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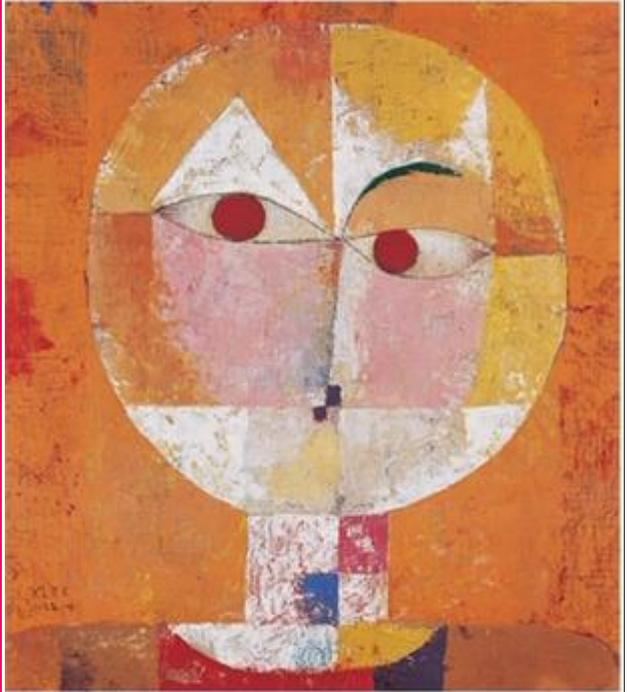
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The song art's representational functions in the formation of Kazakhstan's cultural image

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Abstract

The given article presents an analysis of matter, features and importance of representational functions of the song art that contributes greatly to the formation of the cultural image of the state. The methodological base of the research is the focus on the systematic,

integrated approach to the examination of peculiarities of representational functions of the song art. The article points out that the creative work of modern Kazakh composers and representational functions of the song art specify the constituent part of national image. In conclusion, the historical heritage of Kazakhstan – cultural values and a unique mentality – is a powerful resource.

Keywords: Musical, Culture, Art, Performance, Authenticity.

Las funciones de representación del arte de la canción en la formación de la imagen cultural de Kazajstán

Resumen

Este artículo presenta un análisis de la materia, características e importancia de las funciones de representación del arte de la canción que contribuye en gran medida a la formación de la imagen cultural del estado. La base metodológica de la investigación es el enfoque en el enfoque sistemático e integrado para el examen de las peculiaridades de las funciones de representación del arte de la canción. El artículo señala que el trabajo creativo de los compositores kazajos modernos y las funciones de representación del arte de la canción especifican la parte constitutiva de la imagen nacional. En conclusión, el patrimonio histórico de Kazajstán - valores culturales y una mentalidad única - es un recurso poderoso.

Palabras clave: musical, cultura, arte, performance, autenticidad.

1. INTRODUCTION

Currently, the cultural image of Kazakhstan is gaining more recognition and popularity on the global stage. It is becoming increasingly important to study the problems associated with the

peculiarities of the formation of the country's cultural image, which indicates the need for serious research, characterized by consistency, diversity and multiplicity of avenues. There is a rising demand for theoretical and methodical complex, which makes it possible to study all aspects of the formation and functioning of the country's image in the field of musical art.

The process of formation of the state's cultural image is multifaceted and contains a large number of aspects, methods and tools. The term cultural image of Kazakhstan we interpret here as such a relevant category as musical image having internal (for citizens) and external (for the world community) characteristics. It is a sophisticated category, consisting of interrelated components that undergo continuous transformations and are in constant dynamics. We consider the cultural image as a method of communication of a subject with the world, expressing the desire for spiritual values declared as part of the national culture. The cultural image plays a key role in shaping the artistic image of the state, its reputation. This concept, first of all, differs in a cognitive-perceptive sense, containing such forms of mental representation of reality as images, concepts, symbols, as well as a variety of emotional forms and motivational structures of behavior (GIDDENS, 2004).

The process of formation of the musical image is inextricably linked with the qualitative performance of the functions of the composer-performer-listener triad, with the perception of its main object – a piece of art. This object, in our opinion, possesses

perceptive, theoretical, emotional and motivational categories. The abstract category associated with symbolization is equally important here. The above complex of categories is the basis for building a musical image, which is confirmed by practice. It is difficult to imagine a musical work of Kazakh composers without a formed stereotype of images of the East, Central Asia, the boundless steppes, majestic mountains, etc.

Therefore, myths, legends, stereotypes and other constructs along with psychological mechanisms, theories and concepts, play an important role in the formation of the cultural image of the state. Elements of the myth, generalized stereotypes of the ethnic group are often the basis for the state's image and reputation formation. This is important for the psychology of perception since stereotypical thinking (in a positive sense) allows for navigating in reality, accelerating and simplifying the process of cognition (BEJTJA, 2018).

