

Zh.O. Abikenov Korkyt Ata Kyzylorda State University, Kazakhstan, Kyzylorda,
e-mail: abikenovkz@gmail.com

KORKYT ATA AND SHAMANIC VALUES

This article examines shamanism as an ancient religion and reveals the secrets of the faith healer shaman, who owns all magical rituals and influence of shamanic music and the special nature of kobyz sounds. The connection between ancient forms and meanings included in the anthropomorphic structure of the kobyz structure considers in sacred form. The etymological aspects of the concepts of shaman and kobyz are revealed, preserving the linguistic and semantic features of the worldview of the Kazakh people. The paper's findings support a dissociative continuum that includes not only dissociation, but also integrity in relation to spirituality and expanded consciousness. We consider Korkyt Ata as a shaman, and evidence for this is his kobyz that holds Korkyt Ata. The main idea of the legends about Korkyt Ata rely on the idea of shamans, the idea of shamanism in general. The most ancient types of creators and keepers of Kazakh folklore by genesis are shamans.

The article uses methods such as generalization, description, analysis, generalization and interpretation.

Key words: culture, culture text, symbol, value, cultural-semiotic construction.

Ж.О. Әбікенов

Қорқыт Ата атындағы Қызылорда университеті, Қазақстан, Қызылорда қ.
e-mail: abikenovkz@gmail.com

Қорқыт ата және шаманизм құндылықтары

Бұл мақалада шаманизм ежелгі дін ретінде және қолында барлық сиқырлы әдет-ғұрыпқа ие болған арнайы медиатор бақсы музыкасының әсер ету құпиясын, қобыз дыбыстарының ерекше сипатын анықтайды. Қобыз құрылысының антропоморфтық құрылымына енген ежелгі формалар мен мағыналардың өзара байланысы сакральды сипатта болады. Біз бұл ұғымды қазақ ұлтының дүниетанымының лингвистикалық және семантикалық ерекшеліктерін сақтай отырып, бақсы және қобыз ұғымдарының этимологиялық қырларын ашып бердік. Мақала нәтижелері диссоциативті континуумды қолдайды, ол тек диссоциацияны ғана емес, сонымен бірге руханилық пен кеңейтілген санаға қатысты тұтастықты қамтиды. Қорқыт Атаны бақсы болған деп қарастыруымыздың нақты дәлелі – қолындағы қобызы. Қорқыт туралы аңыздың негізгі идеясы бақсылар идеясына, жалпы шаман дініне тән идеяға сай келіп отыр. Қазақ фольклоры үлгілерін тудырушы әрі сақтаушы-таратушылары типтерінің генезисі жағынан ең көнелері бақсы.

Мақалада жалпылау, сипаттау, талдау, қорытындылау және түсіндіру сияқты әдістер қолданылды.

Түйін сөздер: мәдениет, мәдени мәтін, рәміз, құндылық, мәдени-семиотикалық құрылыс.

Ж.О. Абикенов

Кызылординский университет имени Кorkyt Ата, Казахстан, г. Кызылорда,
e-mail: abikenovkz@gmail.com

Коркыт Ата и шаманские ценности

В этой статье рассматривается шаманизм как древняя религия и раскрываются секреты влияния музыки баксы, посредника, владеющего всеми магическими ритуалами, а именно, особый характер звуков кобыза. Связь древних форм и значений, входящих в антропоморфную структуру кобызного строения, сакральна. Выявлены этимологические аспекты понятий баксы и кобыз, сохраняющие лингвистические и семантические особенности мировоззрения казахского народа. Результаты статьи поддерживают диссоциативный континуум, который включает не только диссоциацию, но и целостность по отношению к духовности и расширенному сознанию. Мы рассматриваем Коркыт Ата как баксы, так как конкретным доказательством этого является наличие у него кобыза. Ведь кобыз – это инструмент святых. Основная идея легенды о Коркыте соответствует идее шаманов, идее шаманизма в целом. Древнейшими по генезису типами творцов и хранителей казахского фольклора являются шаманы.

В статье используются такие методы, как обобщение, описание, анализ и интерпретация, сравнение.

Ключевые слова: культура, культурный текст, символ, ценность, культурно-семиотическая конструкция.

Introduction

The Kazakhs are one of the largest nations in Central Asia. The relics of traditional folk culture in Kazakhstan are ceremonies or their fragments such as shamanism. The world of spiritual creatures, protectors, helpers, injury spirits, spirits of illnesses, etc., is described in detail in shamanic rites. The study of these displays of folk culture, which reflect the peoples' ethnic mentality or notions about the structure, values and hierarchies of the universe, includes collection and recording of the field materials and their interpretation, reconstruction of those meanings which were initially embodied or coded in folklore. (Gabitov, 2016).

