

The Influence of Islam on the Musical Culture of the Volga Bulgaria of the Domngol Period

La influencia del Islam en la cultura musical del Volga Bulgaria del período Domngol

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Fecha de recibido: 2020-10-14

Fecha de aceptado para publicación: 2020-11-18

Fecha de publicación: 2020-11-20



Abstract

The article presents current issues of the influence of early feudal statehood and Islam on the development of the musical culture of the Volga Bulgaria of the pre-Mongol period. The Tatar people have a long history, writing, literature, and distinctive musical culture. The musical culture of the Tatar people is a unique form of artistic thinking of the people. It reflected historical destinies, living and working conditions, dreams and innermost thoughts of the Tatar people. The music of the Tatar people has changed over various historical periods. She absorbed the layers of new eras. At the same time, the music of the Tatar people has preserved traditions, despite modifications or the creation of a new one. Tatar original musical culture as a stylistic feature had a significant impact on the development of the spiritual culture of a number of peoples of the Middle Volga and Ural regions. Without knowledge of the spiritual culture of the Kazan Tatars and their ancestors, it is impossible to fully comprehend and appreciate the cultural achievements of the modern peoples of the Volga-Ural region. The richness of the spiritual activity of people is closely connected with historical events and follows from them. The study of the musical culture of the Tatar people forms ideas about the historical fate of the peoples of the Volga and Ural regions. The reliability of the results is based on a qualitative and quantitative analysis of historical and modern sources about the Tatar musical culture. The study contributes to understanding the scientific foundations of the impact of early feudal statehood and Islam on the development of the musical culture of the Volga Bulgaria of the pre-Mongol period and determines the applied value of its implementation in the development of musical culture in the Republic of Tatarstan. The article is of interest to masters, graduate students and practitioners in the study of music culture of the peoples of the region.

Keywords: music, Tatar people, early feudal statehood, Islam, musical culture, Volga Bulgaria, pre-Mongol period, intercultural communication.



Resumen

El artículo presenta temas actuales sobre la influencia del estado feudal temprano y el Islam en el desarrollo de la cultura musical de la Bulgaria del Volga del período pre-mongol. El pueblo tártaro tiene una larga historia, escritura, literatura y una cultura musical distintiva. La cultura musical del pueblo tártaro es una forma única de pensamiento artístico del pueblo. Reflejaba destinos históricos, condiciones de vida y de trabajo, sueños y pensamientos más íntimos del pueblo tártaro. La música del pueblo tártaro ha cambiado a lo largo de varios períodos históricos. Absorbió las capas de nuevas eras. Al mismo tiempo, la música del pueblo tártaro ha conservado las tradiciones, a pesar de las modificaciones o la creación de una nueva. La cultura musical original tártara como característica estilística tuvo un impacto significativo en el desarrollo de la cultura espiritual de varios pueblos de las regiones del Volga Medio y los Urales. Sin el conocimiento de la cultura espiritual de los tártaros de Kazán y sus antepasados, es imposible comprender y apreciar plenamente los logros culturales de los pueblos modernos de la región del Volga-Ural. La riqueza de la actividad espiritual de las personas está estrechamente relacionada con los acontecimientos históricos y se deriva de ellos. El estudio de la cultura musical del pueblo tártaro forma ideas sobre el destino histórico de los pueblos de las regiones del Volga y los Urales. La fiabilidad de los resultados se basa en un análisis cualitativo y cuantitativo de fuentes históricas y modernas sobre la cultura musical tártara. El estudio contribuye a comprender los fundamentos científicos del impacto del estado feudal temprano y el Islam en el desarrollo de la cultura musical del Volga Bulgaria del período pre-mongol y determina el valor aplicado de su implementación en el desarrollo de la cultura musical en el República de Tartaristán. El artículo es de interés para maestros, estudiantes de posgrado y practicantes en el estudio de la cultura musical de los pueblos de la región.

Palabras clave: música, pueblo tártaro, estado feudal temprano, Islam, cultura musical, Volga Bulgaria, período pre-mongol, comunicación intercultural.

Introduction

The connection of times is especially relevant today. We turn our eyes to the distant past, we seek spiritual values that we have lost before. After all, the past has left us with universal values. The study of the past is a powerful tool in the cause of national revival, the development of its culture, national identity and pride, which is especially relevant at the present time. It seemed interesting to me what influence the adoption of Islam had in the musical development of the people.

