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**МЕЧТА И РЕАЛЬНОСТЬ В ТРАДИЦИОННОЙ  
ПЕСЕННОЙ КУЛЬТУРЕ НАРОДОВ КАБАРДИНО-БАЛКАРИИ  
И СЕВЕРНОГО КАВКАЗА**

*(Об особенностях структурирования звуковысотного пространства)<sup>1</sup>*

В статье автор раскрывает особенности структурирования звуковысотного пространства народных песен народов Северного Кавказа, обусловленные спецификой мифологического мышления (континуальность, цикличность, диффузность)

**Ключевые слова:** народные песни, Северный Кавказ, Кабардино-Балкария, колыбельные песни, мифологическое мышление, особенности звуковысотной организации

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**DREAM AND REALITY IN THE TRADITIONAL CULTURE  
OF KABARDINO-BALKARIA AND NORTH CAUCASUS**

*(About the Features of the Structuring of Pitch Space)*

The author reveals the peculiarities of structuring of pitch space of the folk songs of the North Caucasus, due to the specifics of mythological thinking (continuity, recurrence, diffuse).

**Key words:** folk songs, the North Caucasus, the Kabardino-Balkaria, lullabies, mythological thinking, especially the organization of pitch

The questions of keeping the Traditional Culture of North Caucasus nations under the conditions of modern civilization are related to the: historical and cultural interaction of ethnic groups (see especially the work: [1]); fundamental aspects of human way of thinking (mythological way of thinking). We will focus on the second issue. Different North Caucasus ethnic groups have similar phenomena that reflect the mythopoetic world scene of the nation and demonstrate the specific character of mythological way of thinking: continuity, circularity and diffuseness.

Mythological way of thinking that is common to the traditional cultures is similar to the coded message (E. Cassirer) that could be understood only by the one that has a key to this code [2]. The cyclical tide of life without obvious differences between the dream and the reality, life and death could be destroyed as a result of the contact between the various representatives of the mythopoetic world scene. Not to allow such violations is the task of ritual.

Lullabies (cradlesongs) take the special place in life ritual of the representatives of every culture. Vocal sound-creative, is part of an ancient tradition, which is closely connected with the ritual. Therefore, it is proposed to consider the artifacts of traditional cultures of Kabardino-Balkaria in the context of their mythological representations. Material mode-intonation analysis served Karachai-Balkarian, Kabardian and Circassian children's lullabies, and the phenomenon of – song rocking decrepit old men. Application of the method of continuous detection of signs of pitch space (Alcon) revealed in lullabies and songs of motion sickness decrepit old men are two types of melodic motion - linear (downward) and broken (upward-downward in a spiral). The semantics of these two types of motion is related to the nature of the transition to a different state, a different world. The distinctive character of this movement is due in accordance with the ritual context – put to sleep and woke up to lull to not wake up, as evidenced by the presence in the songs for motion sickness old concept slurred speech, which describes the scope of the death.

For example, in a Kabardian lullaby (№ 68 «the cradle and the boy love each other...») the protective function is not only in the text of the song, but also in the structure of pitch space.

<sup>1</sup> В основу статьи легли базовые положения доклада, прочитанного на четвертом международном симпозиуме исследовательской группы ICTM (4th Symposium ICTM Study Group on Music of the Turkic Speaking. Istanbul, on the 18-20 April, 2014).

The linear upward-downward movement, and opposite to it broken movement (as a spiral) can be considered as a certain balance between the living and death. For the monodic cultures the broken movement could be considered as a symbol of transition and connection with underworld.

Going further. Lullaby has symmetrical and unsymmetrical trichord. For the childlore the symmetrical structures are more common, as they unlike the unsymmetrical do not reflect the opposition male/female. The presence of unsymmetrical trichord that consist of minor and major second can be explained in a view of traditional Adygei culture way of thinking. From the moment a child was born everybody understands his/her future in a view of male/female opposition: in case it is a boy – he will be a warrior and a hero, in case it is a girl – then wife and mother. I should mention that there are lullabies for boys and for the girls.