In a kobyz, music represents the most important part, and functions in different ways. It helps the bakсы to reach a trance state and triggers patients to different moods, but its role as entertainment is constantly increasing within the last decades.

In this paper, the author analyzes some elements of this musical world from ritual to amusement which can characterize it as a whole, but it also includes regional differences of instruments, rhythms and melodies. Moreover, in kobyz mostly percussion and wind instruments play the most consistent role, but string instruments can be found too. A shaman is a professional musician, who represents a feature that is particular to Kazakh shamanism.

The author examines the relationship of spirituality, especially in the context of a nomadic lifestyle, and interaction with the earth: whether through swallowing; through touch; or visiting or through sacred sites. The author also examines the connection of music to the land, including myths about such central figures as Korkyt, testimonies of Kazakh musicians who told me that musicality comes from the land they were born on, and musical melodies that trace the traits of Kazakh nationalism in the outlines of the Kazakh steppe. To a certain extent, these are all threads of the same basic idea that the earth is sacred, a concept that itself is very Tengrian animist. It may be related to this animistic belief in the sacred landscape, but certainly perpetuated by nationalist narratives, Kazakh cultural production reflected in Kazakh spirituality, notions of Kazakh musicality and nationalist

imagery includes the importance of the steppes in Kazakh ideology.

Theoretical approach

In the most archaic layers of Kazakh folklore the shamanic world was inhabited by man as well as spirits, the latter being both benevolent and malevolent. To interact with this mysterious world, intermediaries were needed, i.e. people who had not only knowledge of this world, but also special personal qualities. The role of such intermediaries was played by shamans, known as "baqsı" among Kazakhs. In Kazakh folklore we can find a great many motifs related to the pre-Islamic beliefs and to shamanism. Since Kazakh written literature developed along the lines of oral tradition, it inherited this folklore's tradition.

In our opinion, in connection with the topic of this study, it makes sense to discuss such basic issues as religious relations or people's views on the world and the real structure of the universe. In accordance with the ideological dogmas of the Soviet period, these questions were considered in science materialistically, if not completely ignored. But in countries where religion was not separated from the state, these issues were often considered in accordance with the general line of thought that prevailed during the days of rationalism. In addition, the attitude to these problems was largely limited to those religious attitudes that were accepted in the scientific world. Without daring to generalize, nevertheless, it can be assumed that these issues were considered mainly through religion, and the boundaries of understanding this issue were determined by a specific belief system, its directives and prohibitions. Only archaic cultures took into account the worldview ideas of ancient people, separated from confessional and religious postulates (Gabitov, 2016).

Shamanic States of Consciousness are a distinct sub-category of ASCs characterized by lucid but narrowed awareness of physical surroundings, expanded inner imagery, modified somatosensory processing, altered sense of self, and an experience of spiritual travel to obtain information necessary for solving a particular individual or social problem. It is best understood not as a religion but as a set

of ethnically defined healer medium practices systematically utilizing for the purpose of healing and tribal group cohesion, such as persistent health problems, within-group conflicts, and threats to the group as a whole (Wright, 1989).

Shamanic states are therefore purposeful and volitional unlike psychotic or dissociative conditions. A recent review by Frecska, Hoppál, and Luna defines “a form of focused and expanded consciousness, closer to meditative states, in which the participant intentionally shifts his or her awareness from ordinary perception toward a different ‘input’, which seems to originate from ‘within’”. Winkelman (2010:159) similarly conceptualizes a hyper-focused “integrative state” that transcends the limits of the ordinary “rational self” and helps identify the sources of discord within the individual, their tribal group and wider environment, not unlike the techniques of dream analysis and free association in the Western psychoanalytic and Jungian traditions.

Anthropological evidence demonstrates that shamanic traditions are a universal form of cultural practices around the globe and may represent humanity’s earliest spiritual practice, predating all known religions (VanPool, 2009). Based on commonalities to shamanic practices of Australian aborigines, who became culturally isolated between 50,000 and 65,000 years ago, shamanism can be traced to the middle Paleolithic period at the onset of the Cognitive Revolution around 70,000 BP (Peters, 1989). There are several broad domains of shamanic practices including African; Siberian/ Mongolian; native South and North American; and Asian-Pacific, including Australian aborigines. The origin of the “shaman” term stems from the Evenki people in the Tungus region of southwestern Siberia. The term “shamanistic” practice is reserved for utilizing shamanic trance techniques outside of their original sociocultural context, such as in Western industrial societies (Pierre 2017).