Folk music is stored only in the memory of generations, partly reflected in the design of instruments. Unfortunately, many of her specimens are disappearing with the hosts. Therefore, it is clear that it is difficult to reconstruct folk music of past eras, and it is difficult to study the history of musical styles and genres. Hence, apparently, the weak development and small number of special studies on the musical culture of the Tatar people. The underdevelopment of the topic seems to be related to the fact that the issues of the history of culture of Soviet historical science have for many years undeserved as collateral, secondary problems.

The small number of historical sources and individual studies on this topic lead to certain difficulties in the work process. The complexity of using some sources that have reached us is complicated by the fact that they require critical study, since, firstly, some authors were not music

specialists, and secondly, these compositions underwent translations into the second, and sometimes even into the third languages, which gives rise to a multiplicity of interpretations terms, confusion in the names of musical instruments. The difficulty also lies in the fact that, due to tragic historical events and the loss of valuable literature, there is not enough specific information to determine the time of the emergence of certain musical genres. Nevertheless, the preserved historical sources and research of historians, musicologists, and art historians are a valuable source in relation to the study of this topic.

As sources on this topic was used "Book of Ahmed ibn Fadlan about his journey to the Volga in 921-922" - work of the Doctor of Historical Sciences, professor A.P. Kovalevsky (Kovalevsky, 1956). It contains interesting but limited information on customs and rites, religions and beliefs, as well as on Bulgarian music culture .

Some information on the musical culture of this period is contained in the book of G.M. Davletshin «Volga Bulgaria: spiritual culture» (Davletshin, 1990). The study covers all the main spheres of spiritual culture of the Volga Bulgar, and information is available on theology, hadith and munajat. But unfortunately, there is no special section on music culture.

In the work of N.V. Nikolsky «Notes on the history of folk music among the peoples of the Volga



region» questions on the process of teaching in schools and madrasas are covered (Nikolsky, 1920). The book provides some information about the process of teaching the shakirds themselves, the educational objectives set and the teaching of the art of reading religious books, hadiths and the Koran itself.

Some issues of the influence of Islam on the musical culture of the Volga Bulgaria of the pre-Mongol period are reflected in the works of modern musicologists and ethnomusicologists. Samples of Tatar musical folklore related to the period under study were published in the studies of A. Klyucharev (1955), M. Nigmedzyanov (1984), Z. Saydasheva (2002), R. Iskhakova-Wamba (1981), S. V Karkina, N. K. Nurgayanova (2019) and others.

Of particular value are the materials collected in the 1970s by the Tatar composer and folklorist S. Sharifullin and musicologist N. Sharifullina in folk expeditions in the Ulyanovsk region, where the tunes of canonical books "Badavam", "Bakyrghan", "Muhammadiya", were recorded and analyzed, tunes to Kul Gali's poem "The Legend of Yusuf", as well as samples of the munajat genre (Sharifullina, 2013).

In particular, the works of the famous ethnomusicologist, professor, honored artist of the TASSR M.N. Nigmedzyanova. In his books "Tatar Folk Songs", "Folk Songs of the Volga Tatars", etc., the stylistic features of musical folklore of various ethnographic groups of Tatars — Kazan, Tatar-Mishars, Tatars-Kryashen, Siberian Tatars — are revealed. The publications provide information on the history of their musical life and instrumentation, samples of the musical epic and song samples of different genres. Our attention was drawn to the musical features of the chanting style of the munajat and azan.

Methods

The following research methods were used: systematic and structural analysis and synthesis of scientific, historical, ethnographic, linguistic, artistic, musical and archival literature. A compilation of the country's own experience has been made. Empirical data were obtained through interviews, observations, interviews, audio and video recordings.

Results and Discussion

The aim of the work is to study the influence of Islam on the development of the musical culture of the Volga Bulgaria during the formation of the early feudal state.

The objectives of the work are:

- To study the features of book singing, melodeclamation and recitation;
- To identify musical characteristics of the performance of azan, surahs of the Holy Scriptures and religious books;
- Identify the musical features that characterize the sound of munajat and bait;
- To reflect the influence of Islam on ceremonial, agricultural, family-household, etc. song folklore.

At the end of the IX-beginning of the X century in the process of formation of the early feudal statehood the Bulgarian has observed a fundamental change in all spheres of social-political, economic and cultural life of people.

