

YOUTH IDENTITY DEVELOPMENT ON THE BASIS OF TRADITIONAL KAZAKH FOLK MUSIC

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Abstract: This study strived to determine the most popular music genre among young Kazakhs in the context of personal, social, and national identity development, specify the relationship between musical preferences and personality type, and disclose the level of influence of traditional Kazakh folk music on the identity of the Kazakh youth. The authors conducted a survey and a test by taking advantage of such research methods as sociological survey, statistical analysis, social phenomena cognition (assessment, analogy tracking, comparison), psychological and typological concepts of Jung, as well as Abulkhanova-Slavskaya's methodology for revealing personality traits. As a result of the investigation, hip-hop and rap were identified as the most popular music genres among the respondents (42.2%). Analysis of the data obtained in accordance with Abulhanova-Slavskaya's personality typology revealed that 89% of the respondents preferring blues/jazz, classical music, and folk music demonstrated personality traits corresponding to the reflexive personality type; 91% of punk/rock and heavy metal fans showed conformity to the contemplative personality type; 87.5% of pop-music lovers were attributed the harmonious personality type; 93.5% of hip-hop and rap music fans –

the productive personality type; 84% of traditional music fans – the performing type; and 96% of fans of pop with folk tunes – the functional type. It was also uncovered that 89% of the respondents who preferred traditional music belonged to the sensitive personality type characterized by impressionability, openness, empathy, alertness, firmness, conscientiousness, and, at the same time, inferiority complexes, and a tendency to psychogenic depressions and phobias.

Keywords: folk music, identity, Kazakhstan, music, musical art, self-identification, traditional folk music

INTRODUCTION

Globalization currently acts as a key integration process across the globe. It affects both external and internal spiritual and cultural values of different countries, societies, and nations, and impacts social consciousness, traditional art, education, and self-identification (Kaztuganova et al. 2019). In its very essence, globalization is a process reflecting a revolution in the consciousness of society and its cultural and spiritual values (Narikbayeva & Karibayeva 2021). As the modern education system is developing in the context of distance education, it requires the adoption of new methodological approaches. One of the directions of educational policy presented in the address of President Kassym-Jomart Tokayev to the people of Kazakhstan is the improvement of educational programs to meet modern challenges in the field (Kaztuganova et al. 2019). This is proposed to be done by setting an emphasis on distance learning and introduction of information technology.

The processes of globalization, closely related to the expansion of the boundaries of industrialization, nowadays affect all aspects of human activity, including musical art (Varriale 2016). Traditional folk music and instruments convey the deepest cultural, spiritual, and aesthetic values of civilization, transmitting knowledge through various forms (ibid.). Kazakh folk music is based on the historical traditions of the development of creativity of the Kazakh people (Mukhitdenova 2016). Folk songs are characterized by syncretism – singing is combined with dance, game, instrumental music, verbal and visual folklore (Omarova et al. 2020). In modern Kazakh musical culture, the stylization of folklore, the combination of folklore traditions with music of other genres is gaining popularity (Narikbayeva & Karibayeva 2021).

Ethnic identity is a burning topic in Kazakhstan, especially for adolescents born after Kazakhstan gained independence. Today's youth demonstrate a complex mix of civic and ethnic identities (Laruelle 2019). In contrast to the older generation, young people in Kazakhstan are very individualistic and more disposed toward elements of the market economy, such as the private sector and

entrepreneurship. They show more respect for individual success and less interest in the public sector (Werner & Emmelhainz & Barcus 2017). The youth represents the backbone of the economic liberalism that has shaped independent Kazakhstan.

Music has the ability to influence national identity as one of the means for different cultures to express their customs and ideologies. Adolescence is a critical period for the gradual development of identity, and music here acts as a source of social cognitive norms influencing identity development. Music is often taken advantage of by the youth as a resource for social image development (Aucouturier & Canonne 2017). Music subcultures created by groups of peers with similar views contribute to the development of youth culture identity as well as informational and normative social influences (Danabayev & Park & Konieczny 2021). It is not infrequent that famous musicians serve as role models or idols that affect young people through their creativity and media image (Mukhitdenova 2016). Thus, music is often perceived as a means by which young people internalize various social images and styles that are everyday cultural practices and acquire meanings in certain contexts shared (or not) with their peers (Robson 2015). Despite the differences between the different musical styles absorbed by the youth, in one way or another, each of them contributes to the formation and reinforcement of their personal identities (Albekov & Alpysbayeva & Auyesbayeva 2017).

