

SCTCMG 2019

International Scientific Conference «Social and Cultural Transformations in the Context of Modern Globalism»

SONG FOLKLORE OF THE KHOSHUT OF KALMYKIA

Boskha Borlykova (a)*, Badma Menyaev (b)

*Corresponding author

(a) Kalmyk State University named after B.B. Gorodovikov,
11, Pushkin street, Elista, 358000, Republic of Kalmykia, Russia, borlboskha@mail.ru

(b) Kalmyk State University named after B.B. Gorodovikov,
11, Pushkin street, Elista, 358000, Republic of Kalmykia, Russia, bmenyaev@mail.ru

Abstract

On the basis of field and archival materials, the authors describe the song folklore of the Khoshut of Kalmykia. During the expeditions (2004-2018), the authors recorded “short” and “lingering” songs. Among them there are songs about the beloved horse, native land, philosophical thoughts; historical, predatory, and great songs, etc. In contrast to the short songs, the long songs require special skills, falsetto sounds. In the traditional song folklore of the Khoshut, the ritual songs were crucial. Ritual songs have a magical value. They were performed during ceremonies and described their procedures. These include wedding songs (kalm. xürmin dud): “Öndr uulyn beld” (“At the foot of a high mountain”), “Alta deern' γarxn” (“Ascending the Altai Mountains”), etc. and lullaby songs (kalm. саатұлын дуд) Khoshut: “Sātulyna dun” (“Lullaby”). Non-ritual songs are one of the most popular genres of the Khoshut. They are entertaining or instructive: historical (“Сөм хамрта парһице” (“Frenchmen with long noses”), “Xasg zandn xarn” (“Black Kazakh horse”) and “Natra Nimän tusk dun” (“Song of Natirov Nime”) et al.), great (“Äxän Čokldan” (“Ahaev Chokldan”), “Olcna Dalta” (“Oltsonov Dalta”), etc.), love (“Nimgrä Ižä” (“Nimgirov Idja”), “Seerin xarya” (“Pine on the hill”) and other songs. The purpose of this article is to identify, describe, classify and introduce into scientific circulation samples of the song folklore of the Khoshut of Kalmykia. Further publication of the field and archival transcripts of song texts of the Khoshut of Kalmykia will fill many gaps in the study of the folklore heritage of the Kalmyk people.

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Keywords: Songs, folklore, classification, expedition, the Khoshut, Kalmykia.



1. Introduction

The study of the folklore heritage of the Khoshut of Kalmykia as part of the traditional heritage of the Kalmyk people is relevant in the context of the revival of national culture. Oral folk art (legends, legends, tales, songs, proverbs, etc.) reflects features of the national worldview.

The songs, being one of the most interesting genres of oral folk art of the Khoshut belong to the little-studied area of Kalmyk folklore studies. The significance of the research is due to originality of the Khoshut song heritage. There is a need for monographic studies of the songs of the Khoshut in a broad historical and socio-cultural context.

2. Problem Statement

There are a few works on the oral heritage of the Khoshut of Kalmykia. The best examples of fairy-tale folklore recorded by the KalmNC of the RAS from narrators N. Tyurbeyev, Ch. Komaev, O. Badmaeva, were included in the four-volume edition “Kalmyk Folk Tales” (1969, 1972, 1974, 1976).

In 2010, the researchers of the KalmNC published a collection “АЛТН ЧЕЕЖТЯ КЕЛМРЧ БОКТАН ШАНЯ” (the repertoire of Shani Boktaev). The collection includes legends, tales, myths, proverbs of the narrator Boktaev, a representative of the Khoshut. The songs (“Andran Šokhan”, “Nimgrä Ižä”, “Natra Ädä”, «Moonyga Šorva») were recorded by B.V. Menyayev. In 2010, “Genealogy of the Ikitsokhurov Khoshut” was published. The materials for this book were collected by Boktaev.

