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diazzulay@gmail.com  
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KARKINA, S.V; NURGAYANOVA, N.K; KAUR, M  
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## Dialect Features of the Siberian Tatars Song Culture

Características del dialecto de la cultura de la canción de los tártaros siberianos

*S.V KARKINA*

*Kazan Federal University, Rusia*

s.karkina@mail.ru

 <http://orcid.org/0000-0003-2176-5910>

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*N.K NURGAYANOVA*

*Kazan Federal University, Rusia*

naila-n@mail.ru

 <http://orcid.org/0000-0002-0658-1542>

*M KAUR*

*Department of Philosophy, Partap College of Education,*

*Ludhiana, India*

moneypreet74@gmail.com

 <http://orcid.org/0000-0002-3177-6093>

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### ABSTRACT:

The object of the research is the traditional song culture of the Tatar population of Siberia in the context of dialect features. The article analyses song samples obtained during expeditions to the Novosibirsk and Tyumen regions, where Tatars live. As a result of the research, various and interesting, the material was recorded. Information was collected on the basis of a questionnaire to collect song folklore for a detailed analysis of the recorded sample, which allowed further identification of the distribution area and local dialect features, as well as modern forms of traditional song creation among the Tatar population of Siberia.

**KEYWORDS:** Dialect, ethnic culture, language, music folklore, siberian tatars..

### RESUMEN:

El objeto del trabajo de investigación es la cultura tradicional de la canción de la población tártara de Siberia en el contexto de las características del dialecto. El artículo analiza muestras de canciones obtenidas durante expediciones a las regiones de Novosibirsk y Tyumen, donde viven los tártaros. Como resultado de la investigación, se grabó material variado e interesante. La información se recopiló sobre la base de un cuestionario para recopilar el folklore de la canción para un análisis detallado de la muestra grabada, lo que permitió una mayor identificación del área de distribución y las características del dialecto local, así como formas modernas de creación de canciones tradicionales entre la población tártara de Siberia.

**PALABRAS CLAVE:** Cultura étnica, dialecto, folclore musical, idioma, tártaros siberianos..

### INTRODUCTION

For more than three hundred years, since the XVII century, the language and traditional culture of the Siberian Tatars have been the subject of study by a large number of researchers (Zavgarova & Sungatov: 2017; Martynova: 2018; Nurgayanova: 2020). Important ethnographic information is contained in the works of Sayfulina and Karabulatova (2014).

Yusupov et al. (2013) in their collective research write that historical, ethnographic and other studies indicate that the Turkic-speaking tribes that formed the basis of the Siberian Tatars had genetic and

historical connections with the Nogai, Kazakhs, Turkic tribes of the Uzbek nomadic Association, were in contact with Kazan, Central Asian khanates. Language materials also indicate the presence of an Eastern Turkic component in the composition of the Siberian Tatars. In addition to local Turkic-speaking tribes, newcomers Tatars and Bukharans took part in their formation, and local tribes of Finno-Ugric and samoian origin also had a certain influence on this process.

They devoted their research to the study of dialects of the Siberian Tatars Sayfulina et al. (2013) and Khusnutdinova et al. (2015).

However, scientists do not agree on the definition of dialects of the Tatar language. Some scientists claim that the Siberian Tatars are native speakers of the Eastern dialect of the Tatar language, some scientists consider it a separate language (Sayfulina, F. S, Karabulatova: 2014; Fayzullina et al.: 2017).

Despite the fact that modern linguistic science has clear definitions of dialect, scientists often use the term in two meanings. First, in the sense of a language unit that serves small ethnic groups or collectives United to some extent in one historical and ethnic community, which does not, however, have a single national language. In this sense, a dialect is not a part of “branch” of a language as a higher-ranking language unit; on the contrary, a set of closely related dialects may constitute the language of an ethnic community. Since a dialect in this sense does not belong to a language, but to a particular collection as the only language unit serving it, we should not speak of dialects of a language, but of dialects of a nation, ethnic group, or other community of people.

## METHODS

It is in this sense that a number of scientists consider it possible to speak about the dialects of the Siberian Tatars. In this case, the language differences are clearly confirmed by the facts of territorial differences, peculiarities of ethnic formation and historical development of various groups of Siberian Tatars, during which they were subjected to various influences of related and unrelated languages. Taking into account the totality of all these data Allowed Tumasheva to distinguish three dialect arrays in the studied territory: tobolo-Irtysh, Barabinsk and Tomsk (Sayfulina & Khasanova: 2008).