Archaic layers, reflected in folk, are always closely connected with the life of the people, their worldview, and philosophical views (Kaztuganova et al. 2019). Hence, traditional folk music with deeply rooted authentic, social, and linguistic aspects is essential for constructing both individual and social identity (Danabayev & Park & Konieczny 2021).

Highly modernized societies contain cultural codes, the origins of which are rooted in the past. The first condition for the modernization of a new type is the preservation of its own culture and national code. As stated by President Kassym-Jomart Tokayev in his address to the Kazakh people, the preservation of ethnic integrity and national traditions is one of the central directions of the modern cultural policy of Kazakhstan (Sardiñas et al. 2017). Accordingly, despite the fact that society is retreating from the roots in the direction of cultural diversity, Kazakhstan tries to preserve the national culture and, within the framework of modern views, observe its customs and traditions, draw knowledge and strength from the wisdom of ancestors (Kuzembayeva et al. 2014). In this regard, the art of music, with its centuries-old customs and artistic and aesthetic content, can be considered the most effective.

Reliance upon traditional music determined the identity of modern Kazakh pop music, which is especially important in the era of globalization (Kuzembayeva et al. 2014). As a result, ethnic music, which in its time became the basis for

the formation and development of professional music of European orientation, in the present times serves as the basis of national pop music (Kaztuganova et al. 2019). The modern pop culture of Kazakhstan represented on the world stage is nurtured on the national soil, which determines the originality of the Kazakh music industry. At the same time, although most features and trends of Kazakh music are borrowed, some music genres and styles popular in Kazakhstan have features similar to national genres of other countries (for example, *terme*¹ and *tolgau*² and American rap and hip-hop) (ibid.).

This paper is an original study analyzing the features of youth identity development based on traditional Kazakh folk music against the backdrop of globalization, the popularity of different music genres among the young generation of Kazakhstan, and the relationship between musical preferences and personality types. The rapid modernization of the state, socioeconomic and sociocultural spheres of Kazakhstan, development of the modern music industry, formation of new musical subcultures, and the increasing influence of globalization processes on the worldview of individuals and society as a whole determine the relevance of this paper.

The scientific novelty of this study resides in the performed comparative analysis of different music genres intended to outline the most popular of them among the youth of the Republic of Kazakhstan. This research is necessary for understanding the development of national, sociopolitical, and individual identity of the Kazakhstani, the formation of civil and sociocultural self-determination of an individual, and public cohesion.

LITERATURE REVIEW

Features and trends in youth identity development based on traditional Kazakh folk music have been partially studied in the global academic literature (Bortolotti 2020; Laruelle 2019; Werner & Emmelhainz & Barcus 2017). Most works have concentrated on studying traditional Kazakh folk music in general due to the direct relationship of music to national and ethnic identity, in-group human interaction, and ethnic language development (Danabayev & Park & Konieczny 2021). The reason for the scarce study of the presented topic can be the constant processes of cultural and ideological exchange in the modern global world and the integration policy of the world states, which may have a significant impact on the internal culture of Kazakhstan and its values in the process of modernization (Werner & Emmelhainz & Barcus 2017). Researchers note that modern Kazakh society does not want to lose its national identity in favor of global social transformations but strives to develop in modern realities

and cooperate with nations striving for self-identification (Kaztuganova et al. 2019). Kazakhstan is a state with a rich past and age-old customs preserved to this day, and the primary condition for the modernization of its society is the preservation of its cultural and national code (Umbetalieva & Rakisheva & Teschendorf 2016). Empirical studies on ethnic identity and popular culture show that previously marginalized ethnic groups often desire to rediscover their ethnic and cultural roots and convey different identity statuses through different styles of contemporary and traditional folk music (Lidskog 2016). Traditional or folk music with a deep historical, cultural, and linguistic background is still an important marker of national identity (Ramadani 2017). Music has been multiply confirmed to contribute to social identity among the youth through the establishment of social solidarity among fans of the same music genre, the influence of parents' musical preferences, the establishment of personal musical preferences opposite to those prevalent in the parental home or community, music-making, gaining social and political knowledge from songs, choosing political positions based on music, etc. (Tanieva 2014). Accordingly, young people's identities are shaped by many factors – family, cultural and social expectations, school experiences, the media, friends, and different types of art and culture – ruled by which young people make choices that form their personalities (Pfeifer & Berkman 2018).