The musical image is a psychological mechanism localized in the field of culture, and connects listeners with an art object (musical work) and is supplemented by the principle of satisfaction of spiritual needs and values. Furthermore, the cultural image as a whole, makes a significant and specific contribution to the knowledge of human relations, communicative aspects. The proposed problem is explained by the contradiction between the level of development of the state's cultural image, determined by the high stage of functioning and uncertainty, the vagueness of the definition of representative features of the object of the image itself (musical work), which indirectly

affects the qualitative expansion of the practical zone of professional musical art.

The image (visual representation of an idea) plays an important role in the formation and functioning of the cultural image as the main form of existence of group and individual consciousness. The theory of images was well-developed in the works OF GOSTEV (2017), ZAVALOVA ET AL. (1986) and others. A variety of image phenomena creating together the art sphere of listeners contain an internal information source of image reflection of the world by a person. According to GOSTEV (2017), images recreate in consciousness the objects that are able to actualize the content of subject's experience and to simulate the options for the future. This process largely occurs through the media and that emphasizes the presence of a certain level of professional competence of composers, performers and recipients of auditory products – listeners (MCLUHAN, 2003). All this involves an in-depth and expanded base of cognitive information about the theory of creativity, performance, musical content, allowing to develop the intellectual potential of an individual and society as a whole. It should be mentioned that psychographic segmentation of target audience, understanding the laws of motivation, the presence of basic theory and knowledge of interaction methodology plays a significant role in the formation and functioning of the state's cultural image. This process requires the establishment and expansion of the theoretical base, the development of special research theories and methods (KHARITONOVA, 2001).

2. MATERIALS AND METHODS

The present article studies the modern song culture in Kazakhstan. Representative functions of the song art in the formation of the country's cultural image are the subject of the research. The research seeks to reveal the essence and principles of representative functions of the Kazakh song art in connection with the problem of formation of state's cultural image. With the chosen perspective it is possible to consider the aspects put forward in the context of not only national but also global traditions. To achieve this goal, the following tasks were considered:

- 1) to justify the essential components of representative functions of the song art on the basis of the analysis of song works of modern Kazakh composers;
- 2) to determine the specificity of representative functions of musical works in the context of the laws of musical communication (LYSIKOVA & LYSIKOVA, 2006);
- 3) to trace the process of modification of genre and style of musical works with respect to the author's definitions in comparison with traditional canons;
- 4) to determine the trends in the genre and stylistic features of the accumulation of cultural-historical experience in the song art;

5) to identify functional orientations in the perception of the state's cultural image under present-day conditions;

6) to identify the path-building country's cultural image in the context of considering national mentality, the preservation of own cultural identity and peculiarities of modern thinking of world society.

The theory of information society, musical communication, perception, social needs, the concept of world image was the theoretical basis of the study. Methodological basis of the study consisted in focus on a systematic, integrated approach to the examination of the features of the formation of the state's cultural image at the present stage; on the use of an interdisciplinary approach to a deeper analysis of problematics of the state's cultural image, the importance of folk-song art as a valuable resource of culture of an individual and society in the context of the musical communication theory.

Among the methods during the given study, the comparative-historical, dialectical and axiological methods are used. The comparative-historical method allowed to identify the representative functions of the song art and the values they convey, identify evolutionary patterns of the composer's creativity in the aspect of justification of the emergence and transformation of pop music. The dialectical method allowed to reveal the problems of interdependence of song creativity and state's cultural image in the socio-cultural

context. The axiological method provided the analysis of the representative functions of the song art as a valuable potential in the formation of the cultural image of society (MAZEL, 1982).

The use of each of the methods was dictated by the logic of the study, the nature of the problem and the specifics of the particular material (LIPPMANN, 2004; BAKAR, 2018).

3. RESULTS AND DISCUSSION

Currently, the cultural image of the country is one of the priority factors accelerating the development in the cultural, political and socio-economic spheres. One of the leading trends in its development is the dissemination and promotion of national and cultural values, the presentation of performance and composer achievements in contemporary music art to the world community (MARKELOV, 2005).

At the present stage, Kazakh music is represented by composers of different generations, who demonstrate in their works the variety of quests and styles, establish the continuity of traditions with a centuries-old national heritage, synthesis with the newest artistic tendencies. Also, a characteristic trend of Kazakh composers is a strong sense of time, desire to convey the modern worldview, originality of artistic thinking.

