

MUSICAL CULTURE AND ETHNIC IDENTITY OF KAZAKH PEOPLE

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Abstract

Kazakh people until the 1930th were mainly nomadic people. The nomadic way of life left its mark on all aspects of their lifestyle, including culture and traditional ideas. For instance, all their ancient architecture was built exclusively in the form of grave structures. This was due to the fact that Kazakhs believed that life was a movement, for this reason the building could be fixed only for the dead. If, however, the architecture did not play such an important role in life of Kazakhs, then the spiritual culture served as a basis on which the ethnic identity of people was built on. Accordingly, folklore and heroic epic had a significant place in traditional culture of Kazakhs. The role of music was particularly essential in the development of national identity of Kazakhs. The whole human life, beginning from birth and ending with death, was accompanied by music. Many of the most important rites of passage customarily include certain types of songs as its mandatory element.

According to Eero Tarasti, a well-known Finnish musicologist and semiotician, music captures historical events (Eero Tarasti, 2015, p. 175). This idea is undoubtedly important for preservation of cultural heritage of Kazakh people, since music was essential part of Kazakh culture from nomadic times. Music has kept the names of historical figures and major events thanks to the developed methods for capturing and transmitting information. For example, Kazakh people have an instrumental piece called *kui*, which is complemented by the story. One of the most famous Kazakh *kui* is "Aksak kulan" ("Lame wild stallion"). This musical composition tells the story of Genghis Khan who have handed down the territory of modern Kazakhstan for his eldest son Jochi. And the legend says that Jochi was killed by a wild stallion guarding his herd while Jochi was hunting for wild horses. Genghis Khan felt that his son was in a trouble, but Khan was afraid of hearing any terrible news. Genghis Khan ordered to pour down anyone's throat with a molten lead if he would bring bad news. Then one man made a *dombra* (a national musical instrument) from wood and came to Genghis Khan to play music on it. Khan understood what story had told *dombra* and ordered to fill it with molten lead. It is believed that since that time *dombra* had become hollow. It is important to note here that Khan had received information about his son's death without any words, only through music. Some musical phrases of this musical composition convey an atmosphere of peaceful wilderness, where the horses were grazing. Then follows the hunting, chasing, and a fierce battle with the leader of the herd, and as a consequence the death of Jochi. Thus, one story had been transferred with the help of two semiotic systems - verbal and musical, where both systems complement each other.

The tradition of capturing and transmitting information by means of musical *kuis* received special development in the works of Kurmangazy. In addition, Kazakh people had a strong institute of *akyns*. *Akyns* are the singers-improvisers. The songs of the most famous *akyns* were mainly dedicated to the important historical events. These songs that were written several centuries ago are being constantly performed at various festivals till nowadays.

For Kazakhs music has played the role of a historical archive. Therefore, since the music has been repeatedly played and stored historical memories, it is actively involved in formation of national identity of Kazakh people.

Introduction

During the Soviet Union the concept of "ethnic identity" was coincided with the concept of "nation". This tradition dates back to Stalin, who believed that "the nation is a historically constituted, stable community of people, formed on the basis of a common language, territory, economic life and psychological make-up, manifested in a common culture" (Stalin, 1946, pp. 296-297).

The Stalinist theory is a form of primordialism. In contrast, the theory of nationalism employs constructivist approach, and authors adhere to this theory. Benedict Anderson, one of the prominent representatives of this theory, has shown that any form of human society, larger than a small village, is an "imagined community" and "Imagined communities" include ethnicity as well (Benedict Anderson, 1991,

pp.132-133). Benedict Anderson also explored many tools that form ethnic group and nation, by strengthening the sense of unity. For instance, along with literature and history, he relates to this list music as well: "... there is a special kind of contemporaneous community which language alone suggests — above all in the form of poetry and songs. Take national anthems, for example, sung on national holidays. No matter how banal the words and mediocre the tunes, there is in this singing an experience of simultaneity. At precisely-such moments, people wholly unknown to each other utter the same verses to the same melody. The image: unisonance6 Singing the Marseillaise, Waltzing Matilda, and Indonesia Raya provide occasions for unisonality, for the echoed physical realization of the imagined community (Benedict Anderson, 1991).

Outstanding semiologist and musicologist Eero Tarasti, who developed the theory of existential semiotics, also notes the role of music in formation of ethnic identity: "For instance, when a Frenchman hears the Marseilles, he participates in the collective memory of his people. The same occurs when a Pole hears Chopin's Revolutionary Etude, when the Italian hears Verdi, and so on" (Eero Tarasti, 2015: 175).

In this paper, we explore the role of music in shaping collective memory and ethnic identity of Kazakhs.

Discussion

Kazakh people until the 1930th were mainly nomadic people. The nomadic way of life left its mark on all aspects of their lifestyle, including culture and traditional ideas. For instance, all ancient architecture was built exclusively in the form of grave structures. This was due to the fact that Kazakhs believed that life was a movement, for this reason the building could be fixed only for the dead. If, however, the architecture did not play such an important role in life of Kazakhs, then the spiritual culture served as a basis on which the ethnic identity of people was built on. Accordingly, folklore and heroic epic had a significant place in traditional culture of Kazakh people. The role of music was of particular importance.

In general, folklore and music often complement each other. Musical compositions were accompanied by various texts that narrate major events in people's life. In other words, the story was recorded in the form of songs as well as instrumental works called *kuis*, which was supplemented by oral story telling.

What historical events are depicted in the songs and *kuis* of Kazakhs and how do they impact the formation of ethnic identity? First, we state that each historical period had created its own musical instruments. Kazakhs, like other nomadic peoples, have a lot of different instruments - wind, strings, percussion (Sarybaev, 1978). Moreover, the stories about the origin of each musical instrument had become an integral part of Kazakh culture.