The orientation of the Republic of Kazakhstan towards the formation of a nation-state that would follow the ideas of ethnonational unity, civil peace, social stability, intra-national and intra-religious consensus, and tolerance is reflected in the text of the concept of forming the state identity of the Republic of Kazakhstan (О Концепции формирования государственной идентичности Республики Казахстан; see Decree 1996). In 2015, the decree on the approval of the concept of strengthening and developing Kazakh identity and unity (Об утверждении Концепции укрепления и развития казахстанской идентичности и единства) was adopted, proclaiming the desire to build Kazakhstan's identity based on the principle of evolution, development of a modernized generation, and freedom from gender and sociocultural stereotypes (see Decree 2015).

Scholars have noted that spiritual values are of key importance in civil society as far as they are based on humanistic norms of morality, ethnonational traditions, patriotic political orientations, and individual responsibility of citizens (Dossanova et al. 2018). Traditional folk musical art is deeply embedded in the modern society of Kazakhstan as an educational practice and a means of preservation of national and universal significance (Musagulova & Kasimova 2021). Like almost any independent state, Kazakhstan strives to enrich the knowledge of traditional Kazakh culture. Traditional Kazakh folk

music is represented by such national instruments as *dombra*,³ *kobyz*,⁴ and *jetigen*,⁵ which, together with the vocal accompaniment, play a central role in group ceremonies and family celebrations (Ospanova & Jumaniyazova 2018). Scholars agree that the use of these musical instruments, to some degree, unites people with their historical roots and traditions through classical and improvised works, engaging the audience spiritually and emotionally. In this respect, music serves as one of the most important means of social communication and facilitates the transmission of knowledge and skills related to Kazakh culture. It is quite expected that contemporary music of Kazakhstan has been influenced by Western musical styles. Their blending with traditional melodies has given birth to a style called “modern ethnic classic” (Cârstea 2021). The role of music in the modernization of Kazakh national identity is reflected in the official policies of the republic, including the *Rukhani Zhangyru* program⁶ aiming to modernize Kazakh individuality in the eyes of citizens and the international community (Bortolotti 2020). As is evidenced in academic literature, traditional folk music with firmly embedded historical, cultural and linguistic aspects can contribute to the process of social, personal, and national identity formation among the youth (Case 2021). It is pointed out that young people tend to belong to a particular social group sharing their musical preferences, which allows them to define their own identity (Fingerhut et al. 2021). In line with this, researchers claim that young Kazakhs tend to move away from Russian cultural influence and embrace the impact of economic globalization, liberalization, individualization, and consumerism (Kuzembayeva et al. 2014). However, they remain strongly opposed to Western values (e.g., democracy) and the imposition of Western cultural traditions through globalization. Thus, the Kazakh youth is characterized by a distinctive national identity that embraces cultural pluralism while protecting traditional cultural practices and norms (Kaldybai & Abdrasilov 2020).

PROBLEM STATEMENT

This study considers the ways and characteristic features of the development of youth identity on the basis of traditional Kazakh folk music, reviews musical art as a method of national identity formation in Kazakhstani society, and plans to determine the level of popularity of traditional folk music among the youth of Kazakhstan compared to other musical directions. This would allow obtaining new statistical data on the most popular music genres that influence the identity of young people and establishing the relationship between preferences in musical choices and personal (behavioral) features of individuals.

The ultimate aims of this research were to identify the most popular music genre among Kazakhstanis aged 18–29 and disclose the level of influence of traditional Kazakh folk music on the identity development of the Kazakh youth.

The primary objectives of this study were:

- to consider music genres as channels affecting personal identity and social identification;
- to analyze the relationship between traditional folk music and the development of Kazakh youth's identities;
- to define the influence of traditional folk music on the world outlook of the Kazakh youth and their sociopolitical views.

MATERIALS AND METHODS

Research design

The success of this study was ensured by means of statistical analysis, sociological survey, social phenomena assessment, analogy tracking, and comparison. Also, this paper benefited from psychological and typological concepts proposed by Carl Gustav Jung as well as Abulkhanova-Slavskaya's methodology revealing the personality traits developed on their basis. The research object was represented by the citizens of Kazakhstan aged 18–29 and registered in the city of Almaty. They were addressed an online survey about the most popular music genre (Supplement 1) and an online musical preference and personality test (Supplement 2). The subjects of the research were two expert sociologists from the Public Opinion Research Center (Moscow), who conducted the survey and the test and analyzed the results. The aim of the survey was to determine the level of popularity of different music genres among the Kazakh youth. The test, in turn, sought to define the relationship between musical preferences and personal (behavioral) features of individuals, recognize the most influential music genre in the context of the youth's national identity development, as well as determine the personality type of traditional Kazakh folk music fans to understand the ways of identity development on its basis. The survey and test were both conducted in English among 982 respondents, from which a sample of 500 individuals was formed.

