

**Kartabaeva E.T.<sup>1</sup>, Nurtazina N.D.<sup>2</sup>**

<sup>1</sup>Candidate of Historical Sciences, associate Professor, e-mail: kartabayeva66@gmail.com

<sup>2</sup>Doctor of History, professor, e-mail: nazira.nurtazina@mail.ru  
al-Farabi Kazakh National University, Kazakhstan, Almaty

**THE ROLE OF SUFISM IN THE DEVELOPMENT  
OF THE MUSICAL ART OF THE KAZAKH NOMADS**

This article is devoted to the issue of the influence of Sufism on the development of the musical art of the Kazakh people. As we know, in the development of the spiritual culture of the Turkic peoples Sufism played a special role. Sufism, as an esoteric aspect or, inward, deep essence of Islam, unlike lawyers who considered only the outer shell of Islam, did not prevent the development of the traditional spiritual culture of the peoples who adopted Islam. On the contrary, it formed conditions for its further growth, now enriched by the rich spiritual treasure of Islam.

As a result of the research, the authors come to the conclusion that Sufism, due to its flexibility with respect to local traditions, formed conditions for the preservation and further development of the musical art of the Turkic peoples. At the same time, as a result of the interaction of the rich spiritual culture of the Turkic peoples with its special relation to the musical art and Sufi traditions, a special spiritual culture of the people was formed, free from dogmatism and stagnation. And these features of the spiritual culture of the medieval Turkic peoples were inherited by the Kazakh people, who for a long time (until the beginning of the 20th century) retained their traditional (nomadic, semi-nomadic) way of life.

**Key words:** Sufism, nomads, Turks, music, makamat, hal, kui.

Қартабаева Е.Т.<sup>1</sup>, Нұртазина Н.Д.<sup>2</sup>

<sup>1</sup>тарих ғылымдарының кандидаты, доцент, e-mail: kartabayeva66@gmail.com

<sup>2</sup>тарих ғылымдарының докторы, e-mail: nazira.nurtazina@mail.ru  
әл-Фараби атындағы Қазақ ұлттық университеті, Қазақстан, Алматы қ.

**Көшпелі қазақтардың музыкалық өнерінің  
дамуындағы сопылықтың рөлі**

Мақала қазақ халқының музыка өнеріне сопылықтың тигізген ықпалы мәселесіне арналады. Исламның эзотерикалық бағыты ретінде сопылық, исламның сыртқы қабатын ғана, біржақты қабылдаған заңгерлерден ерекше, түркілердің ертеден келе жатқан рухани дәстүрлерінің дамуына еш кедергі келтірмеді, керісінше оның ары қарай, енді исламның рухани мол қазынасымен толыға отырып, дамуына жағдай жасады.

Зерттеудің нәтижесінде авторлар, жергілікті дәстүрлерге бейімделгіштігімен ерекшеленген сопылық түркі халықтарының музыка өнерінің одан әрі дамуына жағдай жасаған деген қорытындыға келеді. Сонымен бірге, музыка өнеріне айрықша оң қатынасымен ерекшеленген түркі халықтарының бай рухани мәдениетінің сопылық дәстүрлермен өзара әрекеттестікке түсуінің нәтижесінде халықтың догматизм мен қасаңдықтан еркін ерекше рухани мәдениеті қалыптасқандығын көреміз. Ортағасырлық түркі халықтарының рухани мәдениетінің осы ерекшеліктерін дәстүрлі (көшпелі, жартылай көшпелі) өмір салтын ұзақ уақыт сақтаған (XX ғ. басы) қазақ халқы мұраланды.

**Түйін сөздер:** сопылық, көшпелілер, түркілер, музыка, макамат, хал, күй.

Картабаева Е.Т.<sup>1</sup>, Нуртазина Н.Д.<sup>2</sup>

<sup>1</sup>кандидат исторических наук, доцент, e-mail: kartabayeva66@gmail.com

<sup>2</sup>доктор исторических наук, профессор, e-mail: nazira.nurtazina@mail.ru  
Казахский национальный университет имени аль-Фараби, Казахстан, г. Алматы

### **Роль суфизма в развитии музыкального искусства казахов-кочевников**

Данная статья посвящается проблеме влияния суфизма на развитие музыкального искусства казахского народа. Как известно, в развитии духовной культуры тюркских народов суфизм играл особую роль. Суфизм, как эзотерический аспект или же, внутренняя, глубокая сущность ислама, в отличие от законоведов, которые рассматривали только внешнюю оболочку ислама, не воспрепятствовал развитию традиционной духовной культуры народов, принявших ислам. Напротив, он создавал условия для ее дальнейшего роста, теперь уже обогащенной богатым духовным сокровищем ислама.