Modern professional song art, being one of the brightest signs of the country's cultural image, is characterized by stylistic and genre diversity, expansion of cultural landmarks. Since the last centuries, the song has been performing the most important socially significant function in the life of the Kazakh people. The authentic features of the national style, which are manifested in the content and expressive means of musical language were formed in the process of historical development. Song creativity of the Kazakh people as an independent and authentic phenomenon has always appealed the interest of researchers in terms of preserving the uniqueness of the ethnic group and assimilation in professional art. The starting point for a serious study of the Kazakh song art was the fundamental work of the outstanding collector of musical folklore ZATAYEVICH (2004) 1000 songs of the Kazakh people and 500 Kazakh songs and kyuis.

B. Asafiev highly appreciated the work of ZATAYEVICH (2004) and believed that his collection 1000 songs of the Kazakh people are the most valuable monument of the century-old, and maybe a thousand-year culture (ZATAYEVICH, 2004). The excellent examples of labor, daily life, ritual, lyrical songs and songs of a social nature, that the collection includes, are of great interest to researchers of folk-song art. ZATAYEVICH'S (2004) works made a significant contribution to the modern musical culture and folklore. The works of the founders of the composer school are invaluable for the national musical heritage. These prominent figures managed to summarize the centuries-old musical experience of the past and to lay the foundations for the future (KUZEMBAEVA & EGINBAEVA, 2005).

On achieving the Republic's Independence, in the field of music art there are new impulses of creative enthusiasm associated with the renewal of themes, content, images and forms. In the works of modern composers there is a desire to expand the musical vocabulary, enrich the means and types of composing techniques, the search for new forms of functioning. Despite the reorientation in the area of spiritual needs (due to the transition to a market system), the professional song art of Kazakhstan retains the continuity of national traditions and continues the authentic, unique, progressive development (KOSTENKO, 1993).

In contemporary composer works, linear interactions of modal degrees are absorbed by stronger harmonic interactions, which expands the possibilities of harmonic interpretation of tone and opens up broad prospects for the variability of the context of the work. Also there are tendencies to a wide mastering of universal pop style (for example, the appeal to the dance, which mostly defines the style of modern pop songs). In the songs of Kazakh composers, that are listed in the Golden Fund of popular music, modern intonation and melodic turns of the hit songs, chanson, ballads are widely used.

We can conclude, that Kazakh composers in the song works widely use the established techniques: imitation, sequence, all sorts of movement, chanting, a leap followed by filling, a combination of different rhythms depending on the genre, the content of the work. Most of these techniques were peculiar for folk song-making, which were used in terms of a stable tradition.

The centuries-old tradition greatly influenced the formation of the principles of song-making. Certain intonations, textural and rhythmic formulas have formed stereotypical formations that are accumulated in the musical memory. Serving as representatives and having a relatively stable semantics, they thereby establish the genetic relationship of the text with the stylistic features of folk music (LADOV, 2010).

Representation has been found to be a universal construction. The author of a musical work performs the constructive activity, i.e. creates works of that reality which is set by a priori conditions being the universal conditions of life. The musical language of folklore works, being formed during several historical epochs, was soaked up by auditory memory, acquired the status of stereotypes and was accumulated in memory. Each musical-artistic work could not exist outside the personality that created it, without his/her intuition and intellect. Reactions, impressions, attitudes to the surrounding world are reflected in every musical utterance. It was necessary for the spiritual life and cultural development. In musical folklore there was a typification of various elements of musical speech, allowing to recognize it by ear. According to researchers, folklore musical language arose spontaneously, being distinguished by the stability of the techniques. At the same time, the main conditions for the existence of song creativity remain to be social significance, communicative contact and professional skills (KIRICHEK, 2007).

The analysis of the key points of the song art of modern Kazakh composers displayed the importance of stimuli in music, organizing and ensuring its development, movement. This may be presented in the form of the energy of the introductory tone, retention, the ratio of consonance and dissonance. The fact that each work comprises the most important phases of movement – beginning, continuation and closure – indicates their existence regardless of the era and style, non-musical character. The musical content of the songs develops in constant fluctuations between similarity and difference (ARANOVSKIY, 2012). The endless possibilities of combination of the old and the new with keeping the achieved reality and its changes oriented towards the future, undoubtedly contribute to the progressive development of modern musical culture.

Thus, the representative functions of the song art reflect the main goals of the historically developed system, which is a cognitive process of constructing reality through music. The representativeness of the musical work was formed and realized on the basis of musical experience in the context of intersubjective links and relations. This is a local universal, and during the process of its formation there were reflected the cultural and mental traits of the people. Each sound, musical intonation, rhythmic formulas, genre and stylistic specifics contains a lot of values. Owing to the knowledge of these values, a unified system of norms and values is therefore formed.