Research sample

The sample of respondents was selective, i.e., made up of those who wished to participate in the study voluntarily. The criterion for the selection of participants

was their age and residence registration – the citizens of Kazakhstan aged from 18 to 29 years and living in Almaty (Kazakhstan) were considered. The age of the respondents selected for the experiment is explained by the topic of the article, which is primarily devoted to youth identity. Particular attention was paid to the sample to be relevant to meet the objectives of the study.

Intervention peculiarities

The online surveys and data analyses were conducted over six days (from January 14 to January 19, 2022). The statistical error of the survey results did not exceed 1.3%. Overall, the study was carried out in two stages.

Stage 1 – implementation (4 days). During this stage, respondents were surveyed, and data were collected. The survey question addressed was “What is the most popular music genre?”, provided on the SurveyMonkey online platform (SurveyMonkey 2022). Since the first questions were about participants’ age, this survey was also used to screen respondents. Once those willing to participate in the study met the sampling criteria, they were allowed to join the research and were given a link to the second survey. The survey questions and answer choices are given in Supplement 1.

Along with the survey mentioned, the people involved were also to take the Musical Preference and Personality Test (MPPT) available on the Musical Universe online platform. The questions and choices of the test are presented in Supplement 2. The MPPT also included a multimedia part (see Musical Universe 2022).

Links to the survey containing the socio-demographic block necessary for the formation of the sample were spread through targeted advertising and recommendations on the social networks VKontakte, Instagram, and Facebook. Thus, all the interested individuals could participate in the surveys of their own volition.

Stage 2 – data analysis (2 days). During this stage, the data were analyzed, and reports were compiled.

The survey “What is the most popular music genre?” (Supplement 1) was chosen due to its socio-demographic block, necessary to sift respondents by age, as well as its simplicity and extended range of music genres for consideration.

The MPPT (Supplement 2) was selected due to its focus on the determination of musical preferences following from one’s personality traits (Part 1) and personality type emanating from musical preferences (Part 2). The test also

had a multimedia component, which greatly simplified the choice of answers for the respondents, as well as reduced the risk of inaccurate responses due to ignorance of the name or misunderstanding of the features of a particular musical genre. This allowed assessing the musical composition not only by the genre name but also directly by the auditory perception.

Statistical analysis

Mathematical and statistical analyses were performed using the SPSS-12.0 program.

Research limitations

The limitation of this study is expressed in the possible inaccuracy of the data processing methodology, as it was partially based on the personal observations of the experts. In addition, obtaining reliable results could be complicated by the possibility of conscious or unconscious distortion of the respondents' answers, an attempt to portray themselves in a more favorable light, or follow popular social musical trends. All these aspects could lead to errors in the interpretation of results.

Ethical issues

To minimize possible prejudiced attitude, an anonymous analysis of the responses to both the survey and the test was conducted by independent experts. In order to ensure anonymity, the response forms were numbered and transmitted via links. All the data provided by respondents were confidential and were processed and stored in accordance with the Law of the Republic of Kazakhstan dated May 21, 2013, No. 94-V, on Personal Data and Their Protection (Закон Республики Казахстан от 21 мая 2013 года № 94-V “О персональных данных и их защите”; see Law 2013). Along with this, the study was approved by the Kazakhstan Education Research Association (KERA).

RESULTS

In accordance with the established objectives, the most popular music genre among Kazakhstani young people aged 18–29, in the context of identity development, was determined. After this, the main personality traits inherent to fans of different musical trends and features of their identity were defined. In the course of the study, the following music genres were analyzed:

- blues/jazz, classical music, folk;
- punk/rock, heavy metal;
- pop;
- hip-hop, rap;
- traditional folk music;
- pop with folk tunes.

Based on the mathematical-statistical analysis of the survey outcomes, hip-hop and rap were defined as the most popular music genres among the respondents (42.2%). The next most popular music genres were: pop – 20.4%, pop music with folk tunes – 16.8%, punk/rock, heavy metal – 11.6%, traditional folk music – 5.6%, blues/jazz, classical music, folk – 3.4% (Fig. 1).