Methods

In this article, it used methods such as generalization, description, analysis, summarizing and interpretation; it especially focuses on the making pragmatic comprehension, analysis of the Kazakh tradition, influence of the complex on human beings as cultural values byon the basis of pragmatic analysis.

This paper also implements interdisciplinary methods crossed by several major areas: pragmatic theory and history on one hand, and shamanic and theories related to shamanic on the other. The

following methods were used to deal with pragmatic as text: 1. a purposive study of the different models of shamanic and their applications in visual communication; 2. a contextual study for a selected case that represents a rich cultural content; 3. a diachronic analysis of the kazakh cultural traditions, particularly the shamanism; 4. a component analysis of forms, structures, and organization of the architectural forms included in the building; 5. an adoption of a logical structure of the sign system within the selected case study.

The results and their analysis

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

It should be noted that there are two different assumptions in terms of origin of kobyz. One of them isa scientific hypothesis of scholars which is a logical reason and second one is legends. Due to the legend kobyz is a sacred instrument for the Kazakh people narrated secrets of centuries with its pleasant sound. The kobyz is of special significance for Kazakh people because there are some lines about origin of kobyz “Karagaidin tubinen kayirip algan, kobyzim, uyengkinin tubinen uyirip algan, kobyzim” (Eng. My kobyz! Made of pine and maple trees!). A mystic man who invented the kobyz is directly related to the legends of Korkyt. The kobyz

can perform a voice of a man, wolf's howl, scream of a swan, sound of wind and water. The unique sounds of nature can be heard from a simple wooden instrument. Kobyz is a bowed instrument.

The old Kazakh kobyz was in a form of swan. It seems that kobyz is like a swan with a long neck and oval tail. The history of making kobyz in the shape of swan is closely connected with the legends of Korkyt. According to the legend, a birth of Korkyt was so wonderful that his life was also special. He is grown closely with nature as he used to pay attention to flying bird, running animal, blowing wind and rain from an early age. "One old holy with white stick" preaches in his dream to make kobyz and to make its parts like sacred animals in the space. He says "The size of the kobyz should be like a cannon bone of male one-humped camel, its body should be like a metal ladle, its leather should be from a skin of one-humped camel, tailpiece should be from goat horns, string should be from a tail of five-year-old stallion, and name of your instrument should be kobyz. Your kobyz will be a support for your imagination and thought; it will show you the way and be a care for your soul". When he wakes up, his heart is full of joy and he wants to compose a kuy. At the same time, kuy which is in his heart being in harmony with kobyz and the whole earth is filled with its pleasant melody. The sound of kobyz being in a harmony with spiritual state of Korkyt, animate and inanimate creatures in nature runs into one cosmic universal harmony.

There is a great historical tradition of making kobyz like a swan. Firstly, due to the mindset of the people who love beauty, a voice of a swan is one of the most beautiful sounds of nature. Secondly, a swan is a sacred bird of the Kazakhs, no one does harm to it, if one sees a swan swimming over the water he just looks at it with pleasure. There is another fact in history that a swan can be a totem of the Turkic tribes (Tursunov, 1993).

Indeed, a form of kobyz is similar to a swan. If we put it horizontally, we can notice that a head, a neck, and a body of the kobyz are like a flying swan. In Kazakh a shaman who wears skin of a swan is considered to be very honoured. Due to symbolic mark a swan symbolizes a continuous movement of the sun. It is known that a swan is a very sacred and queen of birds for Kazakh people as it is one of the twelve children of common shelduck and common to the land, water and blue sky.

We can consider it as logical with regard to the second opinion. The warrior used to keep his arrow day and night as it was the only weapon of our forefathers to save their lives.

When he was pulling arrow's bowstring, he paid attention to its special sound which was like a sweet sound. When he was just sitting down, he pulled the bowstring as if he played on it and hummed a tune. When he also placed his finger on the bowstring and moved it up and down, he noticed the level of sound was changed. Therefore, people began to make an instrument from a wood which was no longer a weapon of enemy, but a delicate, spiritual instrument.

The clear evidence for this is that African countries still use a monochord which is a bow-shaped, a single string musical instrument. According to our scholars, the same bow-shaped instrument adirna (Eng. old Kazakh musical instrument of the flute type) harp is spread from Central Asia, Kazakhstan to Egypt through the Mediterranean Sea and then to the entire continent of Africa.