В результате исследования авторы приходят в исследовании к выводу, что суфизм, благодаря своей гибкости в отношении местных традиций, создавал условия для сохранения и дальнейшего развития музыкального искусства тюркских народов. Вместе с тем, в результате взаимодействия богатой духовной культуры тюркских народов с ее особым отношением к музыкальному искусству и суфийских традиций формировалась особая духовная культура народа, свободная от догматизма и косности. И эти особенности духовной культуры средневековых тюркских народов унаследовал казахский народ, который долгое время (до начала XX в.) сохранил свой традиционный (кочевой, полукочевой) образ жизни.

**Ключевые слова:** суфизм, кочевники, тюрки, музыка, маканат, хал, кюй.

#### **Introduction**

In modern conditions of dynamic development of all spheres of public life, a critical rethinking of cultural heritage and the restoration of the spiritual experience of peoples. A careful study of the historical heritage is very important for determining the ways of searching for cultural identity, preserving the uniqueness of the national culture. In the spiritual culture of the Turkic peoples from antiquity a special place is occupied by musical art. The nomadic civilization of the Turkic peoples, due to their mobility and the corresponding conditions of life, could not develop those genres of art that require stationary conditions and urban life, such as painting (although there are rock paintings), monumental architecture and sculpture, and genres of theatrical art. This same reason served as the basis for the development of oral artistic creativity. That is why all the spiritual and cultural energy of the nomadic civilization was concentrated in music, word and ornament. Therefore, probably, none of the peoples, standing at the same stage of development as the Turks, paid so much attention to musical art (Kazakh music, electronic resource).

At the same time, it should be noted that among the numerous constructs of preserving cultural identity, religion is on the forefront, and in the cultural space of the Turkic peoples since the Middle Ages Islam plays an important role, and in particular Sufism as a form of being of Islam. The attitude of

Islam to music was not unambiguous. Despite this, the musical art of the Muslim peoples did not in any way lag behind the nations that did not accept Islam. In this connection, in this article an attempt is made to analyze this question, which is still controversial in science, that is, the development of musical art in the context of the canons of Islam is considered, and in particular the influence of Sufism on the development of this art among the Turkic peoples is studied.

The literature related to the study of various aspects of this issue seems to be very extensive. Some aspects of the issue were considered in the works of H.G. Furmer (Furmer, 1942), E.A. Bertels (Bertels, 1965), Idris Shah (Idris Shah, 1994), B. Babadzhanov (Babadzhanov, 1998), A. Jumaeva (Jumaev, 2001), A.A. Khismatulina (Khismatulin, 2008.), K. Ernst (Ernst, 2002). Among the works devoted to music in Sufism, the works of the Indian musician-Sufi Hazrat Inayat Khan stand out. American scientist of Iranian origin S.Kh. Nasr studied the problem of the influence of Sufism on traditional Persian music (Nasr, 2009, 2010). Among recent works in the field of musicology, we note studies devoted to the issues of Muslim musical culture, T.M. Jani-zade (Jani-Zade, 2007), I.L. Inozemtseva (Inozemtsev, 2007), and others. Borodovskaya (Borodovskaya, 2004), M.I. Shamsutdinova (Shamsutdinova, 2002), A.B. Sofia (Sofiyskaya, 2007), G.R. Tuymova (Tuymova, 2008), T.S. Sergeeva (Sergeeva, 2009), G.B. Shamili (Shamili, 2009). However, there are no

special works devoted to the study of the musical art of the Kazakh people in the context of the Sufism.

**The methodological basis** of the research was the ideas necessary for the realization of the process of comprehending the essence of music in Sufism, primarily the philosophical ideas of Orientalists M.T. Stepanyants, K. Ernst, A.B. Smirnov, I.R. Nassyrov, M.T. Makhmadzhanova, who consider Sufism as one of the leading religious and philosophical trends that emerged within the framework of Islam. While studying the problem, the authors used an interdisciplinary approach, in particular, along with a review of the issue from the historical and philosophical point of view, also data from studies in the field of musicology were used. When writing the article the authors adhered to the principles of scientific, objectivity, historicity, the comparative method and methods of deduction and induction, analysis and synthesis were used.