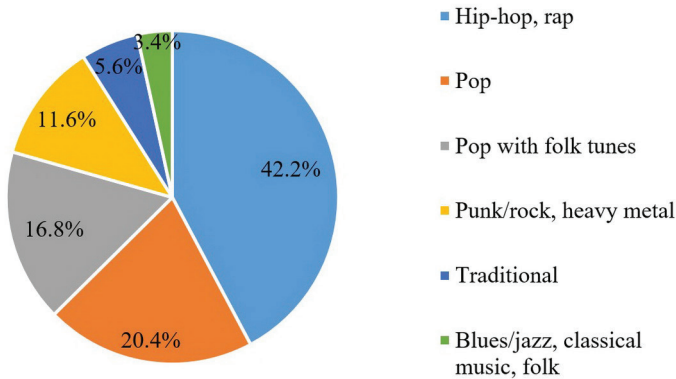


Figure 1. Popularity of the key music genres among the Kazakh youth.

Based on the responses to the MPPT, the main personality traits of the fans of different music genres were identified. In this fashion, it was found that respondents preferring blues/jazz, classical music, and folk tend to be reflective,

self-confident, charismatic, and open to new opportunities in everyday situations. Besides, fans of these musical genres identified themselves as liberals and intellectuals.

Respondents preferring punk/rock and heavy metal were likely to have a rebellious spirit and revolutionary and even anarchic sentiments. Such people were defined as prone to increased anxiety and emotional instability.

Research participants opting for such a music genre as pop music were marked as extroverted, open-minded, optimistic, and communicative. Furthermore, such individuals were characterized by relatively conservative socio-political views.

Those giving priority to hip-hop and rap were portrayed as energetic, self-confident, adhering to liberal-democratic values, and aspiring to cosmopolitanism.

Traditional folk music lovers were likely to be very friendly, open-minded, communicative, as well as featuring a high level of ethnonational self-consciousness and political involvement.

Finally, those preferring pop music with folk tunes were found to have a high level of patriotic sentiments while supporting modernization processes. They were open to new things but strived to preserve their own national identity and the values ingrained in the state.

The agreement between musical preferences and personality types (Abulkhanova-Slavskaya 1985), which the respondents-fans of different music genres demonstrated to the greatest extent, is presented in Table 1.

Table 1. Agreement between musical preferences and personality types

| Music genres | Personality type |
|-----------------------------------|-------------------------|
| Blues/jazz, classical music, folk | Reflexive |
| Punk/rock, heavy metal | Contemplative |
| Pop | Harmonic |
| Hip-hop, rap | Productive |
| Traditional folk music | Performing |
| Pop music with folk tunes | Functional |

Less briefly, among the surveyed fans of such music genres as blues/jazz, classical music, and folk (17 people), 15 respondents (89%) demonstrated personality traits corresponding to the reflexive personality type. Of 58 punk/rock and heavy metal fans, 52 individuals (91%) demonstrated character traits consistent with a contemplative personality type. As many as 89 people (87.5%) out of 102 pop music lovers demonstrated character traits corresponding to the harmonic personality type. Among the hip-hop and rap music fans surveyed (211 people),

197 respondents demonstrated character traits consistent with a productive personality type, which is 93.5%. As for the fans of traditional music (28 people), 23 (or 84%) individuals had personality traits consistent with the performing personality type. At the same time, of all the surveyed fans of pop music with folk tunes (84 people), 80 respondents (or 96%) exhibited personality traits consistent with the functional personality type.

The agreement between the respondents' musical preferences and personality types according to Abulkhanova-Slavskaya's typology is shown in Figure 2.