Until invention of a tailpiece, all stringed instruments were made in the form of arc like. Vibrating string should not be touched by anything in order to produce a clear sound. Thus, in the ancient centuries musical instruments such as adirna, sazgen (Eng. Folk music instrument), kobyz, sherter (Eng. ancient stringed plucking music instrument, smaller than dombra, has a short neck without frets, with different, stronger sound) began to appear in the form of wolf, wild ram, swan which were considered to be sacred for all nomadic tribes.

Semantics of the name of Kobyz

There is a word "koby" in the Kazakh language when we regard a name of the kobyz instrument on a semantic basis. It means cavity, gutter. There is an assumption that "a name of kobyz is derived from the word "cavity". As described by A.F. Eichhorn: musical instruments of the Kazakh, Uzbek people called a bow instrument with two strings as "kauiz". The names of instrument with hollow body such as "kobyz", "kauis" are closely related to each other from the phonetic point of view.

We can state that "Kobuz" in Karakalpak, "komuz" in Tuva, "kubiz" in Tatar, "kiyak" in Kyrgyz, "kobuz" in Turkish, "gijak" in Turkmen, Uzbek and "kamanshi" in Tajik are names of this kobyz with just a few phonetic changes. As noted by N. Bichurin that the Turks played the music instrument called "kupi" during the agreement of nomadic tribes in 680. Kupi, kubi is hollow dishes in Kazakh. Consequently, kauiz and kupi are similar from their structure and meaning (Konyratbai, 2011).

Kipchak means hollow wood in the "Compendium of Chronicles" of Rashid ad-Din.

In this case, we can see that kobyz was a musical instrument that was born in the midst of the Kipchak tribe with a semantics of cavity, kubi or kauiz.

Korkyt and music

The need for melody, music and rhythm arises from an immanent movement of life, and the inner harmony of the universe. There is no nation who does not like a natural rhythm by appreciating music, melody, has not invented musical instrument, has no relation to the world through artistic work or through certain artistic images. All peoples praise their own aesthetic values according to the peculiarities of a natural habitat and a place where they live. Therefore an aesthetic worldview of every nation enriches a cultural wealth of the entire mankind.

Intellectual horizon, philosophical, mental, spiritual-critical and cultural relations outlook is a result of possible human relationships, collective and creativity of an individual. However, its original semantic core is an ideal meaning and an ancient image derived from an ancient mythological thinking system.

Thus, such an ancient mythological image becomes a core of the zhyr (Eng. poem, song), joins the zhyr (poetical composition), by which a zhyrau (Eng. the most ancient type of the poet in the Kazakh poetry) presents it to the public. The core of the text is myths, fairy tales, genealogical plot, moral admonition, figurative speech etc. genres which is supported by a spiritual, moral and historical experience of the people.

In the Kazakh legends Korkyt is called a father of Kazakhkuy who teaches song, kuy and music to Kazakh. The Land of Syr where Korkyt used to live, Karatau, Arka and Zhayik is a great place of performing kuy. The most spectacular heritage in folk music left by Korkyt is “Korkytkuyi”, “Korkyt Sariny”, “Kokbukha”, “Zhelmaya”, “Akku” etc. These are compositions that fully complement music and philosophy. A performer of kuy in his “Korkyt Sariny” recalls his ancestry, inspiring by the heroic epoch of the past, appeals to the future. More specifically, “Korkyt Sariny” is a musical composition with deep secret, which causes gloomy and tender thoughts. In general, we can state that the kuys of Korkyt Ata is a wealth of philosophical significance that best illustrates life and which takes a main place in the cultural heritage of Kazakh people.

The kuys of Korkyt Ata is characterized by a deep philosophical excitement, elegiac mood and light prosaic lyricism. A performer of kuy thinking

about fate, future of the people and country, thinks deeply about essence of life, happy life, and sound of the kobyz plays about eternal life and beauty, screams like a swan. Another distinctive feature of Korkytkuys is their music connection and continuity. The single-tune style is repeated in the latter case in an open and secret way. That is, short melodies in kuy, some rhythms in each kuy, texture are changed, become different, but their music relation is not interrupted. While a shape of Korkyt kuys is very simple, it is also seen an imitation to natural sounds and incantation system of baksy (Eng. shaman who treats disease by “expelling spirits”). This is the only sign that proves antiquity of Korkyt kuys.

More than ten kuys of Korkyt reached until the present day. They were put on note, recorded on cassette and held a firm place in the repertoire of the kobyzists (Eng. musician playing in kobyz).

There are historical reasons of preserving Korkyt kuys only among Kazakh people. A nomadic way of life of the Kazakhs until the 20th century led to a preservation of all Turkic traditions and mentality, and a nomadic tradition did not give way to greater formation of the Islamic religion.