### Music in the context of the canons of Islam

In order to understand more deeply the processes that took place in the musical culture of the medieval Muslim world, it is necessary at least superficially to consider the disputes of Muslim ulema (scholars) about the permissibility or illegality of music in Islam. As is known, Islam, as a religion, completely and totally covers all spheres of life and activity of Muslims, and its main law – the Sharia considers all the most significant issues of Muslim society. However, there were questions that aroused controversy among Muslims. Disputes arose, usually on issues that the Quran and the Sunnah did not have direct and unambiguous answers. Music belongs to this category.

Those who declare forbidden music cite the following verses of the Quran as evidence: «Among people there are also those who gather empty words, idle stories (without relying on any evidence) in order to mislead [people] from the way of Allah by their ignorance, ridiculing this way. Such people have a humiliating punishment» (Quran, Surah «Lukman», 6-Ayat). If we take into account the explanations of some interpreters of the Quran, here we mean different kinds of verbal art: prose, poetry, satire, humor, including music. Some of the Prophet's companions (sahab) and scholars (ulama) used this verse to prove the prohibition of singing.

However, not all theologians agree with this opinion. The famous faqih and the theologian Ibn Hazm wrote in his book «Al-muhalla»: «In this verse there is no evidence of the prohibition of singing. The context of the verse and the text itself

clearly confirm this, for the continuation of the verse reveals the purpose for which «entertaining speech is bought» (See: Alyautdinov, an electronic resource). Indeed, if we go deeper into the essence of the verse, we can understand that the permissibility or prohibition of anything is determined by the intention and form of their application. Hence it is clear that the described action refers to the atheist, and not to the ordinary atheist, but to the one who pushes others into disbelief! He fulfills his religious duties (farz) before the Most High and finds time for rest and entertainment, not to the detriment of serving God, the fulfillment of His commandments, he is a muhsin (righteous)» (see: Al-Kardavi, 1996: 689).

If we consider the reason for sending this verse, we can see that this verse does not qualify as «haram» (forbidden) music in general. The Meccan idol worshiper named Nadr ibn Haris, having gone with trade to Iran, brought from there a book full of entertaining stories. Reading the stories from this book, he said: «If Muhammad tells you the stories of the Adiyit and the Samudites, then I will tell you about the history of Rome and other countries». Thus, he tried to turn the people away from the divine revelation of the Koran. Ayat was revealed in connection with this incident (Zholydbaiuly, 2010: 98).

Secondly: if you pay attention to the text of the verse, then it says «... those who collect empty words, idle stories (without relying on any evidence), in order to mislead (people) from the way of Allah, deriding this way». That is, it's not just about those who collect empty words, idle stories, namely, those who do it in order to drive people off the path of Allah, to seduce people from the righteous path and who makes fun of the verses of the Koran and the way of the Prophet (salih as salam). And all that is done with the intention to seduce people from the righteous path, to alienate them from the Koran, from religion, is undoubtedly a manifestation of godlessness («kufr»). Thus, this verse has no relation to the Muslims and to the right and useful music. If music is used against religion, to ridicule religion, then this will indeed be within the scope of this verse and will be a clear «haraam».

Some Muslim theologians believed that the ban on music was also noted in the hadith (sayings) of the Prophet Muhammad. As an example, they quoted the following statements of the Prophet: «There will appear in my community people who will allow adultery, silk, alcohol and music»; «There will be earthquakes at the end of the world, the falling of stones from the sky and the transformation of

people into pigs and monkeys, when music, singers and wine appear»; «My Lord forbade me alcohol, gambling, drum and ud» (Al-Bukhari, 1997: 1794). From these hadiths it can be seen that the wide distribution of music is treated as one of the signs of the end of the world. As we see, in these hadiths, the inadmissibility of music is indicated in the context of obvious sins – adultery, drinking alcohol, natural silk for men, because there are unequivocal bans in both the Quran and the authentic Sunnah regarding this, and there is no prohibition of music, which no one refute will not. Therefore, all available arguments on the prohibition of music are indirect, imaginary, and not unambiguous.

According to the medieval Afghan author Khushhal Khan Khattak (XVI century), the absence of a direct ban on musical performance in the Quran, as well as grave sins that were a direct consequence of playing music (drunkenness, debauchery) were the main reason for the creation of the hadeeth according to which it is forbidden to use musical instruments (to sing never and nobody forbade) (See: Inozemtsev, 2007: 314).