Khoshut folk songs began to be recorded and published in the second half of the 20th century. However, this was not yet the purposeful work of collecting and arranging the notes of the Khoshut songs. Some samples of Khoshut songs are found in various newspapers and collections. In the collection “Терлтш сувш” (“The Shining Pearl”) (2014), some versions of the lingering songs are presented: “Gavng Šarv” (“Gaban Sharab”), “Söm khamrta parntss” (“Frenchman with long noses”) and etc.

In the 1960–1990s, the employees of the literature and folklore sector (KalmNC of the RAS) collected materials on the Khokhut song folklore in Sarpa, Yustinsk District and Oktyabrsky, Oktyabrsky District. During this period, songs performed by Alexandra Boktaeva, Nina (Nogaly) Mandzhieva, Sergey Lidzhiyev, Bayan Atyeva, Bulgun Kichikova, Bulgun Inzhieva, Ekaterina (Kaank) Muchiryayeva, Bady Lidzhieva, Tsagan Khodzhigorova and others were recorded. The above folklore records were digitized as part of the research “Compilation of electronic linguo-folklore audio archive of the KISR of the RAS” (2010-2012). Thus, considerable material reflecting the folklore of the Khoshut of Kalmykia has been accumulated, but there is no comprehensive research on the study of the Khoshut song heritage.

3. Research Questions

It is necessary to study, describe and classify folklore songs of the Khoshut of Kalmykia. The Khoshut are an Oyrat ethnic group living in Russia (Sarpa, Shore, Altn Bulg, Shorvin Ketz, Khosheuty, Altsyn-Khuta, Kivzng of Ketchenerov District of the Republic of Kalmykia), China (Xinjiang Uygur Autonomous Region, Qinghai Province,) Mongoloa (Khovd aimaks). The material of the research was based on personal materials of the authors collected during the expeditions to Kalmykia (2004-2018) as well as on archival materials stored in the archives of Kalmykia.

4. Purpose of the Study

The purpose of this article is to identify, describe, classify and introduce into scientific circulation samples of the song folklore of the Khoshut of Kalmykia recorded during scientific expeditions and stored in the Scientific Archive of the Kalmyk Research Center of the Russian Academy of Sciences.

5. Research Methods

The methodological basis of this article is the principles of studying song folklore, theoretical principles set forth in the publications by Russian researchers: Okonov (1984), Shivlyanova (1998), Khabunova (1998), Dordzhieva (2000), Bitkeev (2005), Basangova (2010), Emer (2012), Gonchikova (2016), Baranmaa (2018), Omakeeva, Birtalan, and Badgaeva (2018), Kovaeva (2014) and others.

6. Findings

One of the most widespread layers of oral folk art of the Khoshut of Kalmykia is the song folklore as an important component of cultural research that forms a multi-step and differentiated socio-cultural code that fixes a complex conceptual nature of folk art.

The songs of the Khoshut can be divided into: *ut dud* 'long songs' and *ahr dud* short songs'. "Unlike short songs, long songs require special skills, falsettoic sounds" (Borlykova, 2012, p. 2).

By their social functions, all songs can be divided into two large groups: ceremonial (wedding, lullabies, etc.) and extra-religious (historical, great, love, etc.). Ritual songs have a magical value or performed during ceremonies: wedding songs (Kalm. *xürmin dud*): "Öndr uulyn beld" ("At the foot of a high mountain"), "Alta dēr γarxn'" ("Ascending the Altai Mountains"), "Ēžin dun" ("Song about the mother"), "Sayg sāxn sārl" ("Dandy handsome pacer"), lullabies (Kalm. *sātulyn dud*): "Sātulyn dun" ("Lullaby").

Wedding songs accompany various wedding rituals associated with archaic customs. According to the ancient beliefs of the Khoshut, for a girl, marriage was equal to her death. "The farewell of the bride was accompanied by long songs (*kūk uul'uldg dud* "songs of mourning"). Basangova (2007) notes that "songs of lamentation symbolize a transition ceremony" (p. 7). The song "ЭЭЖИН ДУН" ("Song about the Mother") is very remarkable (NA KalmC RAS, F № 16, Op. 1, magnetic tape № 162 (153), 1 track). It was recorded in 1977 from the Khoshut woman:

Öl mangxn toyrun'
Örün asxndn' dongdna,
Övrläd ösksn ēžn'
Örün asxndn' sangdna.