Secondly, in the course of historical development, the dialects of the Siberian Tatars were consolidated with the Tatar national language and entered into its dialect system, so now we can talk about them as a dialect of the Tatar language. In this case, the dialect is used in its usual meaning: as part of a language, as a lower-order language division that is part of another language unit at a higher level of membership.

The following research methods were used: system and structural analysis and synthesis of scientific, historical, ethnographic, linguistic, art history, musicology, and archival literature. The author summarizes his own experience in the framework of the studied problem. Empirical data were obtained from interviews, observations, interviews, audio and video recordings.

## RESULTS

Song traditions play a significant role in the cultural heritage of each nation, as it is known that singing is one of the most natural types of folk art. Song culture speakers usually know a large number of song texts and use different tunes. People who have a beautiful and strong voice have always enjoyed the authority of others (Harris: 2017; Gabdullaziyanova et al.: 2019).

The song tradition is widespread and occupies an important position in the traditional culture of the Siberian Tatars. Song genres convey historical events, incidents, a person's state of mind, their feelings of love, experiences and reflections on their past life, memories of their youth.

Currently, samples of the Siberian-Tatar song culture have been recorded and transcribed by Kapitsyna and Kondratieva (2013). In the research of Smirnova (2009) and other musicologists, we consider the pitch, intonation and fret features of Siberian Tatar melodies. The works are devoted to aspects of linguistic interpretations Karabulatova and Sayfulina (2015).

After the XVII century, the system of dialects and dialects of the Siberian Tatars collapsed, and a new system, namely, a commonly spoken language was not fully formed. The different ratio of local Turkic

tribes with newcomers Bukharans and Tatars, together with various factors affecting ethnic and linguistic development, led to the formation of special ethnic and territorial-linguistic groups of Siberian Tatars.

Tatar dialects common in the territory of the Urals and Trans-Urals differ from other dialects of the Tatar language in the presence of archaic phenomena characteristic of the ancient stage of development. In song folklore, folk music and poetry, you can find preserved ancient forms of the language, which allows you to identify some of its features (Pamjav et al.: 2012; Guler et al.: 2018; Nikolsky: 2020).

Expedition studies of different years show that the musical folklore of the Tatars living in Siberia is a diverse phenomenon. Interesting materials about modern forms of song traditions were obtained by the authors as part of complex expeditions in 2017-2019, organized By the Institute of G. Ibragimov Institute of Language, Literature and Art of the Academy of Sciences of the Republic of Tatarstan. Samples of village song folklore, wedding chants, chant reading genres, baits and munajats were recorded, which are still preserved in the memory of older people (Li: 2017; Provine et al.: 2017; Sayfulina et al.: 2020).

The complex expedition of 2017 covered three districts of the Novosibirsk region: Kolyvan, Kargatskiy, Barabinsk. In the Kolyvansky district of the Novosibirsk region, members of the expedition managed to touch the song culture of the Barabin Tatars, as well as one of the dialect groups of the Tomsk Tatars – the Ob chats.

The origin of the Tomsk Tatars was influenced by the Turkic tribes that have long lived in these lands. The Tatar-Chats, previously considered an independent tribe, are now part of the Tomsk Tatars. In the XVI-XVII centuries, they roamed the territory located in the upper reaches of the Ob river. Scientists have noted the genetic affinity of the Tomsk Tatars with the tobolo-Irtysh and Barabin Tatars. The Tomsk Tatars two dialect: austinsko-chats, Kalmak and Orsk persuaded chat in Kolyvan district (Shabaev & Zherebtsov: 2018; Suleymanova: 2020).

Barabin Tatars are part of the Siberian Tatars, the indigenous Turkic-speaking population of the Ob and Irtysh rivers. They are settled in the Novosibirsk region. In the XVI century, they led a semi-nomadic lifestyle, engaged in animal husbandry and agriculture.