Due to the fact that there are such different opinions about music, some Muslim scholars have developed fatwas prohibiting music, and others have developed fatwas according to which music useful to humans is considered permissible, while harmful and detrimental is considered forbidden (Mahmud Shaltut, 2004: 355).

One of the important reasons for such a long dispute around this issue (the issue of the permissibility or prohibition of music in Islam still provokes heated discussion among Muslims), in our opinion, follows from the inherent flexibility of Islam its basic canons (unlike Christianity, Islam does not have strict orthodoxy, requiring firmness and strict observance of the canons). In the history of Islam, there were many philosophical, dogmatic, and legal issues that were discussed for a long time in various circles, among Muslim ulema. And this feature of Islam led to the formation of four legal schools (madhhabs) within the framework of Sunnism, which do not contradict and do not deny each other; on the contrary, they coexist peacefully among «faithful» Muslims.

However, not all Muslims correctly understood this positive feature of Islam. The words of the Prophet Muhammad, expressed by him regarding the first Muslims, namely, that it is impossible to consider all the people who were members of the Muslim community (ummus) as true believers, that among them there are those who simply formally entered the Ummah, and those who became real

Mumeens, i.e. truly believers, have retained their importance in the following times. In this regard, it will not be unnecessary to recall that if a person's thinking is not flexible, then for such a person all canons will turn into unshakable dogmas.

The above examples are sufficient to prove the haste and one-sidedness of the judgments of some Muslim ulema about the complete prohibition of music in Islam. Human nature, its inner world and spiritual feelings require many things. For example, he enjoys the beautiful view of nature. The croaking of the river has an extraordinary influence on it. The raging sea, the beautiful voices of songbirds, the nightingale pipe in the woods give him an incomparable sense of pleasure and his soul finds pacification. Therefore, the soul and inner peace of man constantly yearn to admire the beauty of nature, to listen to the murmur of water, the beautiful singing of birds. Islam did not come to impose chains on similar human feelings, so characteristic of a person, or to destroy them. On the contrary, Islam came in order to regulate the inner feelings of a person and give them the right direction (Mahmoud Shaltut, 2004: 355).

So, studying this issue about the permissibility or falsification of music in Islam, we come to the conclusion that the main thing in its definition is not music itself, but the method of its creation and use, as well as the intention of both performers and listeners.

### **The place of al-Farabi in the formation of a scientific approach to music in the medieval Muslim world**

In the medieval Islamic world there was also a third, different from these, two opposite directions, a view of the place of music in Islam. In the opinion of the English scholar G. Farmer, «they held the middle ground in a dispute, expressing the usual, everyday, secular view» of music (Farmer, 1942: 21). For example, the author of the treatise *The Beautiful Necklace*, Ibn Abd Rabbiha (860-940) views music «as a phenomenon capable of exerting an exciting effect on the mind in itself» (quoted in Farmer, 1942: 21). At the sources of secular (scientific) consideration of music in the medieval Muslim world stands a Muslim scholar, a native of the Turks, Abu Nasr al-Farabi. The scholar in his works showed the place of music in the spiritual and aesthetic education of man. Aesthetic views of al-Farabi were systematized in his fundamental work «*The Great Book of Music*» (Al-Farabi, 1993) and in some other treatises (Al-Farabi, 1983). The aes-

thetics of Abu Nasr are developed and generalized thoughts about beauty and art. In his opinion, various kinds of science and art (poetry, music, visual arts and architecture, dance, etc.) are various forms of cognition of objective reality. A separate kind of art gives knowledge of the single, different facets of what is displayed, and art as a whole, through philosophy and logic, gives knowledge of the common (Burabayev, 1993:10).

Many sources testify that al-Farabi was an excellent performer on various instruments (raba, gipzhak (kipshak), nai, ud, dombra, etc.) and he was good at singing art. Al-Farabi created dombra – his musical instrument of the thinker. Subsequently, dombra became a virtuoso philosophical instrument of the Kazakh, it embodies the symbolism of al-Farabi's teaching about music as the highest abstraction accessible to human understanding.

