-the prototype of *sal*; in the era of development of the clans and tribes the type of *akyn* was formed; during the formation of khanate, state system-*zhyrau*, their spiritual musical experience included sacral and art components.

From the descriptions that survived we can get a general idea on the qualities of *bagsi*, who was supposed to be an extraordinary person, as ancestral spirits stood behind him, it is to them he owed for his talents. Communication with spirits is carried out due to musical and poetic art contributing to the achievement of a magical ritual goal. The state in which the *bagsi* is "captured by the visions is called ecstasy, ecstatic and the highest degree of nervous condition is not only

consciously achieved by shaman, it can be consciously and successfully controlled by him” [7, p. 43]. Music factors into the achievement of ecstasy, with the help of *kobyz*, rhythmic beats on the drum, shaking the *asatayak* (Moses’ stick), with the bells hung on it, *bagsi* reaches the desired concentration on the images of his inner world. M. Eliade believes that the bells and sleigh bells were related to “religious activities”, the author relates their semantics with the upper world, the astral views, with the voices of the seven celestial maidens” [8].

Music helped *bagsi* to conjure up the images of spirits, to delve into the world characteristic for ecstasy of feelings, he imitated the sounds, the behaviors of those animals and birds, that are chosen by the spirits to be embodied: “During the ritual, shaman looked like an eagle, he went jumping inside the yurt and pronounced “*kys-kych*”, then instantly he turned out to be in *chanarak* (cupola circle of yurt), merging with the creature, the characteristics of which he represented” [9, p. 80]. This special altered mental state “is a form of ritual behavior and all his actions are subject to control, during the ritual shaman retains a strong bond with the real world, sensitively reacting to the behavior of those present” [10, p.120].

Bagsi’s activities can be attributed to the art, which has a dominant sacred orientation, it contains all artistic kinds in a syncretic unity. *Saryn* tunes, performed by *bagsi* is the channel connecting real and unreal worlds, the link in the process of the rite, the music and the accompanying word are inseparably united into single whole. Achievement of the highest point of climax in *saryn* melody, descent to the source, in terms of drama corresponds to meditative journey of *bagsi* into the world of the higher beings passing through the world of spirits and the return to the world of the living.

There is an opinion that the term *bagsi* is derived from the Sanskrit or Chinese language: “*Bagsi* is of Sanskrit origin and, according to the dominant opinion, it got to Turkic nations in the meaning of a ‘teacher’ together with Buddhism”, Sanskrit *shramana* ‘monk’, *bhikshu* ‘clergymen’, apparently, through its Sinicise form *sha-men* [11, p.14]. V. Basilov asserts that the term *shaman* is taken from the Tungus-Manchu languages [12, p.10], the scientist believed that the foreign word could not penetrate into the shamanic cult.

We hold to E. Tursynov’s opinion about the native Turkic origin of the term *bagsi* formed from the root *bag-/ bak-*, which means ‘look, look out, see’ and reflects the essence of shaman’s work, which consists in

looking out the stolen soul of the sick, prediction of the future [13, p.68]. The root *bag* is derived from *baga* «eternity, existence», the term “*bagsi*” includes a host of meanings associated both with a human being (look out for the disease) and cosmos (eternity) and expressing their inextricable connection (eternal existence of man in the world) [3, p.69].

Let’s consider the synonyms with the meanings of ‘predictor, fortuneteller, witchdoctor’, derived from the roots *kor*, *kiz-bag*, *wag*, *pag* with a meaning ‘to look, see, watch, observe, observe, notice’: etc.-Turk. *bagsi* ‘teacher, mentor’, *kirumcu* ‘seer’, kaz. *bagsi* ‘shaman’, ‘witchdoctor’, ‘teacher’, ‘mentor’, *korumcu* ‘seer’; *kiregen* ‘clairvoyant’; kara kalpak *bagsi* ‘storyteller of heroic epos under the *dutar*’, kyrg. *bagsi* ‘shaman’, ‘witchdoctor’, *koroogon* ‘vigilant hero’, *kuraza*, tat. *bajuce*, *kurence* ‘overseer’; bash. *sa tan kuranza* ‘visionary’; tur. *bakici* ‘predictor, fortuneteller’; shor *kosmokce* ‘overseer’. Let’s note a parallel phenomenon in the even language: *icherimni* ‘shaman’, *iche* ‘to see’.

As we see, the listed lexical units suggest that the concept ‘prophecy’ of Turkic nations is connected with the concepts ‘to teach’, ‘to see’, ‘to look’, ‘to observe’ (future, disease) from the ancient times. In kara kalpak language it is ‘epic storyteller under the *dutar*’, Mongols name ‘teacher’, ‘mentor’ with this word, turkm. ‘song performer on *dutar*’, ‘singer’, ‘musician’; alt., tat. *bagsi* means ‘craftsman, people mastering a craft’; uzb. *bagshi* ‘witchdoctor’, chag. *bahi* ‘witchdoctor’; old.-uig. ‘scientist’, kaz. *bagsi*, *bakshy*, kyrg. ‘shaman, playing on *kobyz*’.