The emerging new order of people's lives required a new ideology to match the new economic formations. This formation was in keeping with the interests of the Bulgarian aristocracy, led by the Khan. He sought to create a strong and powerful state through the unification of disparate tribes and their lands. Only a new ideology in the form of one of the world's monotheistic religions could serve this purpose. This ideology became Islam, replacing the Tengriism.

Arab missionaries at that time were the first propagators of Islam in the Volga region. Islam was adopted in 922 Khan Almas. Ideologically, one of the prerequisites for the success of Islam was the following. Even before coming to the Volga, the Bulgars inherited from their ancestors ancient Turks a pagan monotheism. Bulgars, as Ibn Fadlan wrote, worshipped spirits led by the supreme deity Tengre. Thus, the replacement of the pagan deity Tengre by the Almighty in Islam was not a painful process for the Bulgarian. However, the Bulgarians who converted to Islam, especially in rural areas, could simultaneously continue to perform pagan cults. It follows that the struggle between Islam and Tengriism has been very stubborn. Islam from the first days of penetration in the life of the Bulgar fought against manifestations of paganism. The distribution among the Bulgar of the didactic book «Badavam». In the 10th century Islam became the core of the ideology of the Bulgarian aristocracy and became the dominant religion.

Starting from the 9th century, schools were created in Bulgaria, madrassas were opened, which were higher and secondary religious educational institutions. As N.V. Nikolsky wrote: "In schools and madrassas, most of the subjects themselves are taught in a chant ... because their task of leaving school was to instill Muslim science and singing among the common people ... At the end of the course of study, they had to take the place of muezzins (those who reads adhan) and imams ...



Each mosque should have had a school with it. And indeed, not a single Volga people had as many schools as there were Tatars... ” (Nikolsky, 1920).

Of course, from this moment, theological works become popular: explanations and commentaries on the Qur'an, hadiths, munadjets, etc (Saydasheva, 2002). Textbooks of Muslim maktab schools were very popular, the texts of which were didactic and edifying in nature. “All of these books were mainly designed for melodeclimation and book singing.” (Klyucharev, 1955).

Consider some samples.

The popularity of the Volga Bulgaria of the pre-Mongol period was received by the chant reading of books "Badavam", "Taki gazhep" on didactic topics. They narrated the meaning of life and the behavior of man on earth and what happens to him after his death. In the given samples, in the nature of their performance, the closeness of the mode of intonation of tunes to folk songs is noticeable. The same rhythmic cells are present here as in the bait, munajata. “The rhythm of ‘ Takaj gazhep ’ is equivalent. In Badavam, attention should be paid to the close connection of the rhythm of the melody with the accent of words. This accent synchronization is respected at the end of the melody. ” (Mukhametzyanov et al., 2018; Mukhametzyanova et al., 2018).

Ibn Fadlan has a description of the action of the Bulgarian muezzin, who reads four azans (a call to prayer). Islamic musical ritual boils down to reading (singing) the call to prayer - azan, recitation of the Koranic surahs and other religious books (Iskhakova-Wamba, 1981). Also, it can be assumed that at that time the chant and other spiritual books were read, which were akin to folk musical traditions.

In the azan and tunes from the Koran dominance prevails, which was characteristic of the traditions of religious chants.

“It is known that the basis of the rhymed prose of the Koran was the poems of the pagan ritual genre of Saj. And not only poetics, but also the character of Muslim cult tunes is often associated with ancient Bedouin spells ... The entire religious text of the azan is often pronounced with two or three sounds, and these monotonous recitations are related to Bedouin melodies ... Here the role of the rhythm of the melody of rhythmic accentuation, which should coincide, is strengthened with semantic and reinforce it ” (Klyucharev, 1955).

The tunes of the Koran are second recitations, when only cadences are recorded. Their musical beginning is very primitive in comparison with the Tatar folk melos. The Koran was read from

memory, recitatively, by melodeclimation, since the main place here belongs to the meaning, the text of the holy book. These tunes carry musical beginnings. Azan, which sounded daily five times a day from all minarets of mosques in Muslim countries, remained almost unchanged. The important thing is that it did not affect the musical thinking of the peoples and the traditional music of the Tatars.

Of course, munajatis were popular during this period. According to M. Nygmejjanov, their origins were pre-Islamic and pagan. The Munajatis, in his view, were parallel to the Muslim ritual (Klyucharev, 1955).