We believe that the representative functions of song art include the following essential components (Fig. 1):

- aesthetic, which aims to elevate the impression, emphasize, putting the advantages, qualities, benefits in the forefront;

- communicative, that means providing information, establishing contact, communication with the audience, the presence of emotional and evaluative information, sensory specificity;

- epistemological, that provides knowledge about the reflection of the world through musical art, culture; knowledge about the associative relationship between the sign and the subject designated;

- axiological, that orients towards individual and professional values, moral relations;

- conservative, that protects against fashion trends, new demand and needs, new ideas in culture. Provides variation of the same idea for new generations, constant compliance with the challenge of time;

- translational, that transfers musical experience from one generation to another, from one historical period to another; the meanings and images that interpret the symbolic values;

- nominative, that designates (distinguishes, differentiates) national features of musical works among others, demonstrating its distinctive features.

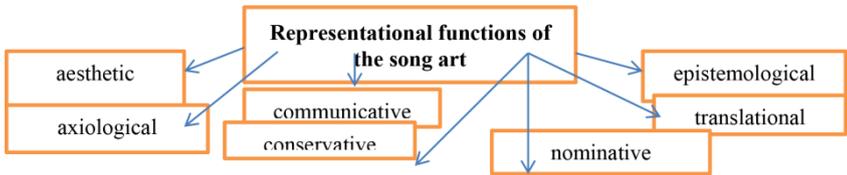


Fig. 1: Essential components of representational functions of the song art

The ultimate goal of these functions is to reflect the image which has formed in the public mind as a result of its transformation in time when its basic features are coupled with characteristics that reflect new realities.

The state's cultural image should include qualities such as tolerance, friendliness, aspiration to democratic ideals. Its value correlates with basic human values (KISELEV, 2003).

Consequently, in the representative functions of the song art there should stand out a number of characteristic features:

- uniqueness and specificity, and to a greater extent the symbolism of the musical content, which affects the image;
- mobility, variability and response to changes of reality;
- compliance with the basic demands, interests and needs of the population;
- the balance between perception and imagination, artificial expansion of perception of the given object, but in the set

direction, encouraging imagination of the perceiving public, its participation in the formation of country's image;

– the idealization of an object, desire to emphasize its benefits;

– existence according to the laws of mass consciousness.

4. CONCLUSIONS

Development of musical art of modern Kazakh composers was influenced by numerous factors related to their origin, national traditions of artistic culture, with the already established national professional composer school in Kazakhstan. For the style of Kazakh composers, peculiar is the organic combination of expressive techniques already established in the composing practice with the achievement of the creative practice of the 20th century. At the same time, an idea, a concept, a conceived image has always been the chief factor. Many works indicate the civic position, patriotic feelings for the Motherland. For the figurative aspect of composers' works, typical are optimistic attitude, bright imagery, philosophical orientation, depth of the conveyed emotions, feelings. One can say that their creative works and reflection of the representative functions of musical art therein played an important role in the formation of the cultural image of the country.

The possession of a subtle sense of folk style, knowledge of the peculiarities and principles of the song art, contributed to the creation

of such works where the continuity-style connection with the folk song is clearly observed. Means of musical expressiveness sound in unity with the national elements tracing to the Kazakh instrumental music (quarto-quint intervals, hollow concords, similarity to kyui rhythms, etc.).

Songs of Kazakh composers demonstrate various subtleties of vocal intonation, deliberately oriented towards established universal song tradition and Kazakh national melos. At the same time, their songs reflect the tendency to a wide mastery of universal pop style. Kazakh composers with their multifaceted art not only continued, but also enriched the traditional genres, raising them in the 21st century to a new artistic height.

Expressive means of modern popular song, its stylistic directions significantly changed the shape of the Kazakh song. This process was notable for its intensity, enrichment with new rhythms, timbre sounds, intonational and melodic turns.

Based on the above, we can conclude that the representative functions of song art are a complex concept based on the objective characteristics of folk art, with respect to the historical features of its development, and formed through communication, indirect musical practice and experience. These functions have a direct impact on the formation of the cultural image of the state, are closely related to the concept of an image and the problem of perception. The musical image is embodied in the composer's work, constructs the image of the world

through genre and style features, musical and expressive means, author's individual style. Representative functions of song art help to form an idea of a country, touching upon its cultural field, developing the ability of perception and accumulating in the minds of a huge audience. In addition, they determine the composition of the national image, which is an important factor in the formation and development of the cultural image of the state.

The historical heritage of Kazakhstan – cultural values and a unique mentality – is a powerful resource. At times it wins over many of the world's cultural values and mentalities. The task of the current stage of country's development is to turn these values into real social processes. An important role here is given to the representative functions of musical art.

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