These stories depict a whole historical epoch of Kazakh people. Some of them, for example, *kobyz*, had been used in shamanic rituals. According to the Russian ethnologist V. Basilov, Kazakh *kobyz* dates back to the Scythian harp, which was found by archaeologists in Siberia in Pazyryk kurgan (Basilov, 1991).

Kazakhs associate the origin of *kobyz* (*kyl-kobyz*) with the name of Korkyt, who is considered to be the first shaman by many Turkic-speaking peoples. According to this myth, Korkyt lived in a very ancient time, and his people were killed by enemies. Fleeing from death, Korkyt had run in different directions of the world. In the West, he had met a man dressed in white, in the east - in the blue, in the south - in the red and black in the north. All these people were digging the grave, which was devoted to Korkyt. Consequently, Korkyt sat down on the island in the middle of the Syr Darya and made "*kyl-kobyz*" from a big tree. He made a string from the fibers of his camel, and pulled camel hide to *kobyz*. When Korkyt started to play this instrument, the whole nature stopped to listen to its sounds with delight, the wars were stopped and peace came to the world. At a moment when Korkyt tired and fell asleep, the snake crawled out from the river and bit Korkyt.

This myth contains elements of cosmogonic myth as an invasion of Chaos (War), the World River associated with the Syr Darya lake, the centre of World (Axis Mundi), marked by the World Tree (Arbour Mundi).

Before coming to this tree, Korkyt had circled the entire world. The four parts of the world were marked with four colours (white, black, red and blue). Tradition of marking the parts of the world with these colours goes back to the ancient Xiongnu. This tradition is also known by the ancient Turks. The practice of circling the world is also known from ancient times by the Indo-Aryans, who were the ancient inhabitants of Eurasian steppes. This practice of circling was called "Ashvamedha" and it was committed with an intention of collecting lands in order to establish cosmic order that was violated by invasion of chaos (Kobischanov, U., 1995).

Korkyt made an instrument from this tree, and in accordance with the principle of *pars pro toto*, Latin for "a part (taken) for the whole", *kobyz* became an embodiment of the World tree. Playing a musical instrument brings the rhythm, harmony and cosmic order into the world of chaos and thus creates renewal of the world. Some archaic myths of different peoples say that harmony came into the world after the cuckoo began to sing, or after the croak of crows. These birds create a rhythm in chaos and therefore they are

considered to be as demiurges. Korkyt was a real shaman; therefore his main function was to bring an order into the chaos.

Kobyz itself is an instrument of shaman. It consists of two parts - *kobyz* and a bow. According to the traditional world-view, these two objects (like a bow and arrow), represent male and female beginnings and their interaction - a cosmic act that gives birth to a harmony. In addition, this instrument serves as an embodiment of the World-Tree, and it is covered by a camel hide. Horse and camel, from the Scythian time symbolizes the sun, this was written before by Herodotus, the Father of history. Camel was a mount of the most revered saint in Central Asia - Khoja Ahmed Yassau. Legend has it that Yassau could fly on a camel all the earth at the blink of an eye. And Tamerlane had built the largest building in the region at the grave of the Sufi saint, in the city of Turkestan. Tamerlane himself died not far from that building. The city of Turkestan was the capital of the Kazakh khanate and many well-known Kazakh figures were buried there.

The fact that *kobyz* was covered with camel skin = Sun, is the embodiment of the idea of mythological person, and that a musical instrument is a mount of shaman. In addition, *kobyz* like a drum of the Siberian shaman is the embodiment of ideas about the Universe and its model. Generally, three levels of Cosmos, the Sun, People, and etc. are drawn on the drums of Siberian shamans. The upper part of *kobyz* is decorated with iron figurines of various shapes. This piece is the embodiment of Heaven and iron figures symbolize different planets. The strings made of camel fiber (= Sun) are stretched from this upper part of *kobyz*. And the strings go to the bottom of *kobyz* that is associated with the Lower world, where the mirror is placed. It is well known that in mythology, mirror like a surface of the water, symbolizes boundary between the worlds.

Kazakhs, like other Turkic-speaking peoples (Azeri, Turkmens, and Turks) have kept not only the story of Korkyt, but also *kuis* composed by him. Kazakh people have preserved the following *kuis* of Korkyt: "Korkyt", "Zhelmaya" (name of the sacred camel), "Targyl tana" ("Pied heifer"), "Yelimai" ("Oh, my homeland"), "Ushardynuly" ("VoiUshar") and etc. Some of them have an onomatopoeic character and transmit voice of nature, the other ones represent philosophical reflections on the meaning of life, life and death. But one can easily notice repetitive musical motives in each *kui*, as if the words of the ancient prayer, commandments, and charms addressed to the God, spirits, and supernatural forces have revived in sounds of *kobyz*.

The next main instrument, which is associated with identification of Kazakhs is *dombra* – tambourine (V. Barthold, 1963, 238-256). *Dombra* has different shapes in various regions of Kazakhstan as well as different tribes who joined the Kazakh people have different form of this musical instrument.