In his music studies, al-Farabi expressed and comprehensively substantiated the provision on the therapeutic properties of music, and also emphasized her educational role. The thinker emphasized the great emotional impact of music on the listener. Abu Nasr distinguished three kinds of music according to the degree of influence on man: music of the first kind calms and delights; music of the second kind sublime – expresses (and evokes) passions; music of the third kind is cheerful – it arouses our imagination. Al-Farabi believes that music, possessing all three qualities, is most perfect, most beautiful and impressive (Al-Farabi, 1993: 100-101).

Proceeding from the position of opposites and contradictions in the being of every thing, in any phenomenon, al-Farabi believed that any action can equally serve both good and evil, be accordingly good and evil, beautiful and ugly. So, good and evil in art do not depend on its subject, but on its purpose, that is, on its purpose. from what feelings – joy, pleasure, fear, sadness, vexation and the like – are generated under their influence. Art will be beautiful and will answer good if the emotional states of the person they are generated are themselves kind, for example: admiration for the beauty of natural phenomena, architectural structures, melodies, respect for close and «virtuous» people, admiration for the skill of poets, rhetors, musicians, etc. An example of an unworthy feeling, i.e. Evil is worship of unworthy images, a call to immorality, to «bad actions», that is, to recklessness, deceit, wars, robbery, etc. Consequently, not only the moral principle, but also the public utility, serve, according to al-Farabi, as a source for distinguishing what is useful and harmful, good and evil in art. «Bad temper is a spiritual affliction» (Al-Farabi, 1994: 21). Since by nature

nothing can be evil, the freedom of choice between good and evil depends on the person himself.

Al-Farabi made a significant contribution to musicology. His works played an outstanding role in the development of the science of music in the East and in Renaissance Europe. At that time, the eastern science of music was so much more European than that, according to the figurative expression of the English explorer Farmer, the treatises on the music of Farabi and Ibn Sina seemed «oases in the desert» (Furmer, 1942: 31).

### **The role of Sufism in the development of the musical art of medieval Muslims**

Its new formants music could only be acquired after the appearance in culture of new ideas about the processes of movement and development. Under the conditions of Muslim culture, they were most pronounced in Sufism, which closely interacted with art. Sufism, as an esoteric or internal essence of Islam, unlike dogmatists or scholastics who perceived only the outer shell of Islam, did not prevent the development of the spiritual culture of peoples who have been going from time immemorial, on the contrary contributed to its further development, now enriched by the rich spiritual treasury of Islam. In the disputes about the value of music that began in the 9th century, two opposite trends gradually began to appear: if the line of «ascetics» completely denied the value of music, the other direction, which was mainly represented by Sufi sheiks, defended the right of music, because it was able to strengthen mystical ecstasy (Jani -Zade, 2007: 321), to which the Sufis sought.

According to some researchers, the phenomenon of Makamat, which is still preserved in the musical art of the peoples of the Near and Middle East, is peculiarly intertwined with the notions of poppies (Jani-zade, 2007: 324). To describe the artistic principles of music attributed to the art of makamat, it is necessary to rethink the concepts of makam and hal, used in Sufism, into the concepts of musicology.

As is well known, maksam and hal are different in Sufism as two types of spiritual states on the path of mystical knowledge of God. Makam (Arabic – «place») is a Sufi term denoting spiritual way (tariqat) of the knowledge of God. It begins with a simple asceticism, and ends with an approach to God. Each maqam is achieved by one's own efforts along the way. And the concept of hal (in the plural – ahhval) means a state granted to the mystic from above on its way of approaching God. Unlike rationalistic knowledge, it generates the Divine Light,

which as a result of emanation (flowing out) descends into the soul of mysticism.

So, the permissiveness of music in Sufism is justified by its ability to «put the soul into motion». Since the Sufis fix attention on the changes taking place in the human soul, the music that awakens these movements deserves encouragement. Al-Ghazali, we meet such a description: one person was asked: «Do you like to hum?» – «No», he replied. Then he was given the following answer: «So you are without a heart, for he who has a heart and who knows nature knows that poems and melodies drive him either with his voice or with the voice of someone else» (Al-Ghazali, 1980: 123). When listening to music (as-sama) for the Sufi, his spiritual state (ahhval) is important. Since the soul of the Sufi is in constant movement, the music imbues him with the variety of sensual images transmitted by her. Moreover, they are isomorphic to those mystical states experienced by the Sufi in the process of their spiritual ascent. Al-Ghazali writes: «The murid, undoubtedly, has a goal that is the object of his intention. His intention is the knowledge of Allah, the meeting with Him, coming to Him with the help of secret contemplation and the opening of the veil. He has in his intention the way he goes, the behavior he steadfastly adheres to, and the states through which he passes in his behavior. If he hears the mention of retribution, preaching, acceptance, answering, merging, parting, intimacy or removal ... and the like that is usually described in verse, then some of it must correspond to the state of murid in his search. It is like flint, cutting sparks from the fire of his heart, and then his fire flares up, the radiation of passion and excitement intensifies. Because of this, he is ruled by conditions different from his ordinary, and before him opens a wide opportunity to apply sounds to his states» (Al-Ghazali, 1980: 97-98).

