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## The role of Bekmurat Uakhatov in revealing the artistic nature of folk songs

This article analyzes Kazakh folk poems (folk songs) and their artistic specifics. In the collection and systematization of folk poems, huge work, original searches, scientific conditions and views of the folklorist scientist Bekmurat Uakhatov are analyzed. In addition, the opinions of a number of scientists regarding folk poems are given. In the course of the study, the compositional structure and the artistic features of folk poems are considered on the basis of methods of historical-genetic, structural-typological expertise and the analysis of folklore text. The article will focus on the methods of systematization and practice of publishing folk poems by the folklorist Bekmurat Uakhatov. The analysis of positions in folk poems will be carried out, demonstrating the artistry of the existence of the sung events. In addition, the types of folk poems on each topic are proved by the examples, scientific novelty is justified. As a result, B. Uakhatov's scientific judgments on folk poems that had not previously been included in the research cycle were analyzed from a new methodological point of view, general patterns and features characteristic of the genre of the poem were highlighted.

**Keywords:** folklore, folk poems-songs, everyday life-ritual songs, ritual songs, Bekmurat Uakhatov, typology, traditional poems-songs.

### Introduction

The musical folklore of the Kazakh people is called differently in science: sometimes it is called folk creativity, sometimes it is called folk poetry, sometimes it is called folk songs, and sometimes even traditional folk poems. Information about the musical folklore of the Kazakh people is more or less contained in the works of foreign and Russian orientalists and Kazakh educators of the end of the 19th century and the beginning of the 20th century. Among them are A.E. Allektorov, A.E. Bimboes, G.I. Gisler, A.A. Divaev, I.D. Dobrovolskyi, A.I. Levshin, P.S. Pallas, R.A. Pfennig, V.V. Radlov, S.G. Rybakov, N.F. Savichev, Sh. Valikhanov, A.F. Eichhorn, etc. can be named. In his article "Folk songs of the Kyrgyz and Sarts", R.A. Pfennig writes: "These peoples do not spend a single gathering without a song". He mainly talked about folklore and non-traditional folklore.

The well-known orientalist A.E. Bimboes published 25 Kyrgyz songs under the title "Musical Ethnography". If it is known that Kazakhs were called Kyrgyz before the October revolution, all these were artistic examples of Kazakh folk poems [1; 13-15].

At the same time, there are many issues that should be studied in the field of folk poems before the science of Kazakh folklore. In particular, the study of the genesis of folk poems, its connection with folk life, folk poetic structure and system of genres, and artistic features. The fundamental researches of scientist folklorist B. Uakhatov can serve as a basis for this. The name of folklorist-scientist Bekmurat Uakhatov, who joined the ranks of Kazakh literature researchers in the sixties of the last century, should be mentioned. Because he writes monographs "Traditional folk poems and the place of their development" and "Kazakh folk poems" and conducts fruitful research on the above-mentioned issue. The most important thing is that the scientist systematizes Kazakh folk poems in terms of content and genre, and examines them deeply in the folklore channel. He assesses the poetics of art by defining its ethnographic character.

### Materials and methods

Researches related to Kazakh folk tales originate from the works of Sh. Ualikhanov, V. Radlov, G. Potanin, A. Baitursynov, A. Divaev, M. Auezov. The article is based on the works of B. Uakhatov, who studied Kazakh folk poems.

The main materials of the research are B. Uakhatov's monograph "Kazakh Folk Poems" and scientific research on Kazakh folk songs.

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The main method of the article is historical-genetic and structural-typological examination, analysis of folklore text.

### *Results and discussion*

Traditional folk poems, which have passed through the filter of time and reached today's generation in detail, are considered a treasure of national traditional art, among the proud and proud heritage of the Kazakh people. Samples of traditional folk poems have long been ritual songs, folk songs, works of professional folk composers, and are of inestimable value. Kazakh folk poems are diverse in genre. Kazakh folklorists and music researchers classify Kazakh traditional singing into ritual songs, folk songs and professional songs.

The ritual songs themselves are lullabies, toybatar, betashar, lullaby, körisu, sinsu, Zhar-Zhar, zharapazan and branch out, and the professional singing art, which arose at the time of the spread of singing art, is considered folk songs (anonymous — author's) and songs of professional folk composers [3; 21].

Folklore is one of the ancient spiritual and cultural heritages of the Kazakh people. In the scientific literature up to that time, folklore has been described as the art of speech, folk wisdom, and folklore.

Traditional folk poems are characterized by a perfect structure, a wide range, complex rhythms and twists, so traditional folk poems and songs are mainly performed by singers and musicians trained by a special teacher [8].