Kazakh people have an instrumental piece called *kui*, which is complemented by the story. One of the most famous *kui* is "Aksak kulan" ("Lame wild stallion"). The composition narrates the story of Genghis Khan, who has handed down the territory of modern Kazakhstan for his eldest son Jochi. And the legend says that Jochi was killed by a wild stallion guarding his herd while Jochi was hunting for wild horses. Genghis Khan felt that his son was in a trouble, but Khan was afraid of hearing the terrible news. Genghis Khan ordered to pour down anyone's throat with a molten lead if he would bring bad news. Then one man made a *dombra* (a national musical instrument) from wood and comes to Genghis Khan to played music on it. Khan understood the story of *dombra* and ordered to fill it with molten lead. It is believed that since that time *dombra* had become hollow. It is important to note here that Khan had received information about his son's death without any words, only through music. Some musical phrases of this musical composition convey an atmosphere of peaceful wilderness, where the horses were grazing. Then follows the hunting, chasing, and a fierce battle with the leader of the herd, and as a consequence the death of Jochi.

This story is duplicated with a song-notification ("estirtu"), composed by *akyn* Ketbuge, who lived in the times of Genghis Khan. This lyric in passages was written in the XIII century by Arab historian Ibn al-Asyr (Tizengauzen, 1941, 202-204, 263-264).

The composition is given in the form of a poetic dialogue between a great singer Ketbuga and a great ruler Genghis Khan. Ketbuga, as it should have been according to the custom, tells sad news about the death of Genghis Khan's eldest son Jochi in allegorical form:

The sea is dirty from headwaters,
Who will purify it, oh my dear Khan!?
Poplar is collapsed with its roots
Who will raise it, oh my dear Khan!?
Khan replies:
"If the sea is dirty from the origins,
My son Jochi will purify it!
If poplar is crashed with the roots,
My son Jochi will pick it up!
Your eyes shed of tears,

Isn't it sorrow in your soul?
Your song makes the heart cry,
Jochi is dead, isn't he? "
Then Ketbuga sings:
"I'm not at liberty to say a word,
As you have said, oh my Khan!
You ordered – I answered,
What have you planned, oh my Khan! "
And Genghis Khan concluded:
"Like an onager, that lost its foal
I lost my foal!
Like the separated swans,
I lost my brave son.

The tragic event is not worded in plain text, but it was narrated in the form of metaphors and symbols. This song without big changes exist in a more detailed form even in our days among Kazakhs of Zhezkazgan region, who believe that their genealogy traces back to Ketbuge and consider him as the author of this song (Magauin, M., 1968, p. 7)

As we have seen, one story was transferred with the help of two semiotic systems - verbal and musical. In addition, there is a mausoleum of Jochi in Central Kazakhstan, which visually captures the story of the death of the first son of Genghis Khan. Thus the three systems complement each other. Therefore, the *kui* "Aksak kulan" is very important for the ethnic identity of Kazakhs since the formation of the Kazakh Khanate ("Kazakh khanate") and Kazakh people is closely connected with the dynasty of Genghis. This nomadic people are divided into two parts. One of them is "kara suyek" ("black bone"), who presents common nomads. The second one is "ak suyek" ("white bone" or "tore" - Genghisids), they present the descendants of Jochi Khan.

Historical records, including "Tarihi Rashidi" of Mirza Muhammad Haidari Dughlati (1996), tell us that the empire created by Genghis Khan was divided into several khanates and was ruled by descendants of the great conqueror. The population of the Khanate was known under the general name of "Nogai". They all fought for power, and Abulhair Khan, from the state of nomadic Uzbeks, came to power. His relatives - Giray (Kerey) and Janibek acted as his main opponents, and in 1458-1459 years they took away part of the Uzbeks and formed their own state called Kazakhstan (Kazakiya). And inhabitants of this territory began to be called as "Kazakh", which means "free, free man", "a person who has left their country". Single people were split into two parts - Uzbeks and Kazakhs. These events were kept in songs in different versions. For example, the song of *akyn* (singer) Kotan tells the story of a man named Akzhol (Dayyrkozha), from Argyn tribe and who lived in the steppe and was killed by Koblandy batyr (Batyr - steppe knight, a hero) from a tribe karakypchak. It is known that during the reign of Khan Abulhair there really lived Dayyrkozha, named Akzhol ("Ak-Jol", "Bright Road"), for the fact that he always resolved disputes fairly. The song conveys the sorrow of Ak Jol's old father:

Why have you dealt with him, my foal?
With karakipchak Koblandy.

Argyns appealed to Khan to punish Koblandy, but Khan did not want to spoil relations with numerous Kipchak tribes. Then all the disgruntled turn to the sultans Kerey and Janibek and left Abulhair Khan.

These events and people's relation to it were reflected in the works of Hassan Sabituly, entitled Asan Kaigy ("Asan Mourning"). According to the sources, Asan Kaigy was descended from a noble family; he was an adviser to Khan Ulug-Mohammed, who ruled in Kazan. After the death of Khan, he returned to the steppes (Dasht-i Kipchak, Kipchak steppe, the Nogai Horde) and acted in the thick of the political struggle between the ruler Abulhair and his opponents Djanibek and Kerei. Asan Kaigy took the side of the opposition, and went with them. Several "tolgaus" (thoughts) of Asan Kaigy's musical heritage have reached us. His compositions reflect deep thoughts about the meaning of life, people's fate, society, relationship between Khan and the common people. The widespread popularity was gained by the song-appeal addressed to Khan Janibek, in which Asan Kaigy shows himself as the spokesman of the people's interests. In given tolgau singer-philosopher expressed his negative attitude to the fact that Janibek and Kerey had separated a single Nogai people. Asan Kaigy stood for a lasting union of Kazakhs and Nogai people as well as friendly relations between related tribes. In Kazakh tradition, the time when all the tribes were lived together was entitled as "nogayly" (Nogai), and Asan Kaigy calls those times as a "golden age". Asan in his songs discusses the migrations, which was long and exhausting. He compares the new land to leave with their homeland:

Home steppe had a lot of wild beasts,
Lakes with playing fish.
And in the thickets of our forests,

We always could find the food to eat...