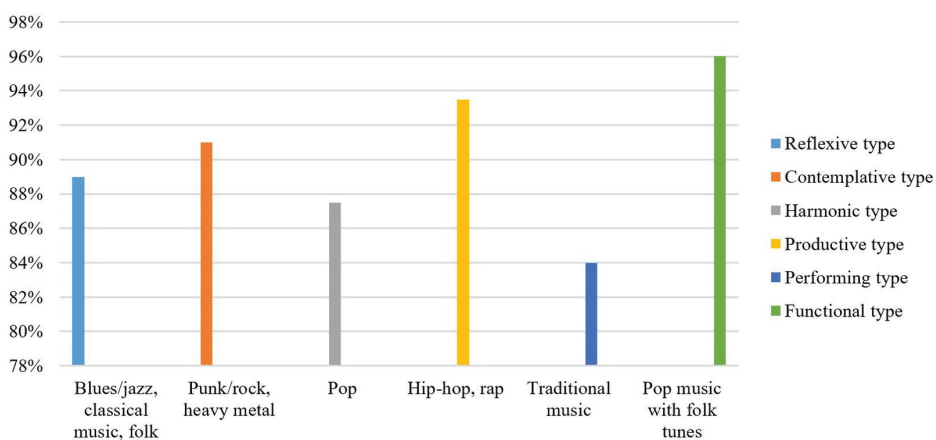


Figure 2. Agreement between the respondents' musical preferences and personality types according to Abulkhanova-Slavskaya's typology.

According to the data obtained in the course of the MPPT, 89% of the respondents who preferred traditional folk music were attributed the sensitive personality type (Lichko 1983). That is, distinctive traits inherent in this type of personality (impressionability, openness, empathy, communication skills, vigilance, firmness, conscientiousness, inferiority complexes, a tendency to psychogenic depression and phobias) were demonstrated by 25 people from the total number of respondents (28 people) preferring traditional music to other musical genres. Psychological mechanisms, which are the basis of the sensitive personality type, evidence the desire of the individual to identify his/her self with the artistic image of a musical work. Traditional music fans are recognized as conscientious performers of their duties, patriots, owners of stable self-regulation skills, personalities prone to reflection, and socially responsible individuals with strong civic positions.

DISCUSSION

This study analyzed the level of popularity of six major music genres that can influence young Kazakhs' identity, and revealed the relationship between these genres and the personal characteristics and socio-political views of their fans. Also, this paper paid particular attention to the matter of demand for traditional Kazakh folk music among the youth and the distinctive features of its influence in the context of identity. The conducted investigation allowed unveiling characteristic features of traditional Kazakh music admirers and the dominating personality type inherent in such people, from which the ways of development of youth integration could be traced. These data are regarded as exceptionally useful in view of the current rapid modernization of the cultural sphere of Kazakhstan due to globalization, formation of new musical directions and values in society, and introduction of reforms transforming the state culture.

Unfortunately, the tendencies and ways to develop the identity of the Kazakh youth based on traditional Kazakh folk music have been only partly reviewed by world academic circles. Available US studies claim that traditional Kazakh folk music, performed mostly at secular events, festivals, and holiday celebrations, serves as a vital social and cultural experience for the younger generation, strengthening people's identity and promoting solidarity and mutual understanding in society. It is one of the most important attributes of family and community gatherings and plays an important role in strengthening social cohesion of young Kazakhs while providing them with a sense of identity and belonging (Tatkenova et al. 2019).

The conclusions of the above studies are partially similar to the data obtained in the course of the current work, as respondents who preferred traditional music demonstrated a high level of sociability and benevolence, as well as ethnonational self-consciousness. In addition, 89% of the respondents preferring traditional music were attributed the sensitive personality type characterized by impressionability, openness, empathy, communication skills, vigilance, firmness, conscientiousness, inferiority complexes, and a tendency to psychogenic depression and phobias. Nevertheless, traditional folk music is one of the least popular trends among contemporary youth in Kazakhstan (5.6%). Its influence on youth identity is less pronounced compared to that of other musical genres. At the same time, what is particularly interesting in the obtained results is that hip-hop and rap music were the most popular musical genres among the youth (42.2%), which suggests an orientation toward Western values.

The influence of musical art on the development of the identity of young people in Kazakhstan has also been reviewed by European scholars. Available works on the topic evidence the indisputable role of music art in people's

comprehension and acquisition of national identity. Also, it is often pointed out that the Kazakh youth is far from being a revolutionary generation. They do not challenge their parents' values and lifestyles and trust family more than any other institution (Laruelle 2019). These inferences only partially corroborate with the data we obtained in the course of our work, as the second most popular genre among the respondents was pop music (20.4%), whose fans were characterized by optimism rather than conservative sociopolitical views. They were noted to accept the values of older generations but did not seek to abandon them for the benefit of global modernization processes.

