

TRADITIONAL MUSIC AND POETRY OF THE TATARS-MISHARS: MODERN FORMS OF EXISTENCE

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Abstract

Purpose: The Tatars-Mishars are an ethnographic group of the middle Volga and Ural Tatars. Their speech is based on a special dialect and belongs to the Western group of the Tatar language. The Tatars-Mishars were settled on the Right Bank of the Volga in Mordovia, Chuvashia, Tatarstan, Bashkortostan, as well as in the Nizhny Novgorod, Penza, Ryazan, Samara, Saratov, and Ulyanovsk regions. The Mishar sub-ethnic group is divided into three ethnographic components – Sergach, Temnik, and Iambir, each of which has its own linguistic and ethnocultural features. The object of our attention is the traditional musical and poetic creativity of the Tatar-Mishars of the Ulyanovsk region, which is a unique layer, characterized by the preservation and to date the existence of original folklore genres.

Methodology: In the article the analysis of the materials obtained by the authors during expeditions in the Ulyanovsk region, where the ignorance relating to the khvalynskoe, Karsunsky and melekessky language groups. As a result of research various and interesting, to some extent, the original material was recorded. When collecting information, the instruction on collecting musical folklore was used for detailed certification of the recorded sample, which allowed to identify the distribution area, local features, the picture of the modern functioning of the works of traditional musical and poetic creativity.

Results: In general, the study showed that the traditional musical culture of the Tatar-Mishars of the Ulyanovsk region, is a distinctive layer, characterized by a variety of genres and styles. This lyrical lingering and short tunes, takmaks and lyric-epic genres baits, munajat.

Application: Therefore, the study and preservation for future generations of musical and poetic folklore of the Tatar-Mishars, which has inexhaustible wealth, will allow feeling the original and universal foundations of spirituality of the Tatar people and its culture.

Keywords: Ethnic culture, Singing tradition, Bait, Munajat, Tatar-Mishars, Folklore.

INTRODUCTION

Valuable materials on musical folklore of the Ulyanovsk region are collected by the Tatar composer and folklorist Shamil Sharifullin and musicologist Nailya Sharifullina in folklore expeditions in the 1970-ies in Starokulatkinsky, Karsun and the Novomalyklinsky district of Ulyanovsk region, where it recorded more than 200 songs of different genres. Based on the material N. Sharifullina of her dissertation research deals with issues of genre and issues of musical and poetic creativity of the Tatars-Mishars of the Volga-Sura interfluvium (Ulyanovsk region). Also, scientists solve the problem of complex consideration of the musical and poetic genre of munajat. [Nigmedzyanov, M. \(2003\)](#)

In July 2017, a complex expedition of the Institute of language, literature, and art named by G. Ibragimov of the Academy of Sciences of the Republic of Tatarstan, covering the places of compact residence of the Tatars-Mishars in Starokulatkinsky, Karsunsky and Melekessky districts of Ulyanovsk region. [Sajdasheva, Z., & Yarmi, Kh. \(1979\)](#)

Among the common genres of singing reading (kojlep, uku), one can highlight baits and monajats. The genre of bait continues to maintain popularity among the Tatars-Mishars of the Ulyanovsk region, in many villages has its own creator of baits – Bitche. As a rule, this is a middle-aged woman who, covering the tragic events in people's lives, leads the story on behalf of either the hero or the narrator. [Ziganshina, L. H. \(2017\)](#)

Standing close to religious literacy and common among Tatars-Muslims is a spiritual genre – munajat. This is one of the oldest genres of folk musical and poetic creativity of lyrical-epic, lyrical-philosophical and lyrical-dramatic character. The thematic diversity of the munajat poetic texts is noted. [Ziganshina, L. H. \(2017\)](#)

One part includes munajat-praising – this zikr, salawati, elvidge, etc., in praise of Allah, the Muslim religion, the prophet Muhammad, saints, and monajati of appeal to Allah for help, mercy; monajati ritual, performed during religious ceremonies and festivals. The other part includes munajats-reflections on the meaning of life, the afterlife, death, and immortality. An important place is nostalgic monajati of separation from Homeland, family, friends; monajati-complaints mothers to loneliness, old age, separation from children; complaints of orphans; probate and counsel to children. [Sarvarova, L. \(2006\)](#)

According to the expedition study, musical and poetic creativity occupies a special place in the cultural tradition of the Tatar Mishars of the Ulyanovsk region, where works were distributed both orally and in manuscript form. [Sarvarova, L. \(2006\)](#)

METHODS

The study used methods of systematic and structural analysis of scientific cultural, musicological, folk, ethnographic literature. The generalization of own experience within the framework of the studied problem was carried out. Empirical data were obtained in the course of conversation, observation, interviews, audio and video recording.