In his songs, Asan often disagrees with the actions of the Khan and advises him.

The ethnic history of Kazakhs was reflected in songs of Kaztugan-zhyrau Suyunshiuly. He was born in 1430-ies of the XV century in modern Astrakhan region in the family of military aristocracy. In the second half of the XV century, he left his native land and joined Kazakhs with several tribes. His next song entitled "The Parting of Kazakhs with Nogays on Edil River (Volga)" reflects another important episode in history of ethnic Kazakhs. The song is no longer associated with the unification issue, but narrates the story of separation of the once unified community to Kazakhs and Nogai people, when Kazakhs went to the east and the Nogai went to the west of the Volga. Therefore, the songs of Kaztugan-zhyrau and Asan-Kaigy reflect the process of formation of Kazakh people as a result of political process.

The next few centuries were the time of formation of Kazakh nation, its identity, and collective memory. National memory captures the most important events in the most various forms, including, as in the previous period, the songs. Such events do not only include issues of formation of Kazakh Khanate, but also an internecine struggle for power, the reflection of external aggression on the part of Oirats.

A bright representative of this period is Zhiembet Bortogashuly-zhyrau, who lived in the late XV - the first half XVI centuries. He was born in a noble family that ruled a native tribe called *Tana* of Baiuly clan, and he was the governor of Khan Esim in Junior Zhuz (*Horde*- one of the three parts of Kazakhs). Zhiembet played an important role in public life and participated in the election of Esim Khan. This statesman played a crucial role in the military clashes between Kazakhs and Oirats (1620), as well as in the suppression of revolt of the Tashkent ruler Tursyn in 1627. Zhiembet did not reconcile with the role of the governor, and he sought to become Khan by founding his own state separate from the Kazakh Khanate. He was exiled for the separatist activities to the frontier areas with Oirat Khanate, and, according to one source, he had died in exile, however other sources state that he had returned homeland after the death of Khan Esim in 1645.

Only three *tolgau* were preserved among the musical heritage of Zhiembet-zhyrau: first *tolgau* – appeal to the Khan, and the last two percent lyric poems. Analysis of the content of his songs show that Zhiembet was a very influential person, who could speak with the governor on an equal and openly express his personal opinion about the governor's arrogance and short-sightedness, as well as errors in actions. In his *tolgau* singer Zhiembet reminds Khan of the days, when he was in need and did not neglect support. Moreover, zhyrau threatens Yesim Khan by revenge for resentment and insults shown to him and his brother.

One of the most important events of this time, being reflected in the national history and its ethnic consolidation was the Jungar-Kazakh war. Jungars are the nomadic people of Mongolian origin, and Buddhists by faith. They have created a powerful centralized state to the east of Kazakh Khanate. Jungarian "Khong Tayiji" - rulers managed to organize production of guns and rifles, and to create a powerful army, who invaded the territory of Kazakhstan and Central Asian states.

Part of Jungars (Kalmyks) settled down on the territory of the European steppes, displacing Nogai close to Kazakhs by their origin. These wars made Kazakhs realize their unity and strengthened their self-consciousness and ethnic identity. And Kazakh people have felt a clear contrast between the principle of "us" and "them", "ins" and "outs" during these events. The Kazakhs recognized themselves as Turks and Muslims, in contrast to the Mongolian Buddhists. All the rulers in Central Asia from Afghanistan to Kyrgyzstan have a convergence of views on these grounds.

Thus, the tribes from different nations that were broken and devastated by Jungars enter to the group of other people, similar in origin and faith. The middle of XVII century was highlighted by another massive joining of Turkic clans of Nogai Horde to Kazakh people. At the times when Kalmyks-torgauts came to the Volga, many Nogai clans had become dependent on them, and part of them fled to the Kazakh lands, and the bulk of the Nogai clans went to the Crimea. After a few years, almost all Nogai clans, which remained under the authority of Kalmyks, moved to Kazakhs.

This period was called "Aktaban shubyryndy, Alkakol sulama" in people's collective memory, which literally is translated as "people run in a way that their heels were glittered and they fell exhausted at the lake Alkakol". In Soviet historiography, this period is called "Years of great tribulation".

During this period, all the folklore, including songs imbued with homesickness, when people were forced to flee, leaving their native lands. The songs glorified exploits of warriors and their courage. Aktamberdy zhyrau Saryuly lived and worked during these times, in XVII. He was born in 1675 in a rich and famous family who lived in the mountains of Karatau in southern Kazakhstan. Aktamberdy had lost his parents at early ages and was brought up by a relative, a famous batyr Burdick. Aktamberdy spent most of his life in campaigns, calling by his songs soldiers for courage and bravery.

Try to attack the enemy soon,

Compassion to enemy means your death.

The songs of zhyrau were of particular importance in an era of long battle with Jungar conquerors, when they urged people to unite and resist the enemy. Zhyraus adequately coped with this task, they sang heroic braveness of native land defenders, glorified their exploits, and devoted their compositions (Kaskabasov, K., 1992, p.310).

The best examples of the earliest historical songs of Kazakh people, which survived to our times, mostly reflect the events of the XVIII century. These songs were devoted to the period of Jungarian invasion on Kazakh lands in the first third of the XVIII century and the beginning of the entry of Kazakh lands to Russia. The song entitled "Elim-ai" stands out among them ("Oh, my country!"). Therefore, it is widely stated that the genre of historical song gets its development in the XVIII century along with the heroic epic. Historical song qualitatively differs from the heroic and historical epic. For instance, an epic propagates ideal standards, and its heroes act as its symbolic embodiment. It can be illustrated by the song about Olzhabay, who was the hero of eponymous epic:

At only fourteen years old
He could already rule the people.

