

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

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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.

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