According to folklorist Bekmurat Uakhatov, — “Most of the traditional folk poems and songs begin with words — a simple melody”. Kazakh traditional professional singing art reached the peak of its development, especially at the end of the XIX and the beginning of the XX centuries. The appearance of sal-seri in Kazakh art is a phenomenon closely related to the peak development of professional traditional singing art. “Sal-seriler” usually refers to the owners of different talents, eight-sided, one-sided, with several arts on one head [2, 4].

Bekmurat Uakhatov, taking into account the opinions of scientists before him, defines several dynamic stages of folklore research, in particular:

- moral, social, religious, aesthetic and household spiritual values of the people that are syncretic and spontaneously accumulated (until the 17th century);
- a collection of folklore works of different peoples (up to the 19th century);
- installation, when they led to the systematization, typification and thematic division of folklore works of peoples according to types and directions in different spheres of life (until the middle of the 20th century);
- socio-cultural features in folklore (to this day) that require identifying and distinguishing the features of the national mentality [6, 7]

Our traditional songs — terme, tolgau, devotional songs have been preserved in the memory of the people since ancient times and passed down word of mouth. In those days, there was no such thing as memorizing the composer's work and performing it on radio and television [9]. If the author's singing talent was high and the song was promoted by the singer-composers themselves, in that case, the songs and works produced by the singers would spread quickly, attracting the attention of the listeners. And if the singer who took over the composition of a good song can't perform it properly, such works will spread by themselves.

Since traditional folk poems are not only within the framework of singing skills, they are penetrating into all aspects of national art, they have covered the whole nature of national existence [10]. All this was possible thanks to the state support, our citizens who showed the direction, defended and applauded this good work with their hearts. It was a period when the performance skills of traditional singers were really appreciated by professionals, even if they obscured the points that contradicted the Soviet ideology. Love for national art considers high taste and deep values. It is one of our most valuable arts that increases respect for the nation and glorifies patriotism. Because every song and poem is a story, every national melody is the breath of the national spirit.

According to their content, Kazakh folk poems and songs are divided into several types according to their place in folklore:

1. Songs born from people's old beliefs.
2. Songs related to labor and economic occupation.
3. Life-ritual songs.
4. Epic songs
5. Historical songs.
6. Lyrical songs.
7. Aitys (Saying) [13; 46-47].

At the same time, the folklorist-scientist Bekmurat Ukhatov deepens the opinion of R.A. Pfennig that all the most significant phenomena of Kazakh life are connected with poetry, and once again proves that there is nothing more valuable and meaningful than poetry for the Kazakh people. In terms of Kazakh poetry, he is better than any other nation standing next to him. The form of Kazakh poems also proves his wonderful, unlimited sensitivity in creating poems. Continuing his opinion that Kazakhs are naturally endowed with sensitive feelings and understanding, he also distinguishes the artistic system of Kazakh folk poems.

Bekmurat Ukhatov classifies Kazakh folk poems as follows:

1. Poems related to work. Among them are "Poems about hunters", "Poems about four wolves", "Nauryz poems".
2. Poems born from ancient beliefs of the people. They include "Witches' Hall", "Seduction — Binding Poems", "Wedding Ritual Poems", "Mung Sher Poems".
3. Lyrical poems. To him "Black poem", "Historical poems".

According to these classifications, multifaceted ramifications have been developed. At the same time, we should definitely recognize the outstanding work of the scientist "Kazakh Folk Poems" as a significant contribution to national folklore studies. Now let's analyze some of these classifications [12].

Songs born from people's old beliefs. "The group of songs born from worshipping the overflowing secrets of the world of creation, fearing the overwhelming power of natural phenomena, involuntarily praying and begging for it, includes the songs of Bakhsylar yolany, Badik, and Arbau. Human beings have worshiped the sun, clouds, and wind, considering all the frightening phenomena of nature as gods".

A variety of songs born from the old belief — witches' hall. The main purpose of the witches' hospital is to cure various diseases. The sorcerer can spread the so-called jinn, fairies, and other diseases through the kobyz. As an example of a witch's tale, we present the tale of the Hollow witch:

Úzeńgisi úzbe altyn, oý, úzine shapqan, jaisań qyz.

Áý, Eı! Ý, gai, aý, gai, aý, oı, ý, gai, ý, gai — aı [7; 111].

Badik songs born from the Kazakh medical profession had a vital meaning for their time. He convinced the people with the powerful artistry of those poems. Believing, worshipping, trying to calm the soul — in addition to the great meaning of those sung poems, the technology of singing was also unique.