An old Tengrian belief was predominant until the 19th and 20th centuries and the baksy who were considered to be representatives of Tengri on the earth had a great authority and influence over the country.

It is undoubtedly that any baksy with kobyz played not only their melodies, but also kuys of Korkyt who was a great teacher for them. Thus, they considered it a sacred condition to worship spirit of Korkyt (Seydimbek, 2010).

Music researcher R.A. Pfennig observes that if kobyz is an ancient musical instrument, a baksy is a great akyn (Eng. poet), musician of the present time. According to the opinion of the Kazakh music researchers, some baksy truly played a role of “a talented musician, a poet and even actor”. Well-known scholars such as G.N. Potanin and P.P. Semyonov-Tian-Shansky, who saw the Kazakh baksy, also define them “a poet, a dombra player, and a kobyzist” (Eng. dombra-Kazakh two-stringed musical instrument). Also Kazakh baksy like a wise Korkyt were considered to be a wise well-wisher, a poet, a musician and a great thinker in the historical era.

When zhyrau-shamans meet with the public they first play the kobyz and sing a melody. When they chant a melody, they are inspired and become excited. Then they start to prophesy and to make a forecast. In the end, they play Korkyt's kuy with

kobyz. Thus, zhyrau who play kuys with kobyz or famous kuy performers, followers of Korkyt are the most prominent ones who hold a tradition of Korkyt and especially respect him (Margulan, 2007).

For this reason, Korkyt's kuy became a legend in the few centuries and was a basis for the Kazakh folk song, its poetry, some of which remained intact keeping its historical form. On the basis of other similar legends Korkyt was a famous kuy performer who made kobyz, a father of all songs and kuys, a teacher who taught kobyz to Kazakh kuy performers for the first time. Kazakh kuys and legends related to him are one of the most complex forms of cultural heritage.

The importance of Korkyt Ata kuys cannot be conveyed without their interpretation. Therefore, we need to evaluate kuys as a composition in time, space and as a form of life in the minds of people; try to explore reasons for the discussion, in particular interpretation. Nowadays, while studying these kuys it is important to understand that the compositions are considered as original in world music.

Therefore, it is a natural phenomenon to ask questions, "How dokuys affect the audience?" and "What are its explanations and reasons?". To interpret kuys of Korkyt is an ability to reveal a content of this kuy, to show creatively and to convey an image inside music compositions. As a result, listening to any kuy and perceiving any sense is an interpretation. Interpretation of the image in kuys in a creative way is to be deep in some ways, to be able to perform it and to make to feel a space of the kuy.

The task of interpreting kuys as a text is that audience gets more information about it, kuy performers should promote understanding a content conveyed through kuy of Korkyt Ata, a meaning of the content not just for themselves but for others.

The essence of the interpretation in the kuy performance is to understand and interpret a literary text as a whole unit, as well as one systematic phenomenon where each part conveys whole work or whole work is reflected in a little detail. In addition, kuys as texts combine amount of information that is beyond capabilities of transferring state in a restricted space.

In general, an interpretive range of Korkyt kuys is wide. Therefore, its interpretation can be unlimited. Both kuy performer and a listener should apprehend the intentions of an author in order to understand a basic content in the theory of the kuy. If a similarity of worldviews of a performer and a listener chooses the author, thus it facilitates an interpretation of the kuys. That is to say, both parties should have a

special sensitivity and intuition to correctly interpret the original.

We also comprehend it from Korkyt kuys because a basis of the peoples mentality formation includes tradition, culture, social structure and a human habitat. While listening to the kuys interpretation of Korkyt Ata kuys impresses an infinite space, a spiritual experience of nomadic life. However, in order to understand philosophical aspects of the kuy, it is important for the listener to clearly understand a rhythm of a semiotic word that opens essence of this melody rather than enjoy a melody of kuy.

Even though a person who is listening may not be able to adhere to its sense of word, it will be impressive if one feels an interpretive meaning, semiotics and semantics of the kuy going to the Kazakh steppes and visiting the Korkyt Ata complex. The reason is that a comprehension as a deep perception of the world is a characteristic of developed imagination. A strong intuition, visible and invisible spheres, power and infinite appear due to it.

Indeed, a word is unable to influence to a logical structure of Korkyt Ata kuys, but a rhythm plays a secondary role in interpreting an emotional-informative character of the kuys. Firstly, melodic and sound language of the kuy attracts listener's attention. Then, it attracts with its musical sound language. If a listener is familiar with stages of Korkyt Ata epochs, thus a semiotic sense of language between kuy and a listener will be rich.