Kobyz with its fantastic, rare timbre had a magic effect on otherworldly forces, dazzled the present, hypnotized them, this side of music characterizes *bagsi* as an exceptional musician, mesmerizing the audience with its unique, magical play. Scientists have discovered special stringed and bow instruments that survived to our time, the bows and strings of which were made from a horsehair and the lower front part of the body and sometimes the whole body was made from the skin that belonged to Central Asia nomads. It is Kazakhs’ *kobyz*, kyrgyzs’ *kiyak*, Mongols’ *morinhur*, *hur*, *hochir*, Tuvinians’ *igil*, Altaians’ and Tuvinians’ *toshpuluur*. It is not improbable that the Kazakh word *kobyz* has a common basis with the old Turkic word *Ekama* (*Ek + a + ma*) “musical instrument, violin genus”, recorded in the dictionary of M. Kashgari (XI C.). They had following common features: thick, dull, low mystical timbre, rounded bow with a free hair, general methods of flageolet play and

vertical position while playing. Kazakh kobyz among them combines the ancient features: its curved shape retained the connection with hunting and military bow. These musical bows were peculiar to Volga region people, mari *kon-kon*, tat. *zhiya-kybyz*.

The etymology of the ancient Turkic word *kobyz* points us to the sources of the musical instrument name, used in *bagsi*'s treatment session, magical practices, for spell, exorcise the spirits [2]. The root *kop* means 'empty, hollow', it can relate not only to the instrument itself, but to the sound, i.e. the features of the sound, emitted by an empty, hollow object, to be more exact-to acoustic characteristics of sound. It is the empty, hollow object (in a cave, hollow, including the performer's oral cavity) that can produce extensive, surround sound.

Kobyz is made from a solid piece of wood, one of the oldest ways of making instruments in the history of mankind. According to ancient beliefs of many nations, only the whole piece may retain alive, singing soul of the tree, sounding in the instrument. The body of kobyz is dugout, the lower part of it is covered with leather membrane, curved neck without fingerboard, rounded bow, two strings from untwisted horsehair, metal suspensions on the head-rings, bells, plates, kobyz strings from a lock of 30-60 untwisted horsehair, that gives a very dense timbre rich with overtones-all of them are undeniable proofs of antiquity.

The relatedness of the ancient forms and meanings, enclosed in the anthropomorphous structure of the instrument, bears sacral character. With its design it «synthesizes typical features of all groups of instruments: bowed stringed, percussion (membrane), idiophonic (suspension) and wind (method of flageolet play), respectively synthesizes all methods of play on different instruments» [2, 23].

Bagsy treated kobyz as a living, spiritual being, which turns into a horse during the ritual and took a master into the world of spirits and helped change the weather, find the loss, cure people, to know the fate of a person, family, tribe, possessing mysterious ability of movement in time and space, it concealed the hidden and inexplicable energy. Only shaman-*bagsi* had the right to play on kobyz.

Shaman ritual organically entwined into kazakhs' picture of the world: hollowed hemisphere, the cavity of kobyz reflected not only the vibration of the strings, but "the vibration of the spheres", mirror inside the deepening served as a point of transition to the other world, the metal pendants as the ring, clearing the space and scaring away the evil spirits. Kobyz took a special

place in nomad's picture of the world, factoring into the immersion into their culture, way of life, thinking. Saturating everything around with the flows of natural energy, kobyz provides the development of all the living, treats living beings of this world and gives immense pleasure. As a sacred mediator horse kobyz took *bagsi* into any of parallel worlds, was able to expose the lie, pass any information "without words", soften the heart of a man and animal. Play on kobyz is the performance of divine service, necessary component of the rite, rendering a magical effect on the person and «ringing» sphere of the Universe.

According to legend, it is kobyz and not a man takes part in *baiga* (races) of horses and wins the first prize. The following legend tells about fantastic abilities of kobyz to active actions in the physical world:

"One bagsi shaman exposes its kobyz for participation in races on a bet. Indeed, during the shamanic sessions kobyz would turn into a horse, carrying a shaman in any point of the Upper, Middle and Lower worlds, inhabited by good and evil spirits. Being aware of the extraordinary power of kobyz, the rivals tie it up to a large tree, so that it cannot join the races with usual earthly horses. The people who gathered at the finish line saw victoriously leaping kobyz in the approaching cloud of dust, dragging behind a tree on lasso pulled out with a root" [13, p.184].

The structure of the instrument and its own harmony "bear the idea of Kazakh nation on the Universe and Cosmic Harmony: the plate and two pegs placed on it, regulating two strings, mean the Upper world, hollowed part of kobyz, as the two halves of the brain represent the Middle world, the Lower world is he bottom of kobyz, is nothing else than the groundwater Chaos. Touch of the bow and two strings as two types of energy-solar and lunar, male and female, permeating the Universe-creates the Harmony of the Cosmos" [14].