In the village of Yurt-Ora of the Kolyvansky district of the Novosibirsk region, a meeting was held with the bearers of the song traditions of the Ob chats. Songs were recorded in the chat dialect of the Tomsk dialect of the Tatar language or as the villagers say “seberekcha” (in Siberian). The materials of the expedition to the Novosibirsk region in 2017 and the analysis of recorded song images are presented in the article by Martynova (2018).

On the territory of the Tyumen and Omsk regions, the tobolo-Irtysh dialect is the most common in places where Siberian Tatars settle. This includes the Tobolsk, tevriz and tarsk Tatars, whose dialects were influenced by the Bukharans, as well as newcomers from the Volga-Ural region. The tobolo-Irtysh Tatars are considered descendants of the most ancient tribes of Western Siberia and represent the main part of the Siberian Tatar ethnic group (Suleymanova: 2018; Karkina et al.: 2019).

In the 2019 expedition to the Tyumen region, meetings were held with residents of villages in the Tobolsk and Vagay districts, where Siberian Tatars live, whose language belongs to the tobolo-Irtysh dialect (Shagidullina: 2019).

In the Tobolsk district, words and expressions related to song culture were recorded. A chant or melody is designated by the term “koj”, which is generally accepted among the Tatars. However, the dialect feature of pronouncing the consonant “K” is revealed here. In contrast to the literary Tatar language, where it sounds soft, the Siberian Tatars sound noisy bowed uvular deaf consonant “K”. There are expressions: “kojlep Uku” - chanting prayers; “kojlep utyra” - when any action of a person is accompanied by singing.

The tobolo-Irtysh dialect is a jokative, i.e. it systematically uses the consonant “j” at the beginning of the word. Thus, the song category is designated by the word “jyr”, while in the literary Tatar language it sounds like “zhyr”. The call to sing the song sounds like “ejde, jyrlaek” or “jyrlap alaek”. When a person sits and sings, saying: “jyrlap utyra”.

There are also expressions about the qualities of the voice that are common in different ethnographic groups of Tatars: “koje juk” – no voice; “kojsez keshe” is not able to sing people.

There are sayings: “kojem ju#, no #sem ker” – Can't sing, but he is vociferous; “Jyrlaj pel'mejsen – jyrlajsyn!” – You can't sing, but you sing!

There is a short chant about the love of the song:

Jyr tsatsmagan paktsaga, Jyr tsatsmasam da paktsaga, Satyp almam aktsaga! (You can't grow a song in a garden and buy it with money).

In the village of Toboltura, Tobolsk district, a wedding chant was recorded, performed at the meeting of matchmakers, the words and melody of which are quite widespread among the Tatar ethnic group:

Kajtan kilteges ses peske, Patmaentsa tinkeske? Katerle sez kunak peske! Ni hormet itik seske? (Where did you come from across the deep seas? Dear guests, what can we do for you?)

The given samples express the most striking features of the tobolo-Irtysh dialect. The main feature is the clucking when the anterior affricative consonant “ts” is pronounced instead of the consonant “ch” accepted in the literary language. The beginning of words is dominated by the sound “p” instead of the literary “b”. The anterior-lingual semi-voiced consonant “d” moves to the “t” position. Instead of “z” in the middle of words, there is a noisy slotted anterior-lingual deaf consonant “s”. The posterior-lingual noisy slotted semi-resonant consonant “g”, in contrast to the literary Tatar language, sounds like “K”.

The tobolo-Irtysh group of Siberian Tatars includes the Zabolotny Tatars, who are considered one of the most ancient peoples on these lands. Their places of residence are characterized by impassable in spring and summer endless swamps. Villages located far from each other can only be reached by boat along small rivers and shallow lakes. In the expeditions of 1980-1985, scientists recorded unique works of oral folk art of this ethnic group. Due to the inaccessibility of this territory, communication between the swampy Tatars and other groups of the Turkic population was limited, so they retained a number of language features, Parallels to which are found in the tevriz dialect and Barabin dialect. The dialect is distinguished by the presence of a large number of language phenomena that are common with the Orkhon-Yenisei and Eastern Turkic languages.

Currently, in modern Siberian dialects, one can observe the parallel use of the literary Tatar language and the peculiarities of local dialects.

In Zabolot'e village of Cheburga (tat. Kukryande) had a conversation with a resident by Z. Bajnashev (1950). He is fluent in literary Tatar language, and Zabolotny says. In his performance, a song about the village of Kukryande was recorded on the poems of a local resident Sh. Ibragimov (born in 1923). This sample is an example of a text where the performer uses both dialects.