In the poetry of the great Sufi Jalaladin Rumi, music is presented as love and a means of understanding God, helping to «feel the breath of a Friend». This is not only about singing, but also about instrumental music: with his blessing, the reed flute – nai became a Sufi symbol expressing man's aspiration to God. In the brotherhood of Maulavia founded by J. Rumi the practice of ritual ecstatic dance accompanied by music was established. Rumi called this dance «the dance of planets and angels» (Dzhani-zade, 1996). According to the son of the poet, Sultan-Valad, «he never, even for a moment, stopped listening to music and dancing» (Eliade, 2002: 136).

The special role of Sufi music is explained by the fact that it is less connected with the world of

material forms than all other arts and is connected in a more direct way with the world of spiritual essences. Its purpose is to immerse the person in harmony of spiritual feeling and raise it on the wings of this feeling. In musical cadences, according to Rumi, the secret is hidden, the opening of which would help him to turn the world around. At the same time, the poet does not doubt the harmony of the universe.

### **The influence of Sufism on the development of the musical art of the Kazakh people**

Sufism played a particularly important role in the development of the musical art of the Turkic peoples. This problem can be explored comprehensively by studying the peculiarities of the musical art of one of the Turkic peoples, namely the Kazakh people, which retained the main features and peculiarities of the spiritual culture of the Turkic nomadic civilization. In general, the traditional ethno-cultural consciousness of Kazakhs is inconceivable without Sufism and the Muslim spiritual factor, in particular Kazakh poets-zhyrau and singers were closely connected with Sufi traditions (Zhaksylykov A., 2013)

The word *kui* from a number of Turkic peoples is an ethnomusic term. Its essence is connected with the psychoemotional beginning and correlates with the concept of «state», «mood» (*kui* state). This circumstance proves the connection between the *kui* genre and Sufism. *Kui* is designed to reflect the state of the human soul, the experience of a person, joy and pain, reflections on the meaning of life. *Kui* is a story embedded in sounds. The inherent psychology of the genre, its nature reflects all the movements of the human soul. However, emphasizing the deep connection between the *kui* genre and Sufism, we do not assert that this genre of musical art arose as a result of the spread of Sufism among the Turkic peoples, *kui* has been in the people since time immemorial. On the contrary, the opinion is correct that the Sufi soul's storehouse was inherent in the people by nature, which gave rise to this genre.

There is no reliable information when the genre of *kui* was born. Some researchers erect its genesis to very old times – the Hunnic, ancient Turkic period. Others say that this music was mass, widespread among the entire population – from Karakorum to Udaly (Volga) in the Middle Ages. One way or another, archaic stories of legends accompanying a number of *kuis*, their content and vocabulary, traces of ancient beliefs in these subjects, as well as the musical structure of *kuis* themselves, seem to be very reliable evidence of the antiquity of their origin.

From ancient times to the present day Kazakh folk legend has reached about the unearthly, supernatural origin of music. It tells us that the divine song soaring high in the sky, flying over the great steppe of the nomads, has fallen very low, so the people who heard it are naturally endowed with a great musical gift and abilities. And still people say: «God put into the soul of every Kazakh a particle of kui from the moment of his birth». It is no coincidence that the people from the outside, who observed the life and way of life of the Kazakhs in the sixteenth and nineteenth centuries, not without surprise and admiration, noted the people's greatly striking ability for creativity, rapid musical and poetic improvisation, broad involvement in the sphere of music. The musicianship of the entire population – from babies to deep elders. The well-known researcher of musical art A. Zataevich wrote that music has acquired an exceptional value in the life of Kazakhs, in any case – more than any other people standing at the same stage of spiritual development... Kazakh musical creativity becomes a property of the entire people, musically so receptive» (Zataevich, 1963: 13-14). For the Kazakh people, mastery of the musical art is the same as the ability to ride a horse – and every nomad can do it.