Korkyt and baksy

Human is a miracle of nature. We can notice effects of nature on human beings in our everyday life. It should be noted that for the first time it has especially affected a person with pure intent, while being a baby. Therefore, human has been forced to invent rules of living for the incomprehensible phenomena of the environment. During strange natural phenomena he applied rules and used as an instrument for dealing with various adverse events (Tursunov, 1993).

There were great changes in the socio-economic, cultural, and spiritual life of our ancestors at the beginning of the first social classes formation. Shamanism, a highly developed religion was formed during this era. This process was accompanied by the formation of the baksy (Eng. shaman) type. The expansion of a labour division process along with baksy was a basis for the formation of other forms of generating and preserving folklore patterns. The complex changes took place in all spheres of material and spiritual life in society.

Consequently, author and keeper of folklore patterns, formation of propagator types are based on all changes taking place in a material and spiritual life. The complexity and diversity of changes have led to a parallel formation of different types of folklore. That is to say, there were also types of poets and zhyraus together with a shaman type. Each of them was formed in its own way, but it was not even separated from other types, but they were rather developed together with them.

Baksy, poet, zhyrau are the oldest ones in the genesis of author and keeper of Kazakh folklore patterns, propagator types (Tursunov, 1976).

The legend about Korkyt and image of Korkyt attract attention of researchers of the Turkic folklore with its deep mysteries and philosophical depths. The main idea of the legend about Korkyt corresponds to the idea of baksy, idea related to a religion of shamanism. This can be seen from the melody words of the baksy.

We can also see that in the legend about Korkyt: all Kazakh people used to listen to his perfect kuy with great enthusiasm. When he cannot find serenity on earth, he goes to Syrdaryariver and puts his rug on its water and then plays his kobyz. The course of the Syrdarya river became calm and stopped from the sound of Korkyt's kobyz. Korkyt lives a hundred years and spends his whole life playing the kobyz. The whole world listens attentively to Korkyt kuy. Even a bird stopped flying in the sky and wind stopped blowing to listen to Korkyt kuy. Even animals of Saryarka come to the shore of the Syrdarya and listen to Korkyt kuy. It even stopped flowing of Syrdarya river.

Therefore, a legend is in line with the rules of the shamanic game. Due to Korkyt who puts his rug on water of Syr and performs kuy we can notice a game of baksy as a shamansails in the kobyz-boat and engages with mysterious forces of nature. Thus, a basis of the legend about Korkyt is a legend that tells of an unknown among people but a great baksy who wishes himself an eternal life. Ordinary baksy cannot wish himself an eternal life, sing a song or play. Only baksy who believes in his own strength can do it.

The legend of the shaman who started to play and believe in his mighty power is still astonishing the next generation. Therefore the Kazakh shamans consider Korkyt as their tutelary saint (Tursunov, 2001).

Thus, baksylik is an ancient religion in Kazakh legends. Kobyz is a clear evidence of considering Korkyt as a baksy because kobyz is a musical instrument of the saints. Playing the kobyz, calling

to the saint is a tradition of baksy lasted for centuries (Margulan, 2007).

Customary things are regarded as sacred in the usual social life of the Kazakh baksy; women and other people are forbidden to touch them. Kazakh baksy do their kobyz with carefulness and sacredness. These instruments are of particular importance to shamans, they use it to call the saints, and go to another world from the metaphysical view.

In general, those who are between baksylik and professional music are people who honour and continue a tradition of Korkyt. This is a sign that baksy are unique to the Kazakh, that is, accompaniment of zhyrshy-zhyrau with kobyz is the last symbolic mark which remained from baksy.

This characteristic of Korkyt does not contradict a characteristic of the khans (Eng. ruler-Turkic title) and beks (Eng. representative of feudal society in Middle Asia) in a traditional folklore of the Kazakh and other Turkic peoples, a wise man of the whole nation, a person who gives advices to warriors going to war, but it corresponds to it.

Discussion

Identification of shamanic ritual's essence in traditional culture represents a complex of problems. The point is not only that the phenomenon itself is complex. The ritual in its original meaning and further modifications and transformations is an object of study in several humanities – ethnography, history, philology, musical folklore. Domestic science, firmly connected ideologically and ideologically with Soviet science, observed the ritual from an atheistic standpoint. This did not allow not only to appreciate the significance of the ritual in traditional culture, but also to deeply study its features in each ethnic culture.