RESULTS AND DISCUSSION

Singing is one of the most accessible types of folk art, so in almost all traditional musical cultures song performance occupies a central place and is actively functioning. Villagers who know how to sing well, who know a large number of melodies and lyrics have always been highly respected by the villagers. [Sayfullina, G. R. \(2013\)](#)

In the singing of the Tatar Mishars of the Ulyanovsk region, vocal and performing traditions are found, expressed through the emotional flow of sound with the use of deep chest and covered head resonance, without forcing. This distinguishes them from the Mishars living in the territory of Mordovia and from the Tartars-Kryashens, which are characterized by enhanced sound and open manner of singing, as well as from the restrained manner of the Kazan Tatars.

Songs of Mishars unlike traditions of other ethnic groups of Tatars have the melodic, intonation and rhythmic features. Researchers find the specifics in each component of their musical and poetic elements – pitch, tunes, reincarnation. Pitch organization of lyrical tunes mishary characterizes the interaction inhamitanga and gematologa principles of pitch organization if the priority value of the first.

The poetic form of the song texts is strophic. Songs can be divided into two groups: one-part and two-part, consisting of a chorus and chorus. One of the main distinctive features of poetic texts is the use of a large number of Russian words, sometimes very distorted, included in the vocabulary due to close proximity and active communication with the Russian people. [Sayfullina, G. R. \(2013\)](#)

The most important and more specific genre of Tatar-Mishars folklore is a lingering lyrical song. Generality and brevity of the poetic text, intimacy, and ambiguity of its content allow each performer to interpret the lyrical song as his personal. In the village of Old Atlas Starokulatskiy district of Ulyanovsk region managed to capture the sample, which can be attributed to the lingering lyrical songs. The presented sample belongs to the group of one-part «ozin koj». It is based on two song phrases (аб), where the stanza expands to three by repeating the second line (авв). A large range is detected in the melodic line (1,5 octaves), wide risings in a quart followed the movement forward. At the same time, there is practically no ornamentation, only individual syllables are sung – all this is typical for the lingering melodies of Mishars, unlike other groups of Tatars (Musical example 1). The musical samples presented in the work are given in the original key, the melodies are given an octave higher. Transcription services, manuscript and poetic texts, the notation of the tunes created by N.Kh. Nurgayanova. [Sayfullina, G. R. \(2013\)](#)



Musical example 1: Lyrical lingering song

In the musical life of rural residents of the Ulyanovsk region are popular short tunes «kiska kyuj». Traditionally they are characterized by fluid and steady pace, the squareness of the structure, motivic repetition, dvukhchastotnyi forms (аб; авв; аавв). Texts are usually not assigned to a specific tune. [Salikhova, L. I., Batyrshina, G. I., Safiullina, L. G., & Abdirakhman, G. B. \(2017\)](#)

Among the short songs, there is a group called "takmak" – an ancient category of traditional culture of many Turkic peoples. The Tatars takmak exists as a special musical and poetic form, which has different functions: labor chorus, comic song, ditties. In takmak there is bipartite metric ripple. Sometimes people called takmak different in the musical style of the samples, and then just rhymed poetry two, three, often quatrain. In the Ulyanovsk region, along with takmaks, decorated in square musical constructions, recorded three-line chants with rhyming on the type of aba. Often in the texts of takmaks there are speech consonances, interjections, untranslatable phrases, and Russian words. An integral part of the spiritual life

of the Mishars is the tradition of book singing, to which musicologists include not only reading books in chant but also intonation of baits and munajats. [Ahmadi, A. K., Zamani, M., & Sarzaym, M. \(2014\)](#)

At the heart of each of these genres of musical and poetic creativity, which have their own specificity, the researchers note a complex of typologically related elements: written (originally Arabic) text, Arud metric that forms the melody of speech, the monodic nature of intonation without instrumental accompaniment. [Ahmadi, A. K., Zamani, M., & Sarzaym, M. \(2014\)](#)