The image of characters in the historical song is much less idealized and therefore relatively close to their prototypes - Syrym, Issatay, Makhambet, Zhankozha, Eset, Becket, Dosan, Amangeldy, and etc., who were the leaders of the rebellion against the Kazakh khans, sultans, Kokand "Becks" and the military-colonial imperial administration.

In contrast to the heroic epic, which is centred on the image of hero, the historical song is focused on an event. If the epic cycle about Ablay was devoted to the narration of the biography of Ablai and of warriors as Olzhabai, Kabanbai, Bogenbai, Utregen; the historical songs draw the image of main characters only as a participant of one or two events, in other words, the events were brought to the forefront. For this reason, historical songs were entitled by the title of certain events rather than by names of its actor: "About the subordination to the Russian Tsar", "Amangeldy takes Turgay", "Tsar is confused," "Mahambet's appeal to sultan Baimagambet" (compared with the titles of epic songs - "Ablai Khan", "Olzhabay Batyr", "Karakerey Kabanbai Batyr", etc.).

The development of historical songs of Kazakhs is connected with historical events of the XVIII century - the fight against Jungars, against Khiva expansion and colonization of Kazakhs by Tsarism in Bukey Horde and Orenburg region.

Syrym Datov - the leader of the popular uprising against Nuraly Khan, had become one of the main heroes in the early development of songs of these times. The uprising lasted from 1783 to 1797 years. It was caused by the oppression of common masses by Khan and the administration of Russian Orenburg region.

Most of the songs devoted to the uprising of Syrym narrate the story of the fight against Khan Nuraly, in particular the raids at the Khan's headquarters. The image of Syrym had been idealized in the legend-songs dedicated to this uprising.

In the XIX century historical song of Kazakhs developed as an independent genre. However, this genre had not yet taken a leading position and therefore there were often created unique epic cycles concerning certain events and people involved in. These compositions were grouped thematically; however they were still diverse by its musical genre. For instance, we can observe very few historical songs about Zhankozha and Dosan. But along with these songs we can find heroic epics and legends about the same Zhankozha and Dosan.

Until the 20th century, the main theme of Kazakh historical songs was common people's uprisings. Usually, the uprisings were narrated by means of epic, historical stories, a funeral laments (*zhoktau*) and songs of condolences (*konil aitu*), and later there were developed a new genre, the so called greeting letters (*Salem hat*), poems. However, in the XIX century and especially in the early XX century, the number of historical songs increased, including the songs about Issatay, Makhambet, Zhankozha and Becket, songs about the uprising of 1916 year.

Historical songs of Kazakh people, similar to other nations (Russian, Tatar), were mainly composed by their participants in the course of the events.

Three varieties of the genre can be identified among Kazakh historical songs of the XIX century:

1) Actual historical songs (for instance, the songs about the murder of Ak-Mirza, the uprising of Issatay, and etc.).

2) Songs with the features of the heroic epic ("The battle of 17-year-old Zhankozha ...", "Dosan Batyr", and etc.);

3) Songs with the features of ritual poetry genre (songs about Becket, Zhankozha).

Those songs that relate to the period of Kazakh's struggle under the leadership of Zhankozha against the expansion of Kokand present the initial form of the historical songs. The subject of these songs is not a hero, not a perfect person, manifesting himself in the battles, but events, that outline the image of the hero.

The songs associated with the uprising led by Issatay Taimanov and Makhambet Utemisov, stand out among other historical songs.

The uprising led by Issatay Taimanov (1791 - 1838) and Makhambet Utemisov (1803 - 1846) was directed against the khans and Tsarist colonialism, where the poor people acted as a driving force of the uprising. The democratic nature of this movement is shown in a letter of Issatay addressed to Zhangir, Khan of Bukey Horde: "People want to be the owner of their property, and do not want any master over it, people want that no one have the right to impose taxes on them. And if nobody meets our aspirations ... then we would consider that there is no power over us. "

The songs devoted to the Issatay's uprisings narrate the events with a surprising confidence. Obviously, it is due to the fact that these songs were composed by uprising participants, and by its ideological inspirers like Makhambet Utemisov, Sherniyaz, Zharylgasuly and others. These songs had become widespread among the ordinary people and exist up today.

From the beginning of the uprising, these songs called to go to the battle without any fear. A bright example of such propaganda is the song entitled "Thinking":

My friends – my peers
Be true to the oath! ...
With a cry go against enemy!
My horsemen, who knows,
Where is death waiting for us?!

As we can see this song is full of deep optimism, cheerfulness, and confidence in victory. This composition narrates the joyful mood of insurgents in a historically true way, who had won one victory after another.

The point of the uprising was directed against the khans and sultans. Thus, in February 1836, under the influence of agitation by Makhambet Utemisov, the common people drove away the Hodge and sergeants, sent by Khan Zhangir to convince the rebels surrender to the authorities. The khans and sultans were portrayed as main culprits of the troubles in the letter addressed to General Governor of Orenburg, which was written by the rebellion Kazakhs of Bukey Horde. The uprising resulted in the constant raids and riots to villages of sultans and sergeants. Accordingly, class orientation of the uprising was brightly reflected in historical songs as well:

With the white bone Khan's son,
We feud since ancient times:
Blood enemy of mine is you,
Blood enemy of yours is me.
There is no friendship for old enemies

A piece of hem cannot become a sleeve. - declares Makhambet to Sultan Baimagambet.