The majority of researchers think that shamanic rituals represent particular algorithm of practical actions, and myths do explain them, or rituals represent the embodiment or theatre performance of a myth. Anyway, according to words of a scientist a myth and a ritual in ancient culture principally builds well known unity. In overall, the sum of folklore genre structure and formation of plots and poetics appears due to the processes of deritualization and desacralization. For explanation of ritual's and myth's essence it is possible to use conception of archetype. Today archetypes are used for giving a mark to more general mythological motives, primary schemes of impressions that are the basics of any artistic and mythological structures. We would like to make an accent on structural aspect

of archetype, but not in a sense of psychology as stimuli of imagination, but as fundamental and common human scheme-symbol in culture.

The intangible world is unknown; he is very powerful, gorgeous, and dangerous. He can also act as a subject of speech or a native speaker. In this case, a specific person or people, or a whole society, which understands the signs and themes of such symbolic expressions, becomes the recipient of information. The basis for explaining social unity was the form of a person belonging to antiquity and related organization, projected by man onto the world and nature. On behalf of every objectivity that can be encountered in experience, he sees the presence of invisible forces. In rituals of sacrifice, magical rites, a person seeks to make contact with her.

The intangible world is unknown; he is very powerful, gorgeous, and dangerous. He can also act as a subject of speech or a native speaker. In this case, a specific person or people, or a whole society, which understands the signs and themes of such symbolic expressions, becomes the recipient of information. The basis for explaining social unity was the form of a person belonging to antiquity and related organization, projected by man onto the world and nature. On behalf of every objectivity that can be encountered in experience, he sees the presence of invisible forces. In rituals of sacrifice, magical rites, a person seeks to make contact with her. Unhappiness and sterility of people or animals are the result of violation of forbidden rules and laws, wrong behavior of people. The data of many ethnographers indicate that in traditional culture this was understood as the abduction of the soul by an evil spirit. This was the result of carelessness and unwanted contact with the person's bad spirit. Most often it was the person's fault, which led him to bad consequences. Each ritual has an isomorphic and symmetrical structure: the establishment of contact between the inhabitants of the material world and the inhabitants of the non-material world, the purpose of which is to harmonize relations between them and successfully exit contact. In the process of communication between the subject of speech and the addressee, a dialogue arises, the result of which can be an exchange of information or values.

The function of the symbol is characterised by some qualities. The heritage of any nation remains embedded in its material and spiritual culture. (Cassirer, 1998: 794). From historic perspective, Korkyt may be regarded as a cultural symbol of those Turkic tribes, who had not yet fully embraced Islam. The main philosophical meaning of the Korkyt zhyr is to learn about the world and the laws of nature from artistic viewpoint (Shakirova, 2009: 346). We can define its relation to a language or culture, its semantic infinity, semiotic imagery, the complexity of its structure, and its emotional impact on us (Ivanov, 2004: 189).

Conclusion

This conclusion emphasizes the need for further and more detailed analysis of the traditional forms of Kazakh musical and poetic art, other spheres of folklorism and the contours of their current transformation. At the same time, the area that we have considered in this article requires further definition if we want to characterize and delineate the phenomena associated with it, as well as to determine the place of shamanic music in the general system of Kazakh culture.

Such a scenario could only be realized through specific cultural languages. Cultural languages are designed to convey information in any direction, and importantly, they determine the beginning, exchange of values and the end of the ceremony. Music ritual songs and instrumental music has become the universal language of Kazakh culture.

The shamanic rites describe in detail the world of spiritual beings, guardian spirits, helper spirits, evil spirits, spirits of diseases, etc. It is well known that in the shamanic rite the roles of the shaman-bucks are clearly delineated. Shaman-bucks, as a rule, either summons spirits, or leaves himself to other worlds, so that the spirits return health/soul, and thus, with the help of rituals, cure a sick person or bring a harmonious affect into the life of a person who requires it. A large number of research works on shamanism have clarified the following fact: in traditional culture, the relationship between people and spirits, the carrier of which is a shaman, form the main content of this phenomenon.

Литература

- Габитов Турсун. (2016) Шаманская музыка как состояние души кочевника казахов // *Procedia – Social and Behavioral Sciences* 217. 643 – 651 с.
- Wright P. A. (1989) The nature of the shamanic state of consciousness: A review. *Journal*. 21. 25–33. <http://dx.doi.org/10.1080/02791072.1989.1047214>