In Kabardian and Circassia there is a legend: long time ago people's life was very long, and the ones that were very old and regressed to childhood, daughters-in-law put into the cradle and lulled. Thus these songs were the part of send off rite of the old man to the underworld – the very common rite among many nations.

To illustrate the theoretical material provisions serve as an example of children's songs and lullabies rocking old men that contained in the publication «Folk songs and instrumental melodies Circassians» (numbering corresponds to the source of the songs) [3].

The songs to lull the decrepit old man are allied with lullabies for the kids: they simulate the lull movements (№ 87 «duma laley-laley, I'm lulling my grand farther!»).

But the downward movement dominates in the song. This can be allied to the issue that represent the “placing in the coffin”. Which means that pitch is helping to do the rity role – leaving of the old highlander to the underworld.

Thus, these songs are performed on behalf of the farther-in-law and daughter-in-law. Besides the linear movement there is a broken (not linear) movement in the farther-in-law section. The presence of the spiral can be allied with the significs of send off to the underworld. In this case the type of the opposition can be connected with the relation parents/old man (kids).

Besides in these songs we can see the areas without definite pitch level. (№ 88 «eight oxes brought the timber...»). In the farther-in-law section there are only two tones: «es<sup>1</sup>» and a tone without definite pitch level (approximately «f»). We know that in traditional cultures the mumbling together with silence, stillness, muteness etc. are the symbols of death. So we can say that even though the farther-in-law is in the real (middle) world the absence of the definite pitch level in the old man speech poses to the significs of the dead (underground) world meaning death.

The lullabies to lull the decrepit old men are also can be found in a traditional music culture of Balkarian and Karachai nations but the special research can be required in order to find out their similar and specific features in a view of other North-Caucasus cultures. But the fact is that they have their own special features.

Delivering of a child was a huge event for the family. The first child was called «tunguch» and in his/her honor there were special rites with spell of magic. Women were praying to Teyri and Bayrim gods and asked to bless the child with the health and long life. The Goddess of motherhood for the Balkarian and Karachai people was Bayrim. In almost every village there were sanctuaries related to her. She is paralleled with the highest god Teyri (Tengri), Umai, powerful East monarch – khan etc. They also addressed to the Mother of Dream (Zhukyu Anasi, balam, seni chakyradi), Mother of Flame. In the text of other lullabies there was the mention of Golden Tree (World Tree), Tashli Sirta (mountains), river (chuu, chuu, chuu ala). Thus in lullabies as the protective magic were used the gods that represent different elements of the mythopoetic world view of Karachai and Balkarian nations.

There was also the rite of lulling a cat: before the child is put in the cradle the cat was placed there and sung the song to it (protective magic).

The respect to the old age is an important feature of the Karachai and Balkarian culture. But they had an expression – «God forget about them» («bilani Allah unutkhandi»). The old men were lulled in a special cradles and looked after them as they were kids. Lullabies as well as Kabardinians were made in a form of dialog. Texts had the appeals to the owner of the Earth, the Everlasting Home etc. We should mention that the old man due to the «rules of the game» «had a ready tounge». His speech was quite impend.

And the last. Considering the lullabies for the kids and old men (two point of human life cycle) in a view of peculiarities of mythological way of thinking we can suggest to consider the genre aspects in a traditional cultures also taking into account the special features of mythopoetic world scene.

Depending on the fact with representative (-s) of which world there should be a meeting the type of the considered event should be determined (the representatives of flora and fauna are also the mythopoetic classifiers). The genre classification of the ritual (and its elements) should be determined in accordance to the special features of the mythopoetic worl view. This approach was used to determine the genre of the North-Caucasus folk songs (Adygei taken as an example). We can state that the same approach can be used for the analysis of the Karachai-Balkarian music folk material.

Considering that «mystic mood – meeting around» (O. Rozenberg), we can make the conclusion: it is mysticism that becomes that base as a phenomena of all mankind which unites Karachai-Balkarian autochthon beliefs with other religious-philosophical systems. The explanation of this phenomenon should be searched first of all *in specifics of mythological way of thinking*, for which particular value has emotional pulses, affected conditions, magic and mystic presentations (collective presentations by L. Levi-Brul).

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