The songs that reflect the suppression of the uprising differ from the songs of initial stage by its reach events. It is quite logical: in the midst of the uprising the songs called for the fight, therefore a narrative element of the songs must give way to the agitation component. However, after the death of Issatay, when the rebel forces were defeated, and the survivors had a gloomy outlook, the minds of the song composers involuntarily turned to the past, full of glorious victories and feats. The songs of Makhambet, written in this period, were mainly built on memories. In these songs Makhambet draws a picture of battles, raids, where his bleary sad eyes sadly stops on the persecution faced by him and a handful of once-strong rebel army, plagued by hunger, cold, and thirst and, most importantly, with lack of confidence in the future:

On the Volga and the Urals
Roamed the poor...
Deprived of their land,
We are now a tramp.
Again and again by pursuing me,
What do you want from me?

This song ("Appeal of Mahambet to sultan Baimagambet") is based on historical fact and accurately conveys events occurred after the Issatay's death.

Makhambet, pursued by government troops, stopped in one of the villages in 1841 year. Suddenly Sultan Baimagambet arrived at this place with a small detachment sent in pursuit of Makhambet. Two enemies met face to face, without even waiting. Baimagambet did not dare to arrest Makhambet, since Makhambet had more people in his unit. Mahambet did not want to start a fight as well. Ironically, the persecutor and persecuted met at one dastarkhan (table) joining the involuntary truce. The events that took place in October 1837 served as a reason for the composition of the song "Hey, Makhambet, my friend!" that narrates the following story: Issatay's squad approached the khan's headquarters. Khan, in order to win time, began to

negotiate with the rebels, which lasted about two weeks. During this time, the tsarist hit squad managed to approach the place and the uprising was suppressed. Issatay and Makhambet fled into the desert with a handful of faithful horsemen. The rebels were severely punished by the tsarist authorities, and the closest associates of Issatay and Mahambet - Kabylbai Kaldybaev, Sart Eralin, Smail Utemisov and others were brought to justice. The following song truthfully tells the story of it:

For my oppressed people
I wanted to conquer a freedom...
When I was forty-one years old,
Leading a large army,
I arrived in Zhaskus.
And roared like a lion.
Khan's son cannot to stand
In front of my menacing look
He began to cry
And he prayed to leave him alive.
With a generous heart,
I want to give him life...
I believed to the Khan's word,
Gave him delay for ten days,
And disbanded my army
Until the eleventh day.

The following is a picture of suppression of rebellion by punishers:

Damn Khan's son,
Who implored for mercy
And having achieved his desire...
Sent a message to the Tsar,
Begging the soldiers from Tsar...
My friends - Kablanbai and Kaldybay,
Rysaldy and Kobek,
My Tigers were killed by enemies.

The song narrates with bitter that the goals of uprising were not achieved:

The coasts of the Volga in thick groves,
I wanted to settle my people there
After having settled my people
I wanted to provide them with cattle...
The dreams did not come true.

All the above-mentioned characteristics apply also to the songs composed by akin Sherniyaz Zharylgasuly (1817 - 1881), who was also a participant of the revolt. As Makhambet's songs, his songs also full of passionate love for Issatay.

Thus, the songs associated with the uprising led by Issatay and Makhambet belong to actual historical songs, which are radically different from the heroic epic. These songs do not have an epic idealization of the hero, epic situations, in which the hero manifests himself. The leader of the uprising endowed with democratic features, and his heroism is manifested on the background of mass heroism. This constitutes a qualitative difference of the idealization of Issatay in historical songs compared with the epic genre.

Songs about the uprisings of Issatay and Becket which reflect the events of one era (particularly the period of 30 - 70 years of XIX century), have much in common: both of them present historical songs. However they are distinguished in the following aspect: the songs about Becket sometimes merge with the farewell songs - *koshtasu*, although they attach to this traditional genre of Kazakh folklore a new colour by introducing the notes of optimism and pathos of struggle. In addition, the songs of Issatay's uprising are more democratic and imbued with thoughts concerning the ordinary people's uprising against the feudal lords and Khan. These songs have paved the way for flourishing of historical songs as a unique genre in Kazakh folklore at the beginning of the 20th century, and first of all these songs were associated with the uprising of 1916.

The 100th Anniversary of the 1916 uprisings will be celebrated in the new states of Central Asia. The rebellion raised in the course of the I World War was of great importance in ethnic history of Kazakhs. The revolt itself was directed against the call of Muslims for rear works. The uprising was put down with a heavy hand by the hit squads of the Russian Empire. Tens of thousands of Kazakhs were forced to flee outside the country. Most of them ended up in China. Many of them moved to Iran, Afghanistan, Turkey, and even to India.

Therefore, this event had caused the beginning of the history of Kazakh Diaspora. A single nation was split into many pieces.

The historical songs that associated with the uprising of 1916 can be conventionally divided into several groups. First group of songs tell the plight of the people and the Tsarist's June decree on mobilization of the Kazakhs in the rear works, and songs referring to the agitation and conscription. Second group of songs were devoted to the victorious march of the uprising. The content of third group of songs was concerned with the defeat of uprising, sending of people to military work. The songs that have appeared as a direct response to the decree of 25 June 1916 transmitted the feelings of those people who were designed to work. For instance, a typical song of this kind is a "Song of Ulykpan" that presents the response to the call for the rear work of the people aged between 19 to 31 years":

The fearsome Tsar issued an order,
Tsar wants us serve to him...
The soul is full of fear; the piece does not go into the throat.
Once we have taken away between the ages of 19 to 31
There will be no one, but old men and women.

The songs devoted to the events before and after uprising have a lot in common, for example, deep lyricism, because the theme of these songs is a people's sorrow:

Our tears became like lake.
They want to take out my son.
They want him to shave off the crest
Is there a way out of this hell?
The star has fallen, and it eclipsed the world,
The poor man in sorrow, the dodger one is left.