Each age-gender group had in the Kazakh traditional society a corresponding set of musical instruments and genres, a repertoire and performing forms. Through the performance of children's songs and musical games, the mother's lullaby and the songs of the teachings of grown men (the deer is swaying), the children learned about the surrounding world and became full members of their socio-cultural community. Further independent life gave new artistic knowledge and experience through participation in youth games and entertainments with compulsory participation of music – *kaiym-aitys*, *tartys*, dialogical singing of domestic songs – *kara olen*. The repertoire of the «young years» was enriched with love lyrics and various songs and rituals of the multi-color Kazakh wedding with mourning farewells of brides and vigorous youth heat-fires – *zhar-zhar*, signal fight of shock – *dabyl*, *dauylpaz*, or *shyndaul* during hunting for a beast or during a military campaign. In this respect, «maturity», bearing balance and experience, was called upon to accomplish large state and public affairs, to protect the interests of the clan in intergenerational song and poetry competitions – *aitys* and to send people's rituals and ceremonies as a *jarshy*, the organizer and performer of the ritual. And «old age» and «wisdom» were accompanied by musical and poetic instruction by the young, the singing of phil-

osophical thought songs about the meaning of life and irretrievably gone youth, about the sweet and quickly past time when your age is only twenty-five (*zhiyrma bes*).

Such was the eternal musical life cycle of the nomadic Kazakh, invariably reproduced from year to year, from generation to generation, ensuring the full-blooded functioning of various folk musical traditions and giving rise to the famous lines of the great Abai: «... The doors to the world opened a song for you. The song takes the dust to the ground, grieving. The song is the eternal companion of the joys of the earth, So listen to it sensitively and appreciate, loving!».

All the spiritual heritage of the ethnos developed in the non-written form until the beginning of the 20th century and was transmitted «from mouth to mouth» from father to son, from teacher to student, from past to future. The nomadic and semi-nomadic type of management predetermined the uniqueness of folk instruments and musical traditions, their «built-in» into the life and life of Kazakh society and the inseparability from other forms of artistic creativity – verbal and poetic. The oral musical art of the Kazakhs left a certain imprint on the relationship between the artist-performer and the audience, removing all contradictions between the way art exists and its inner essence. Here the musician is an artist who creates «publicly». Feelings conveyed by Kazakh music are feelings ennobled, strict, enlightened, embodying the experience of the Kazakh people as beautiful and harmonious, reflecting the state of the human soul, tuned to the harmony of the whole world. Traditions of song and poetic art have survived to this day, largely due to the successive ties of folk musicians and performers. After all, their work combined music and ritual, and poetry, and often elements of stage and dramatic art. All folk performers – *akyns*, *zhyrshy*, *dombrists* possessed an exclusive associative instinct, a subtle perception of the world and a unique memory, thanks to which many kinds of traditional art remained in the musical history of the Kazakhs.

## Conclusion

So, studying the issue of the permissibility or prohibition of music in Islam, we came to the conclusion that the arguments of some ulema about the complete prohibition of music in Islam are hasty and one-sided, as human nature, its inner world and spiritual feelings require many things, among them there is also music. Islam did not come to impose fetters on such feelings, so characteristic of a person,

or to destroy them. On the contrary, Islam came in order to raise and refine the inner feelings of a person and give them the right direction. The main thing in determining the prohibition or permissiveness is not the music itself, but the method and purpose of its use, as well as the intention of both performers and listeners.

The main conclusion, which was made as a result of the research, is the positive influence of Sufism on the development of the musical art of the Turkic peoples, including the Kazakh people. This was facilitated by such a feature of Sufism as a respectful attitude and flexibility to the traditions of non-Arab peoples. One of the main reasons for

the spread of Islam among the Turkic peoples in the form of Sufism was, in our opinion, the closeness of the people by their nature to the musical art. At the same time, as a result of the interaction of the rich musical culture of the Turkic peoples and Sufi traditions, a special spiritual culture of the people was formed, free from dogmatism and stagnation. These features of the spiritual culture of the medieval Turkic peoples were also inherited by the Kazakh people, who for a long time (until the beginning of the XX<sup>th</sup> century) retained their traditional (nomadic, semi-nomadic) way of life.

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