The loss of life and the disappearance of sound-these two themes are touched upon in the ancient legend of kobyz:

"Three days ago, Genghis Khan's favorite son, the ruler of the Kipchak steppes Jochi, did not return from hunting...Finally, yesterday, in the evening, when the sun was setting in its nest, the Khan's corpse was found. It is unknown who brought him death-treacherous enemy or hooves of kulan. The chief

vizier decided that Ket-buga should announce the sad news of the death of Juchi to kagan. ...But the black messenger of grief shall get the punishment of death! But anyway-the lord gave the order and you have to accomplish it. Ket-buga attuned the kobyz. ...And the wood started singing and ringing. First it emitted the sounds that were similar to the alert neighs of five year stallion searching its tabun. A chill ran down Genghis's spine with this sound. The mist covered his eyes, he looked at KEò-Buga sitting against. Kuishi was like the Golden Eagle that was ready to fly. He became a clot of some magical power. It seemed like it wasn't him that was playing on kobyz, but it was kobyz that was telling everything.... And now the worrisome melody turned into a sobbing sorrow.... It was a groan of the roe, which lost its baby, the longing of a camel, bewailing its colt. It was a commemorative weeping of a mother, who lost her only son.... Kobyz paid for the heavy news-by Genghis Khan's order kobyz neck was poured a molten lead" [13]. The legend shows the inextricable connection of "Sound-Life", because the music expresses the whole life philosophy of Kazakh nation, encoded in a complex symbolism of sounds, when the consciousness completes building the heard into a definite and integral associative array. Not accidentally, that zhyrau took this sacred instrument to military campaigns, in order to predict the outcome of military campaigns, using kobyz they predicted not only the fate and life of an individual, but also of the whole family in general.

CONCLUSION

World picture of traditional Kazakh music reflects the diversity of nomads' world in its complex, subtle and profound manifestations. The study of the world of Kazakh culture brought us closer to an elusive, but purely real phenomenon, called "national spirit", reflecting "the spiritual world of the people from the elementary sensations to the highest motives to a complicated intellectual activity." Music, representing the world picture, is directly present in it defining its characteristics. Assessment of the depth and comprehension of the meanings of traditional music world is impossible without the knowledge of Kazakh nation's history and its' style of thinking.

Inference: Summing up the above, we define the music as a dynamic phenomenon, which is in constant evolution; a creative process, product of activity, woven from the spiritual identity of the nation; a work of intellectual

creative power of a nation; a way of expressing the world of sounds; the method of interpretation of culture; the potential model of cultural actions. We can understand and decipher the cultural significance of the music only through an immersion into the culture, using semantic codes-linguistic and cultural concepts, culture determines the concept (the mental projection of the elements of culture), music is the sphere where the linguistic-cultural concept is "objectivated".

REFERENCES

1. Underhill, J.W., 2009. Humboldt, Worldview and Language. Edinburgh: Edinburgh University Press Ltd., pp: 163.
2. Omarova, G.S., 2009. Kobyz tradition. The issues of studying Kazakh traditional music. City of Almaty, pp: 519.
3. Ayazbekova, S., 1999. The world picture of an ethnos: Korkyt-ata and philosophy of Kazakh nation's music. City of Almaty, pp: 285.
4. Hoppal, M., 1995. Shamanism in Siberian. Shamanism in Performing Arts. Tae-Gon Kim, Mihaly Hoppal, Otto J. Von Sadovszky (Eds.) (Bibliotheca Shamanistica 1) Budapest: Akademiai Kiado, pp: 326.
5. Price, Neil, S., 2001 (Ed s.). The Archaeology of Shamanism. "Routledge", London and New York, pp: 67-70.
6. Pearson, J.L., 2002. Shamanism and the Ancient Mind: A Cognitive Approach to Archaeology. "Alta Mira Press", Lanham, Maryland, pp: 31-33.
7. Hultkrantz, A., 1989. The Place of Shamanism in the History of Religions. Shamanism Past and Present. Part 1. Mihaly Hoppal, Otto van Sadovszky (Eds.). Budapest, Ethnographic Institute Hungarian Academy of Sciences, Los Angeles / Fullerton International Society for Trans-Oceanic Research, pp: 650.
8. Eliade, Mi., 1972. Shamanism: Archaic Techniques of Ecstasy. Princeton: Princeton University Press, pp: 27-31.
9. Hoppa, M., 2001. Cosmic Symbolism in Siberian Shamanhood-Shamanhood Symbolism and Epic. Juha Pentikainen, Hanna Saressalo, Chuner M. Taksami (Eds.) (Bibliotheca Shamanistica 9) Budapest: Akademiai Kiado, pp: 239.
10. Johnson, S., 2001. Shamans of Western Siberia. The Archaeology of Shamanism. Neil S. Price. (Ed.) London and New York: Routledge, pp: 1994.

11. Samoilov, A.N., 1908. Materials on Central Asian and Turkish literature. SPb., pp: 245.
12. Basilov, V.N., 1984. The chosen by the spirits. M., pp: 151.
13. Tursynov, E.D., 1999. The occurrence of bagsi, akyns, seri and zhyrau. city of Astana. SPb: Foliant, pp: 267.
14. Karakuzov, Zh. κ. and M.Sh. Khassanov, 1993. Cosmos of Kazakh culture. city of Almaty: Eurasia, pp: 46-67.