Similar to the songs about Issatay and Makhambet, the songs about 1916 year truly portray the events. In fact, the people aged between 18 to 40 years were subject to mobilization. The lists of people to be sent to the rear works were compiled by heads of the *volost*, who freed from the recruitment children and relatives of rich families, bai, biy, indicating them as unsuitable to the work due to immaturity or old age. Instead, they recorded the children under the age of 18, and men over 40 years old from poor families. Bai, bies, sergeants, with the consent of the tsarist authorities, instead of their relatives included to the list the poor and labourers, who were their debtors. Many of the songs are built exclusively on a story about this practice. For example, the song entitled "1916 year" narrates the following:

This year bring a sorrow...
"Tsar is gathering the soldiers" – by saying this,
People cried day and night.
We have gathered in one place.
All of us were in a fear.
Consulting on how to stay
Gathered together rich men...
The children of poor peasants,
Who had been kept as an apple of their eyes,
Were sent to Aleksandrovsk town.
Our fear grew more and more.
Officials managing the affairs
Did not feel guilty of hurting
Poor people in the crowd.
Bai's sons remained
By giving bribes and cattle -
Adding two or three years (for their age)
Poor people were taken up instead of them.

It should be noted that given song reflects the growing discontent of the working masses, the mood, which led eventually to an explosion of indignation expressed into a nationwide uprising:

Do not worry, my dear!
Tears will not go in vain!
Leaden storm started once
Someday will bring a thunder.

This song is typical for the early stage of the uprising, when a number of campaign songs were emerged to call for armed struggle against the feudal lords and royal administration. A striking example of such

songs is "The King lost his head":

Young people, you are the beauty and pride of my people!

Rise, it is time to fight with the enemy!

My poor people, instead of living in captivity,

Get on the horse and armed, take the spear!

Now is the time of trial

Unite, the brave - Azamat,

Having united, gather under the flag!

The agitation and recruiting songs has in its centre a collective image of the people. And it is typical of songs associated with the era of 1916 uprising. The songs about this uprising, unlike songs about events in XVIII and XIX centuries, depict more clearly civilian motives.

Thus, these motives became central and historical songs - more mature. Moreover, in comparison to the songs about uprisings in the XVIII and XIX centuries, the songs devoted to the 1916 uprising can be distinguished by the greater clarity of objectives of the insurgency, and cheerful, confident tone of the songs. For example the song titled the "March of Amangeldy" narrates the following:

We do not fear nor are afraid of enemy,

Though blood stream is poured from our breasts

We will not know the rest; do not light off the horses.

Till golden days, when the fog will go away.

The songs reflect the course of the uprising, which were built exclusively on historical facts and truly reflect them. Most of the part they only transmit a certain event and ascertain it.

It is known that the rebels first of all dealt with the hated royal officials, with tsarist stewards, bais and fighting. So, in July 12, 1916 the rebels of Bestyubinsk district of Kustanai region killed an officer in the district office. At the same day, the same fate befell the official of Karabalyk districts. This revolt was led by Amangeldy Imanov, who went to the auls and united the rebel detachments. The rebels destroyed telegraph poles, and seized postal stations:

With spears, with soyyls

They broke the wires

Pushed the poles ...

The Head officer ran in fear,

In all his might drove the horse...

It is noteworthy that in this episode, the hero is the people. The song tells the story in every detail of the murder of a postman and royal officer ("Chief"), who was in charge of mobilization for rear works. It reflected the natural character of the uprising: the wrath of rebels against the postman calls, who had no any relation to the mobilization and was considered "guilty" only for the fact that by the nature of his duty he transported, along with other correspondence, business papers to the office.

However, by October 1916, the rebel groups formed a well-organized, though poorly equipped army. Dogal area became the headquarters of Amangeldy. On 21 October 4000 rebels utterly break Cossack troops and police of Turgai district near Lake Taty. A day later, 15 thousand rebels besieged the city Turgai. They were joined by some detachments from districts of Akmola and Syr Darya regions. The corps under General Lavrentev was sent to help the besieged place. Some of the troops moved to the Turgai from Lake Shalkar, the other part - from Kustanai. Amangeldy with 2 thousand rebels met with a punitive group from Kustanai, at first in the area of Shoshkaly-kol, and then in a Kuki-kol, and inflicted a crushing defeat to the enemy. These developments were reflected in the songs "Taking of Turgay by Amangeldy" ("Amangeldinin Torgaydy Algani"), "in Taty" ("Tatyrd"), "The lake Kuyuk-kol" and others.

For instance, a song about taking of Turgay, gradually explains how the rebels captured the jail and released prisoners, how they were forced to retreat, and then burned out barracks where the soldiers and officials were hidden, and how they destroyed all camp. The event was narrated in detail in this song; however it does not portray the image of ideal hero, which comprises the main feature of the songs devoted to the uprising of 1916 year. Similarly, a song "Dotal", tells the story of the last pre-revolutionary battle of Amangeldy with imperial armies:

In February, the soldiers came out of Duane,

Armed with machine guns and cannons.

Enemies were headed by sneak Toymagambet and Suyen...

Sardar with Sarbazy was in Dogale,

Getting full details from Duan.

The flag were waved, spears were shining, and swords were flashed.

Dogan was like a fortress.
Commander Amangeldy sardarbek
Trained the archers and spear-throwers for the fight.