- Frecska E., Hoppál, M., & Luna, L. E. (2016) Nonlocality and the shamanic state of consciousness. *Neuro Quantology*, 14, 155–165 pp.
- Winkelman M. (2010) The shamanic paradigm: Evidence from ethnology, neuropsychology and ethology. *Time and Mind*. 3. 159–182. <http://dx.doi.org/10.2752/175169610X12632240392758>
- VanPool C. S. (2009) The signs of the sacred: Identifying shamans using archaeological evidence. *Journal of Anthropological Archaeology*, 28, 177–190 p.6.
- Peters, L. G. (1989) Shamanism: Phenomenology of a spiritual discipline. *The Journal of Transpersonal Psychology*. 21. 115 p.
- Pierre Flor-Henry, Yakov Shapiro and CorineSombrun. (2017)Brain changes during a shamanic trance: Altered modes of consciousness, hemispheric laterality, and systemic psychobiology.p 5. *Cogent Psychology*, <http://dx.doi.org/10.1080/23311908.2017.1313522>
- Дауренбеков Ж., Турсунов Е. (1993) *Казахский философ*. – Алматы: Издательство “Родной язык”. – 224 с.
- Коньратбай Т. (2011) *История казахской музыки*. – Алматы. – 264 с.
- Акселеу Сейдимбек. (2010) *Работает*. Том 3. – Астана. – 832 с.
- Алкей Маргулан. (2007) *Работает*. Алатау. – Алматы. – 608 с.
- Жахау Дауренбеков, Едиге Турсунов. (1993) *Казахский философ*. – Алматы: Издательство “Родной язык”. – 224 с.
- Турсунов Е. Д. (1976) *Коренные представители казахского фольклора-творцы*. – Алматы. – 195 с.
- Турсунов Е. Д. *Древнетюркский фольклор: истоки и становление*. – Алматы: Дайк-пресс, 2001. – 172 с.
- Шакирова М. И. (2009). *Музыка Кorkыта и кобыза // Доклад представлен на Международной конференции «Аральско-Сырдарьинский регион в истории и культуре Евразии», г. Кызылорда, Казахстан. – С. 344-349.*
- Cassirer, E. (1998). *Shortlist.Essay on Man*. M: Gardarica. ISBN: 5-7975-0039-6.
- Ivanov, V. (2004). *Selected Works on Semiotics and Cultural History*. – M: Nauka. ISBN:5-94457-117-9.

References

- Gabitolov Tursun. (2016) Shaman music as state of mind of the nomad of the Kazakh./ *Procedia – Social and Behavioral Sciences* 217. 643 – 651 pp.
- Wright P. A. (1989) The nature of the shamanic state of consciousness: A review. *Journal*. 21. 25–33. <http://dx.doi.org/10.1080/02791072.1989.1047214>
- Frecska E., Hoppál, M., & Luna, L. E. (2016) Nonlocality and the shamanic state of consciousness. *Neuro Quantology*, 14, 155–165 pp.
- Winkelman M. (2010) The shamanic paradigm: Evidence from ethnology, neuropsychology and ethology. *Time and Mind*. 3. 159–182. <http://dx.doi.org/10.2752/175169610X12632240392758>
- VanPool C. S. (2009) The signs of the sacred: Identifying shamans using archaeological evidence. *Journal of Anthropological Archaeology*, 28, 177–190 p.6.
- Peters, L. G. (1989) Shamanism: Phenomenology of a spiritual discipline. *The Journal of Transpersonal Psychology*. 21. 115 p.
- Pierre Flor-Henry, Yakov Shapiro and CorineSombrun. (2017)Brain changes during a shamanic trance: Altered modes of consciousness, hemispheric laterality, and systemic psychobiology.p 5. *Cogent Psychology*, <http://dx.doi.org/10.1080/23311908.2017.1313522>
- Daurenbekov Zh, Tursunov E. (1993) *The Kazakh philosopher*. Native language publishing house. 224 p.
- Konyratbai T. (2011) *History of Kazakh music*. Almaty. 264p
- Akseleu Seydimbek. (2010) *Works*.Volume 3 Astana. 832 p.
- Alkey Margulan. (2007) *Works*.Alatau. Almaty. 608 p.
- Zhakhau Daurenbekov, EdigeTursunov. (1993) *Kazakh philosopher*. Native language publishing house. 224 pages.
- Tursynov E.D. (1976) *Indigenous representatives of Kazakh folklore creators*.Almaty.195 p.
- Tursunov, E.D. (2001) *Drevneturkiy folklore: histories and innovations*. Almaty.Dyk
- Shakirova, M. I. (2009). *Korkyt and kobyza music*. Paper presented at the International Conference Aral-Syrdariya region in the history and culture of Eurasia, Kyzylorda, Kazakhstan. Pp. 344-349.
- Cassirer, E. (1998). *Shortlist.Essay on Man*. M: Gardarica. ISBN: 5-7975-0039-6.
- Ivanov, V. (2004). *Selected Works on Semiotics and Cultural History*. M: Nauka. ISBN:5-94457-117-9.