Tolya dērn' γarxn'
Toyrun šovun dongdna,
Togl'ulad ösksn ēžn'
Örün asxn' sangdna.

Šuyudn' urysn šuurayn'
Šurdad ugadn' mordlav,
Genn bay düünrän
Badmšad ugadn' mordlav.

[Recorded by Borlykova].

The song is of psychological nature. It reflects inner emotional stress of the daughter and mother, because of separation. The song has a simple structure; in the first verse, the unity of the initial words (anaphora) is observed. In verses, there are initial and ultimate rhymes. To organize the verse and the plot, figurative parallelism is used. This is a comparison of a gray crane with a mother.

Lullabies (Калм. *саатулын дуд*) are songs for lulling small children. The Khoshut lullabies express the wish for the child to have a happy life, be obedient; these songs are about forest and domestic animals, birds. Let us give an example of a couplet from the lullaby “Саатулын дун” (“Lullaby”) recorded in 2013 by Menaev.

Xunyn kūkn xundan bāg,
Xulyr algn' ēždän bāg,

Cenin kūkn cendän bāg,
Cegrg algn' ēždän bāg.

[Recorded by Menyaev].

Historical songs are one of the most popular genres of the songs of the Khoshut. “Historical songs are different from other genres by their content” (Menyaev, 2017). The plot thematic plan is quite diverse. There are songs about major historical events (wars, mass migrations) and great people (rulers, generals), smaller events. These songs are microhistorical (“Xasg zandn xarn” (“Black Kazakh horse”), “Natra Nimän tusk dun” (“Song of Natyrov Nyme”), etc.).

The lingering historical song “Сөм хамрта парниц” (“The Frenchmen with long noses”), performed by 83-year-old Khoshut woman tells about the participation of the Kalmyk troops of Prince Serebdjab Tyumen in the Patriotic War of 1812

Söm xamrta prancuzlan'
Sörgldn bāž čavčldlav,
Čavčldn giž čavčldsn ugav
Ämnänn' aryd čavčldlav.
Tögrg nuurin köväd
Tögäln bāž aryd čavčldlav.

[Recorded by Menyaev].

The song was published in 1816: The song «Маштг бор» or «Сомъ хамартай пранцузъ» was created during the 1812 campaign after the first battle of the Kalmyk army under the command of Prince Tyumen" (1816).

Baskhayev writes about the participation of the Kalmyk troops of Prince Tyumen in the Patriotic War of 1812, “The Second Astrakhan regiment formed from Kalmyks of Khosheutov (250 people) and Torgut uluses (278 people) was commanded by the Seyonjab Tyumen ... The Second Kalmyk regiment participated in numerous battles. Major Tyumen attained the rank of lieutenant colonel, and distinguished fighters of the regiment received awards” (Baskhayev, 2009, p. 2).

The historical song “Мооньга Шорва” (Monikov Shorva) (1915–1966) is dedicated to the participant of the Great Patriotic War, the military commissioner of the Sarpinsky ulus Monikov Shorva, who was one of the leaders in the construction of fortifications on the Don River. The song mentions the hydronym - the river Don: *Tenggin yol (Tegšär tatsn xoyr xaltr mörn / Tengin amnas ürgäd-usxad bāv* 'Harnessed pair of bay horses / Frightened by the Don River rushed to the side), *Teng yol (Teglg nuryta Moon'ga Šorva / Teng yol dēr komand ögäd bānā*. Chunky Monikov Schorva / Commanded on the Don River), *Doonyn yol (Doonyn yolyn kövāyin' / Dolan zun biyärn zaayad maltad bānā*. On the Don River / *Doonyn yol (Doonyn yolyn kövāyin' / Dolan zun biyärn zaayad maltad bānā*. On the Don River / *Kopali seven hundred [man] zaayad maltad bānā*. On the Don River / *Seven hundred [people] dug under the command of [Monikova Shorvy]*).