Munajats are «lyric monologues with significance of subjective, personal element» (Klyucharev, 1955). Compared with ritual folklore, they usually reveal personal experiences related specifically to the life of a person, with his inner experiences. Munajati may be associated with the fate of the performer herself or with her relatives and in this regard are more attracted to the lyrics than to the epic. According to the type of intonation, despite their lyrical and purely personal character, they retain a calmly narrative character (Mukhametzyanova et al., 2018).

«... Munajats live mainly among women of the oldest age, more often among those in whose lives tragic events occurred, loved ones died, etc. The execution of some munajats is timed to the funeral ...» (Klyucharev, 1955).

Thus, munajats acquire the character of funeral lamentations, but in the process of their singing the performer does not go beyond the boundaries of what is permitted and narrates politely and very restrained. This is due to the fact that Islam played a big role in people's lives and forbade loud singing.

Munajat, as it were, acquires the character of a kind of appeal to God with a prayer, possibly even with a complaint about fate, with some kind of narrative about the afterlife, about his near death and the fate of his loved ones. In the intonational, harmonious, melodic characters, munajats belong to the musical-folklore systems of folk music of the Volga Bulgars.

Perhaps in the pagan period, the character of the munajats was very different from the Islamic period. The lamentations at the funeral were accompanied by loud cries and screams. The heartbreaking cry was described by Ibn Fadlan as about the “wildest”, “most vile” cry (Iskhakova-Wamba, 1981).

Of course, the role of Islam in people's lives influenced the originality of the spiritual and



material culture of the ancestors of the Tatar people. Generation from generation was brought up on bait, munajats and recitation of the Koran. It seems like a child falling asleep to the calm and native singing of his mother or grandmother listened, without realizing it, to the words magical and full of mysterious meanings.

It should be noted that the Islamic religion did not encourage music, loud singing, or playing musical instruments. Music, and melody in General, were considered sinful, since the rhythm of the melody and the melody itself distracted and led a person away from righteous and true judgments. Playing musical instruments, composing and listening to music were considered to be a sin on the same level as drinking alcoholic beverages, and it was considered an immoral occupation.

The Islamic religion fought with various rites that have already taken root in the people. This was connected precisely with the struggle of Islam against paganism. She could not help but touch on the creative side of people's lives. Islam forbids songs, their singing and creating songs, singing them in full voice. Therefore, in folklore, ritual songs such as farming, family, hiking, that is, genres, to some extent related to the collective, whether it be a family or a community, gradually began to disappear. For many song genres of the Bulgars, the loose text of a certain tune became characteristic, which is one of the negative aspects in the crystallization of song genres.

But the influence of Islam went not only in the direction of limiting musical genres. The era in which this influence began was the heyday of Arabic music. «... Baghdad was then the center of good music. The first riders of new music and new musical instruments came from Baghdad: a lute, kanoon (gusli-shaped instrument), rebab - stringed instrument, violin-shaped kemange-a-gutz, wind instruments, for example, tsalerili, tturna (hautboy) and percussion instruments, for example nakari and darbukha (small drum)" (Karkina et al., 2019). The penetration of new musical instruments into the musical life of the Bulgarian people was undoubtedly a progressive phenomenon.

Summary

Thus, it can be noted that the adoption of Islam has led to fundamental changes in the field of ideology, in all spheres of the life of the people, which in turn has influenced changes in the field of musical culture. A qualitatively new, Muslim culture has developed.

The adoption of Islam, that is, the ideology of the corresponding new, feudal socio-economic formation, had significant consequences for the further development of the country. Islam

contributed to the strengthening of the international authority of the Bulgarian state, the revitalization of trade, economic and cultural contacts with the countries of the East, the consolidation of the Bulgarian nation, the formation of a bright and distinctive spiritual and material culture of the ancestors of the Tatar people.

Conclusions

Thus, it can be noted that the adoption of Islam has led to profound changes in the sphere of ideology, in all spheres of life of the ancestors of the Tatar people, which in turn has influenced changes in the sphere of musical culture. The adoption of Islam, i.e., the ideology of the corresponding new, feudal social and economic formation, had significant consequences for the further development of the Volga Bulgaria. Islam contributed to the strengthening of the international authority of the Bulgarian State, the revival of commercial, economic and cultural contacts with the countries of the East, the consolidation of the common Bulgarian people, and the creation of a bright and distinctive spiritual and material culture of the ancestors of the Tatar people.

Acknowledgements

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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