

The influence of folk traditions to the art of Kazakhstan

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Abstract. Nowadays a number of scientific and practical tasks stand beside community, requiring the deep thinking of historical place and role of art in holistic picture of community and spiritual producing, concrete forms and functions its manifestation. This article dedicated to actual theme of influence modernity and developing of folk traditions in the art of Kazakhstan. Nowadays the government pays a special attention to keeping and developing of folk traditions. Folklore updates having deep creative character. Each work which got to our days has defined history in the life and creativity of Kazakh folk. The author researching these works made an analysis contained with history and folklore of Kazakh folk. The main aim of the research is a shaping, developing and unbringing of young generation to folk traditions, and also the degree of folk traditions influence to the art of Kazakhstan and their role in keeping and developing of artistic national style.

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Introduction

One of the most ancient types of Kazakh national art is a folklore which connects verbal, music, dramatic and executive art forms in itself [1].

The deep study of music folklore as source cognition of history, culture, national traditions and artistic achievements of folk gains a special impotence in the modern art of Kazakh people.

The folk heritage occupies an important place in the modern spiritual life of Kazakh people and serves as a valuable facility of esthetic unbringing of the young generation.

Methods of research

In article historical, descriptive methods and a method of the stylistic analysis of works are used.

Main part

Kazakh music folklore of Kazakh people is a result of long historical way which particularities connected with its lifestyle. In the process of public-historical practice there was a selection of such types and sorts of artistic creativity which were the acceptable for migration world. In Kazakh people's it became folklore and music. For several ages Kazakh music folklore concentrated spiritual power of folk in itself, expressed moral laws, looks and believes.

For art curators, who study traditional folklore, an important and actual is a role clarification of folk heritage not only in everyday life of people but in a modern culture [2].

After all the modern and future condition of traditional folklore defines by that role which it cut a figure in spiritual life of modern Kazakh people and how it is using by modern culture.

Within the framework of hereby research it is necessary to notice a great contribution of B. Sarybaev to study of ancient Kazakh music instruments and also his particular well-earned contribution consists of that for the first time he undertook an attempt of scientific description and complex study of Kazakh music folklore. Herewith the researcher leaned on data of adjacent sciences (ethnography, archeology, linguistics) [3].

The scientist animated the majority types of music instruments, breathe them a life in music which perform by these groups of instruments.

In Sarybaev's collection there are instruments made from reed, metal, clay, skin and bones of animals.

Nowadays there are music instruments which appeared in deep antiquity are use in kazakh folk-ethnography ensembles: zyryldak, tuyak, sazsyrnai, shankobyz, narkobyz, asatayak, dombra, syrnai, sherter, shyngyldek, kyl kobyz, zhetygen, uran, uskirik, kobyz prima, sybyzgy, percussion instruments – dangyra, kepshik, dabyly, dudyga, dauylpaz, shyndauly, asatayak, konyrau and others.

The ways of folk conservation – folk memory keeping the work verbally sends them from generation to generation, gathering, writing and publishing in book types, and also using for recording of different

reproducing technical tools, careful and skilful using of folk heritage in modern music culture (Kazakh folk-ethnography ensembles).

The forming of emotional-esthetic attitude to folklore get an urgency among youth; the specialists with innovative creative type of the thinking, with developed world outlook culture, with ethnic attitude to the world are needed.

Folk heritage is a huge and difficult process. People who keep, carry, gather and research the folklore take part there. Main keepers (by memory) of kazakh folk heritage are akyns (poets), zhyrau (epos tellers), ertekshi (story teller), olenshi (singers), angimeshi (tellers), musicians.

Popular in folk were lyric-epic tragedies “Kozy-korpesh – Bayan-Sulu”, “Kyz-Zhibek”, “Enlik-Kebek”, “Kalkaman-Mamyr” and the others. Some of them are rising to archaic folk genres and another found in real events.

Pic. 1. Ziryldak and tuyak



Pic. 2. Narkobyz



Pic.3. Sazsyrnai and shankobyz



Pic. 4. Asatayak



Pic. 5. Kyl kobyz



Pic. 6. Dauylpaz

Certainly, Kazakh epos and other folk traditions are an encyclopedia of nomads life; multivariate structures of artistic-figurative of the world studying are used here (metaphor, allegory and etc).

In epic works of life and nature are poeticized, hero's condition and character send through nature phenomena; emotions are open and rectilinear; there are no nuances of suffering; nature images on the contrary are bright, ripened, they are identical to hero's actions and character. The motive of animal protection is characterized to Kazakh epos what compare to mythological thinking is expression of new attitude to nature. The motive of invigorating communication between man and nature approves in epos. Kazakh people strived to keep folk heritage in inviolability, don't update it because fast renovation after life renovations, reality to nature of traditional folklore is alien.

Articles of the Kazakh researchers are devoted to research of the Kazakh folk art, folklore and national traditions: Sh. S. Turganbayeva [4], E. Yu. Lichman [5], D. Mergaliyeva, M. Popandopulo, N. Pigovayeva [6]; and Russian authors: A.G. Stepanskoy [6], T.M. Stepanskoy [4, 7], K.A. Melehovoy [7].

Conclusions

Folklore is well studied in humanitarian disciplines, but up to the point there is no common theory of folk as a social-culture phenomena, also there is a folk attribute to the national history [8,9].

Kazakh music folklore has divine roots. Researching Kazakh folk creative activity as a sphere of esthetic culture community, in the centre of our attention we set artistic-creative process as the image of national life and thinking, which provide the

operation of folklore; it's esthetic-culture value revealed in socio-cultural functions.

Results

In wide meaning folklore is poetry (epos, legends), music (songs), theatre (puppet theatre, drama), dance, architecture, graphic and decorative applied creative activity created by folk based on collective experience, national traditions [10].

Take stock of that the influence of folk traditions to modern art is keeping and developing the national-cultural traditions of Kazakhstan.

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