Er gem etsen juyk tugan jere, Tugan avyly, tugan mejyashe. Ken anda  
anyñ' par masayetsy, Tormyshynyn' yame, otsmagy.  
Yashya, avylym, yashya avyldashlarym, Yashya myan'ge yaratkan  
Kukryandem! Sinen' isemen', alys alyslarga,  
Mayak bulyp hyar vakyt kukryasen!

Thus, the material of song folklore reveals the existence of different dialects of the Siberian Tatars, which allows us to identify the features of the language of the Tatar people. This priceless song wealth preserves the peculiarities of the language of this region, reflects the history of the people, their life wisdom, worldview, and attitude.

## DISCUSSION

The study of the national and cultural heritage of ethnographic groups of Tatars, their cross-cultural interaction, as well as interaction with neighbouring ethnic groups, has so far attracted scientists, linguists, folklorists, ethnographers, ethnomusicologists, and teachers.

Among the dialect groups of Siberian Tatars, Parallels with various Turkic cultures are revealed, including the culture of the Volga-Ural Tatars. Today, the considered dialects represent a gradual transition from Kipchak features to Eastern Turkic and a different degree of mixing with the Volga-Tatar language.



Socio-economic reasons, such as the famine in the Volga region in the early 1920s, the Stolypin agrarian reform, and exile, led to a change in the ratio of indigenous Siberian Tatars and Volga-Ural Tatars. Marriages between them had a significant impact.

It is worth noting the presence of Siberian Tatar and literary Tatar bilingualism when representatives of the local population can easily switch to these languages.

## CONCLUSION

Song culture is a part of the spiritual heritage of the people, on the basis of which ethnocultural traditions, folk and professional art, language and literature are developed. Song traditions of the Tatar people include musical and poetic tales, historical legends and legends about certain events and personalities; folk songs and baits reflect fantastic and everyday events; ancient traditions; which are characterized by expressiveness, imagery, conciseness, accuracy, wit.

It is safe to say that nothing can give a greater idea of people than its folklore. Folk music and poetry have always been the ideological and artistic heritage of the people, in which they could express their vision of the world and attitude to life. The study of the song culture of the Siberian Tatars is important not only for the study of dialect and intonation systems but also for the development of the culture of the Tatar people as a whole.

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## BIODATA

**K.S VLADIMIROVNA:** Karkina Svetlana Vladimirovna, was born in 1982. Candidate of Pedagogy. In 2006 graduated from Kazan State Conservatory (Academy) of name N.G. Zhiganov, specialization: The instrumental performing. Qualification: Teacher. In 2014 defended the thesis on the topic «Person oriented aesthetic education of students of high school on the basis of integration of words and music». Associate Professor of Department of Tatar and cultural studies, Institute of Philology and Intercultural Communication Kazan Federal University. Areas of research: pedagogy; pedagogical methods and approaches, online education, integration in art and education.

**N.KNURGAYANOVA:** Nelya Khabibullovna Nurgayanova, was born in 1963. Candidate of Pedagogy. In 1992 graduated from Kazan State Conservatory (Academy) of name N.G.Zhiganov, specialization: The vocal performing. Qualification: Teacher. In 2012 defended the thesis on the topic «Formation of vocal performance culture of the future teacher of music based on the Tatar singing traditions». Associate Professor of Department of Tatar and cultural studies, Institute of Philology and Intercultural Communication Kazan Federal University. Researcher of G. Ibragimov Institute of Language, Literature and Arts of Tatarstan Academy of Sciences. Areas of research: pedagogy; pedagogical methods and approaches, integration in art and education, music folklore, Tatar ethnic culture.

**M KAUR:** Manpreet Kaur, was born in 1974. Doctor of Philosophy. In 2004 graduated from Panjab University, direction of training: Education, Qualification: Master. In 2016 defended the thesis on the topic «Family Climate, Spiritual and Emotional Intelligence as Predictors of Well-Being Among Adolescents». Professor, Principal of Partap College of Education, Ludhiana, India. Areas of research: pedagogy; pedagogical methods and approaches, well-being, digital technologies in education.

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