This song, like the other songs on the uprising, does not portray the image of Amangeldy as the perfect image of epic-hero. The image of the rebel leader can be revealed in his actions, sharply different from the heroic deeds of the epic heroes. Amangeldy was a skilful commander, speaking on social justice and he enjoyed a great love of insurgents. Amangeldy was far from ideal Batyr of epic, Lone Ranger, who turn the battle. Amangeldy stationed the rebels before the fight and gave them specific guidance. Ideal epic image of Amangeldy appears only in dastans.

Even the sad songs full of deep sorrow that reflect the defeat of the uprising, and the songs, composed in the form of funeral songs-*zhoktau*, farewell ritual songs-*koshtasu* and *zhubatu* as well as condolence songs, manifest features of the songs of historical genre. They are closely interwoven with civil and lyrical motifs. Thus, *zhubatu* songs which were devoted to the death of Amangeldy, extremely intertwines traditional motifs of sorrow and solace with civilian motives, so the shape of ritual song of condolence, imbued with new content, loses its specificity. In this case, we can talk about transformation of traditional genre of ritual songs:

Going to death for the poor,
I was a protector (widow and orphan).
The poor will never be a friend
With an owner of herds.
Do not think that the leader was killed:
He might be dead – he has his own way,
However, there is somebody who will take his way.

Collective image of people passes through all the songs that depict the defeat of the uprising and mobilization at the rear works. Therefore songs about the 1916 year mark a new stage in the evolution of genre of Kazakh historical songs. The appearance of the image of collective masses in the songs of the uprising of 1916 represents popular character of this movement:

Not knowing the world, Kazakh lived in the darkness,
By suffering from bais, bolys and aulnays.

As in the songs about the uprising, the songs written by the mobilized people had clear features of historical songs. In most cases they were in the form of the so-called *Salem hats* (Greeting letters) - oral or written communication (included in the repertoire of oral song) songs and poetic messages addressed for homeland, family and friends. Salem hats were relatively late genre, which grew on the basis of a poetic reference to a person and a ritual farewell song - *koshtasu*. The flowering of this genre was started by extraordinary circumstances for Kazakhs, when thousands of people were forced to leave their native steppes and go to unfamiliar places. Authors of *Salem hats*, through their messages to relatives and friends, fellow villagers talked about their life in rear works, about longing for his native land. *Salem-hats* are very close to *koshtasu* (farewell letters), both has equally strong motives of farewell, separation and longing. *Salem hats* were learned by heart at homes, they were sung along with other songs. For example, the *Salem-hat* entitled "Letter from the trenches", according to the Z. Abdrakhmanov (1933, p.98), passed from one village to another. Events described in *Salem-hats* written by the people mobilized for rear works were imbued with lyricism. In this regard, they echoed with the songs of the Becket uprising. However, the similarity is incomplete: the authors of *Salem-hats* were more broad-minded. The writers of these letters inadvertently linked their fate with the fate of thousands of people like them:

We reached the bloody front.
Our Weapons - shovel and picks.
We are scared, tired and exhausted.
What else lies ahead?

An unusual, new circumstances in which all the mobilized were found, can be explained by the presence of extremely large number of Russian words and phrases in *Salem hats: poem* (reception), *nashelnk* (chief), *oshibka* (error), *guberna* (province), *akop* (trench), *stanza* (station), *Uzbeten* (probably the name of Sbiten station), *kashan poidyem damaya* (when we will go home), and etc. The steppe people were surprised by everything, big cities and way of life of Russian, Belarusian and Ukrainian villages, and customs of local residents, endless dense of forests:

They ate spruce,
Instead of pea tree;
There are a lot of trees.

Greeting letter (*Salem hat*) narrates harassment of the authorities, difficult and unusual work of

diggers, the difficulties associated with lack of knowledge of the Russian language.

Conclusion

To sum up, we can state that historical song of Kazakhs reaches its zenith in the twentieth century. The peculiarity of development of Kazakh historical songs is that these songs somehow were connected with the rebel movements. Therefore, historical songs were united in a kind of cycles, characterized in each time with a common theme and a common actor - the head or one of the participants of the uprising. Consequently, we can distinguish among the Kazakh historical songs the cycles of Syrym, Issatay, Zhankozha and Becket.

In the early twentieth century, the songs were united not only around one name, but around one event - the uprising of the people in 1916.

Shortly afterwards comes the October coup. The Communist Party comes to power, which maintains a strict ideological control. The atmosphere of this time is well transferred in the book of George Orwell "1984" (1949). People who tried to fix the important historical events had been sent to concentration camps and the books and lyrics written by them had been destroyed. Now we face a challenge to find historical songs written in that period. This heritage can be an important source for the reconstruction of Soviet history and history of Kazakh people.

In December 1986, the Kazakh youth opposed the dictates of the Communist Party and went to square. They put forward political demands. All these people were united by Eskendir Hasangaliev's song "Atameken" ("Land of the Fathers") and "Menin Kazakhstany" ("My Kazakhstan"), written in 1956. (Music was written by composer Shamshi Kaldayakov to the words of Zhumeken Nazhimedenov).

The titles of the songs, as well as its text, link people and land together. People chose these songs as a symbol of struggle for freedom. Therefore, the song "My Kazakhstan" became an anthem of the young country after the proclamation of independence. Realizing the importance of the hymn, the President of Kazakhstan Nursultan Nazarbayev made some changes to its text in 2005, and became a co-author of national hymn.

The words of anthem connect ancient and modern history:

Golden sun in heaven,
Golden corn in steppe,
Legend of courage –
It is my land.
In oldest antiquity
Our glory was born,
Proud and strong
Are my Kazakh people

The new national anthem, as well as anthems of other countries, should become the basis for strengthening the statehood.

Thus, the history existed in the form of musical compositions and, as such, in line with the role assigned by constructivists, it participated in the formation of the Kazakh people's ethnic identity.

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