Labor and economic songs. It is known that labor songs are one of the oldest genres of folk songs. It depicts the reality of country life, everyday life of ordinary peasants. Poems related to labor and economy include songs about four foods, hunting and March songs. Among labor and economic poems, the most common is about livestock. People believed that every animal has its own saint owner and ancestors. That's why, even if he wished for the cattle and gave his price to the cattle, he first spoke to the "owners" of the cattle. For example:

One of the peasant's food elves is Shepherd.

Go away without bringing them, beggars, flood the sheep.

The moon is like a cornucopia

The tusks are like balls,

A horse-tailed ram,

If you give cattle, give sheep... [11; 38]

he called the owner of the sheep — Ata Shepherd, the owner of the horse — Ata Zylkyshi, the owner of the camel — Oisyl Kara, and the owner of the cow — Zengi Baba. He bowed to them and sang songs. In addition to honoring livestock, begging livestock owners, and praying, there were many songs and folk poems that gave advice and advice on the care and maintenance of livestock and the virtues of livestock.

Life is a ritual. Songs of this type are invariable companions of people's life. They are related to various traditions and customs encountered in human life. For example, wedding songs or baby nursery rhymes. There are also mourning songs that send a white person to the final path.

Wedding songs

1. Toibastar
2. Boys's zhar-zhar
3. Girl's zhar-zhar
4. Kyz synsu
5. Betashar [7; 26-28].

Songs that are common to the fate of the hearth of the Kazakh people, to the growth of the young generation, to achieving their ideals and goals, to their dreams and sorrows. Various types of wedding songs have been created, and they have a great educational value for people's life, customs and traditions, thoughts,

feelings and dreams. Depending on the custom, these songs are sung in the form of zhar-zhar, singsima, farewell, consolation, betashar, wedding beginnings [15].

A rich and flourishing tradition of the nation is the marriage ceremony. This tradition shows the values of our people, the field of morals, the way of life, as well as the moral and ethical principles of our people. Pedagogical conditions and requirements of the people are abundantly reflected in Betashar. It is said as a moral to the newly married bride during the most fun time of the wedding. Betashar usually begins with “The bride, the bride is coming, the bride is entering the house”, introducing the people of the house and the entire village where the bride came from, their place in life, reputation, character traits are told with jokes and proverbs [4; 7-13].

Funeral songs. Historical songs such as mourning, condolence, mourning, which arose due to the death of a person in historical events and are kept in the mouth of the nation. There are many different moods of an individual or a whole country. The songs of farewell to the land, the country, the bright world were born during the difficult days that befell the country. There are also examples of it in the form of a will made by a deceased person during his lifetime.

Mourning is the most fully preserved form of folk songs. At first, it was related to the tradition of seeing off the dead, but later mourning entered other folk songs [19].

Traditional mourning songs sung during the death of a person are followed by listening and condolence.

Estirtu is a song that is sung to convey the sad news of a dead person to his fellow villagers, relatives, and friends. If we rely on the legend of “Aksak Kulan”, which has become an indelible Kazakh heritage, then “Aksak Kulan” is also a song [14].

As for condolence, it is a song that is sung with the intention of raising the spirits of those who come to the black house, saying comforting words to relatives who have lost their loved ones [5; 8-9].

We also call this channel of life-ritual poems “mung-she” poems.

Lyrical songs. Lyrical songs occupy a special place in the works of folk composers and folk songs. These songs are considered a high-class example of art due to their musical richness, beautiful and impressive song-melody.

“The content and theme of lyrical songs are diverse. These are the feelings of love, the noble qualities of a loved one and the beauty (“Nazkonur”, Abay's “I said hello, pen eyebrow”, Madi's “Three Parrots”, Birzhan's “White Fool”); He laments the grief of young people who could not join their lover (“Akbope”, “Syrymbet” by Akan, “Speech of Tatyana” by Abai). Some examples of these songs depict picturesque pictures of beautiful nature (Abai's songs “Light moon on a windy night”, “Tau kaalkap kaarany natya”). In the lyrical songs, deep philosophical thought about the place of a person in life — the emotions are sung with great emotion. Songs can be cited as an example [4; 21–22]. Love lyrics and nature lyrics. “The genre and theme of love lyrics are very diverse and rich. For example, the song “Nazkonur” by Segiz Ser describes the beautiful appearance of a beloved wife, while the folk song “Akbope” depicts the grief of a poor man who lost his girlfriend because he could not pay for a large amount of money [16].