Widespread among the Tatars in the Ulyanovsk region has received the lyric-epic genre – bait. Widely illuminating the phenomena of life, baits express the character, worldview, attitude of the people in any era of its existence. The word «bait» (bate) is of Arabic origin, meaning a two-line stanza. Over time, bait began to be used not only in the original sense, but also to designate a complete poem, and later a genre of Tatar folk poetry. The content of the stories of the baits, the Tatar-Mishars are very diverse – moralizing, family and household, historical, adventure, but most often tragic. Reflecting real events, baits often contain information about the exact time and place of the incident, as written in hot pursuit. Bait features a special style of poetic narrative with a certain rhythm, melodic turns, tricks, intoning in a singsong voice on certain tunes. The bait usually involves a solo sound, the contractor must possess a variety of expressive means, have a good memory, as there are samples, consisting of a few dozen verses. The tradition of creating and performing baits, which has been developing for several centuries, has not faded away to the present time. [Salikhova, L. I., Batyrshina, G. I., Safiullina, L. G., & Abdirakhman, G. B. \(2017\)](#)

Studying the ethnomusical traditions of the Tatar-Mishars of the Ulyanovsk region, we found that the genre of ballet continues to develop and almost every village has its own creator of baits. In the village of Vyazovaya Вязовый guy, Starokulatkinsky district had bytes written "I'm sorry, mom", dedicated to the hero of Russia, pilot Ratakatu Habibullina, who died in 2016 in Syria. The creator of this bait – a resident of the village Iksanova Marifya Saitovna (1956 y.of b.). Bait recorded in the performance of the head of the village club bu Yusupova Saniya Ismagilovna (1953 y.of b.). Despite the fact that bait does not belong to religious chants, under the influence of the Islamic cult, it has become traditional as an introduction to use the blessed phrase «Basmala» (Musical example 2).



Musical example 2: Bait «I'm sorry, mom»

The narrative presented in the bait is in the form of a monologue from the name of the hero himself, where he, talking about the incident a tragic event, turns to the mother, wife, children, expressing the bitterness of parting with loved ones; friends and fellow guides. The bait reflects such philosophical concepts as the importance of the meaning of life, loyalty to the Motherland, the value of each individual. The intonation structure of the melody with repetitive rhythmic formulas simultaneously carries a tragic and lyrical, and edifying and moralizing character.

The modern existence of folk music and poetry is one of the most important factors in preserving the traditional culture of Tatar-Mishars.

SUMMARY

Currently, the living existence of musical folklore is one of the main factors in the preservation of the ethnic culture of each nation. As evidenced by the expedition records, traditional musical and poetic creativity is present and continues to function in the folk culture of the Tatar Mishars.

A special place in the traditional musical and poetic creativity is occupied by songs that accompany various events in people's lives. In the old days, the tunes could be performed in different places and under different circumstances: to accompany labor processes, to sound at youth gatherings, weddings, seeing off to the army, holidays, on vacation. At the same time, performers with bright vocal data, storing a large number of song texts in memory, using different melodies have always been distinguished.

The use of musical and poetic traditions that reflect the history and moral and aesthetic ideals of the Tatar people as an element of folk pedagogy has influenced children from an early age, causing certain feelings, ideas, consolidating moral values, forming a humane and Patriotic attitude to their people.

The study of musical and poetic creativity, the tradition of book singing of the Tatar-Mishars will preserve for new generations the original and universal foundations of the spirituality of the Tatar people and its culture.

CONCLUSIONS

Humanity has accumulated enduring spiritual values, customs, and traditions, folk art, handed down from generation to generation, playing an exceptional role in the development of personality.

Their most important part has always been the traditional musical and poetic creativity manifested in the number of basic means of education and equipment of information about the world. Unfortunately, there are fewer carriers of traditional culture, under the influence of modern society forgotten language, folklore, history, customs, and with them inexorably disappear musical samples of folk music and poetry. Due to the violation of the natural transmission of folk traditions and knowledge there is a General process of loss of the native language, especially among children. This circumstance leads to the separation of man from the national and cultural heritage of his ancestors. Therefore, the study of musical and poetic creativity of the Tatar-Mishars is important for the development of the spiritual culture of the Tatar people as a whole.

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