One of the brightest genres of the song folklore is great songs. Their purpose is to glorify a working man for his labor achievements and personal qualities: Āxän Čokldan (“Ahaev Chokldan”), Olcna Dalta (“Oltsonov Dalta”) and others. The village Sarpa was founded in 1928 in the Tsabdyr Khosheutov aymak of the Ikitsokhurov ulus by the initiative of the All-Russian Society "Sheep Breeder". It was the tenth farm organized by the “Sheep-breeder” in Russia. The organizers of the state farm and its workers managed to create a strong farm. The song “Āxän Čokldan” (“Ahaev Chokldan”) tells about the senior shepherd of the state farm “Sarpa” No. 10. He was awarded the Lenin’s Order for its valiant work.

Torɣn ginā noosta otar ginā xōönā

Tölin' xärüldglä Āxän kövün Čokldan.

Toomsrta udarnikān duudulad bānā.

[recorded by Menyaev].

Predatory songs, especially songs about horse thieves, are peculiar to the song folklore of the Khoshut: Xucan Xagšg (“Khutsaev Khagshig”), Šuunyan Kandin (Shunyaev Kandin) and others. The people recognizing the right of the authorities to prosecute and brutally punish the robbers, treated them with great sympathy. Horse thieves want to feed hungry people, their native aimag.

Cayan tolyata bor mörn'

«Cayan tolyan» xaalɣar dūlɣnād bānā.

Cayan ginā sanata Šuunyan kövün Kandin

«Cayan tolyan» berädig kiimär cadxad bānā.

Arɣyr soyata ker mörn'

Altn bulgin xaalɣar dūlɣnād bānā.

Aavasn dörvülñ Šuunyan kövün Kandin

Altn bulging germüdig kiimär cadxad bānā.

[recorded by Menyaev].

Khokhut love songs are distinguished by exceptional sincerity, pronounced emotionality, poetic imagery, and elevation. They are devoted to various subjects and human feelings. Love is accompanied by pain and joy, longing and anticipation, bitterness of unfulfilled dreams: “Nimgrä Ižä” (“Nimgirova Idja”), “Seerin xarya” (“Pine on the Hill”), “Xulxačin Bulyn” (“Hulchacieva Bulgun”), “Xošuda kũkn Cayan” (“Tsagan from Khosheuts”), “Bağčudyn dun” (“Youth Song”), etc. The song “Seerin xarya” (“Pine on the hill”) is very remarkable:

Seerintn xaryadn'

Sũdr̄ls giž suulav bi.

Sedkl tussn čamtayan

Žirȳls giž irläv bi.

Üzürintn xaryadn'

Sũdr̄ls giž suulav bi.

Sedkl sãxn čamtayan

Žirȳls giž irläv bi

[Recorded by Borlykova].

Qualities of an ideal partner are mentioned in each song: honest (*čik-čülgr*), respected (*toomsrta*), young (*bičkn-baaxn*), handsome (*sãxn*), (*önggtä čirätä*), etc.

The ideal of maiden beauty is also constant: proud (*dölän-dümbr*), beautiful (*sãxn*), light-colored (*cegän šar čirätä*), fair-haired (*altn üstä*). Her clothes is also lyricized: a dress with a large pattern (*barata erätä büšmüdtä*), black leather boots (*xar boox yosn*), a red wool scarf (*ulan šëmg al'čur*).

7. Conclusion

Thus, the modern song folklore of the Khoshut of Kalmykia has various melodic lengths (*ut dud* “lingering songs” and *ahr dud* “short songs”), genres (wedding, lullabies, historical songs, great, labor, lyric), themes (maternal love, the Patriotic Wars of 1812 and 1941-1945, motherland, love, etc.). The lyrics of some songs is similar to that of Chinese (Xinjiang Uygur Autonomous Region) and Mongolian (Hovd aimak) songs (e.g., the wedding song “Sayg sãxn saarl” (“A beautiful dun walker”), a lyrical song about the homeland “Gertäsän yarad yovxla” (“Leaving the house”). More comprehensive study of the song folklore of the Khoshut of Kalmykia is required.

Acknowledgments

The article is part of the research project funded by the Russian Foundation for Basic Research (Grant No. 19-012-00640).

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