Folk education and folk art are one of the branches of spiritual culture that emerged in tribal times. In a broad sense, these are considered to be types of folklore. That is why in the world folkloristics it is established to call them musical folklore, plastic folklore, folk crafts, folk dance [18]. These types of folklore, as well as folk astronomy and calendar, simple mathematics and mechanics, folk medicine and animal medicine, are, of course, values born from life experience. The people who hunted, raised cattle, engaged in agriculture, and moved around, constantly monitored and learned about the various secrets of nature, the weather, and the order of the stars. That's why they formed practical knowledge about sky lamps, about the characteristics of four food animals, about the differences of grain crops and created many stories. In these stories-poems, the object's appearance, behavior, etc. description of its properties based on experience, as well as the use of ancient mythical and religious beliefs. Thus, he transferred his behavior and life to the object he was talking about, creating a work with both cognitive benefit and artistic value.

### *Conclusion*

Folklorist Bekmurat Uakhatov said that poems are one of the rich genres of oral literature of the Kazakh people, and proved that it is a complex genre that not only depicts the whole essence of the people's life, but also beautifies that life itself. He provided various reference data for folk poems and covered all chapters of Kazakh folk poems [17]. We can see that even the poems that had not been published anywhere before him were studied in great depth and analyzed for their artistry. We notice that the comments are sorted by systematic groups and sorted by artistic side. When examining the philosophical and aesthetic issues of folklore,

as in the first stages, it is typical of today's Kazakh folklorists to focus on fertile methods that consider the ideological, plot-compositional, and thematic characteristics of ancient works as a whole, go beyond the trends of the historical and literary school necessary in that era, and start new ideas and conclusions. Together with the valuable works in the direction of systematic and functional analysis, which have begun to be properly implemented at the world level, the historical and typological method of research will always remain a timeless, modern, and rational methodological target. In this regard, we believe that the great work of well-known folklorist, doctor of philological sciences Bekmurat Ukhatov in systematizing folk poems is a great contribution to Kazakh folkloristics.

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## Бекмұрат Уахатовтың халық өлеңдерінің көркемдік табиғатын танытудағы рөлі

Аталмыш зерттеуде қазақ халық өлеңдерінің жиналуы мен оның көркемдік ерекшелігіне талдау жасалған. Халық өлеңдерін жинау мен жүйелеуде фольклорист ғалым Бекмұрат Уахатовтың орасан еңбегі, өзіндік ізденістері, ғылыми шарттары мен көзқарастары сарапталған. Сонымен қатар, халық өлеңдеріне қатысты бірқатар ғалымдардың пікірлері берілген. Зерттеу барысында тарихи-генетикалық және құрылымдық-типологиялық сараптама, фольклорлық мәтінге талдау жүргізу әдістері мен негізінде халық өлеңдерінің композициялық құрылысы мен көркемдік ерекшеліктері қарастырылған.

Мақалада фольклортанушы Бекмұрат Уақатовтың халық өлеңдерін жүйелеу әдістері мен жариялау тәжірибесі туралы сөз болады. Халық өлеңдеріндегі жырланатын оқиғалар болмысының көркемдігін таныту ұстанымдарына талдау жасалған. Сонымен қатар халық өлеңдерінің әр тақырыптағы түрлері мысалдар арқылы дәлелденіп, ғылыми жаңалығы негізделген. Нәтижесінде бұрын зерттеу айналымына түспеген Б. Уақатовтың халық өлеңдері туралы ғылыми пікірлері жаңа методологиялық тұрғысынан талданып, өлең жанрына тән ортақ заңдылықтары мен ерекшеліктері ажыратылды.

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## Роль Бекмурата Уахатова в раскрытии художественной природы народных стихов-песен

В статье проведен анализ казахских народных стихов (народные песни), их художественной специфики, собранных и систематизированных ученым-фольклористом Бекмуратом Уахатовым. Приведены мнения ряда ученых относительно народных стихов. В ходе исследования рассмотрены композиционный строй и художественные особенности народных стихов на основе методик историко-генетической и структурно-типологической экспертиз, анализа фольклорного текста. Авторы статьи рассказали о методах систематизации оригинальных поисков, научных условий, взглядов и практике публикации народных стихов фольклориста Б. Уахатова. Изучены позиции в народных стихах, демонстрирующие художественность бытия воспеваемых событий. Кроме того, на примерах доказаны типы народных стихов на каждую тему, обоснована их научная новизна. Проанализированы научные суждения Б. Уахатова о народных стихах, которые ранее не были исследованы. В результате, с современной методологической точки зрения, были выделены общие закономерности и особенности, присущие жанру стихотворения.

*Ключевые слова:* фольклор, народные стихи-песни, бытовые и обрядовые песни, Бекмурат Уахатов, типология, традиционные стихи-песни.

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