Russian researchers point out that contemporary pop music with traditional folk motifs has deep historical, cultural, and linguistic bonds, and thus it is still an important marker of the national identity of Kazakh society (Dobrovolskaya 2014). It is not infrequent that contemporary pop songs of Kazakhstan contain traditional folk tunes that have a powerful potential to improve their adaptability to modern conditions of perception, forming the basis for renewal and advancement of new musical currents (Belozer 2015). What is more, it is claimed that altruism and participation in civic initiatives are not at the top of the lists of priorities for young people in Kazakhstan, as they are quite happy with society as it is (Mashanlo 2019). The results of the above studies have much in common with the points delivered in the present research, since pop music with folk tunes turned out to be the third most popular among the respondents (16.8%). Fans of this music genre were described as those having a high national identity level, and patriotic sentiments prevailed among them, not excluding modernization.

The issue of the youth's hip-hop culture in Kazakhstan and its role as a system of values, attitudes, modes of behavior, and lifestyles different from the dominant in society has been addressed by some scholars from South Korea (Tan 2021). Along with this, hip-hop lovers are often referred to as more sympathetic to the processes of globalization and lifestyle westernization that are being broadcasted through the media and the internet and firmly entrenched in the youth's consciousness and behavior (Koh & Baek 2020). Hence, fans of the genre contrast their own Eastern mentality with that of the West, creating a new form of tolerant culture. These data are in partial agreement with the findings of this study, as respondents who preferred hip-hop and rap to other music genres were regarded as open- and broad-minded, drawn to liberal and democratic values, and aspiring to cosmopolitanism.

Academic sources indicate that those who prefer more sophisticated musical genres, such as jazz, soul, and classical music, tend to be more creative and have higher IQ scores (Ramadani 2017). In this vein, classical music and blues are favored by people with liberal socio-political views and extended cultural capital,

as well as intellectuals (Aucouturier & Canonne 2017). Interestingly, the results obtained during the study show the lowest level of popularity (3.4%) for blues, jazz, classical music, and folk compared to the rest of the studied music genres.

In general, scholars say that the absence of interest in the existing order is a distinctive feature of young people because this social and age group has not yet made their own contribution to the socioeconomic and sociopolitical structure of the state (Teslenko 2016). The position of the outsider acts as a key aspect here. It determines an individual's tendency to rebellion and anarchism, which in turn converges with the worldview of other social groups who find themselves on the edge of society for other reasons (oppressed social strata, representatives of free crafts – writers, artists, etc.) (Pfeifer & Berkman 2018). These factors explain why young people often act as zealous revolutionaries and reformers, reinforcing their marginality and singularity (Kaldybai & Abdrasilov 2020). The data obtained in the course of this work are only partially consistent with the above arguments. Respondents preferring hip-hop and rap to other music genres were indeed characterized by their rebellious nature, revolutionary views, and rejection of the values accepted in society. In the meantime, such musical genres as punk/rock and heavy metal ranked fourth in popularity among the surveyed Kazakh youth representatives (11.6%).

CONCLUSIONS

This paper analyzed the level of popularity of the key music genres in Kazakhstan, revealed the relationship between different musical trends and the personal characteristics and socio-political views of their fans, as well as determined the level of demand for traditional Kazakh folk music among young people and the features of its impact on individuals' identity. A survey and a test were conducted to reveal the level of popularity of different music styles in the context of identification of the youth of Kazakhstan and demonstrate the relationship between music genres and personality traits of their lovers. Mathematical and statistical analysis of the data obtained during the survey addressing the most popular music genre made it possible to identify such music genres as hip-hop and rap as the most popular ones (42.2%). The next ones in popularity were pop – 20.4%, pop with folk tunes – 16.8%, punk/rock and heavy metal – 11.6%, traditional music – 5.6%, and blues/jazz, classical music, and folk – 3.4%. Assessment of the MPPT outcomes enabled us to unveil the relationship between the musical preferences of young people and their personal (behavioral) features in accordance with the typology of personalities proposed by Abul Khanova-Slavskaya (1985). It was determined that 89% of

the surveyed fans of blues/jazz, classical, and folk music showed personality traits corresponding to the reflective personality type; 91% of punk/rock and heavy metal admirers demonstrated conformity to the contemplative personality type; 87.5% of pop-music fans were attributed the harmonious personality type; 93.5% of hip-hop and rap music fans – the productive personality type; 84% of traditional folk music fans – the performing type; and 96% of fans of pop with folk tunes – the functional type.

The collected data can be further applied in pedagogical practice for teaching music and music history or used by psychology professionals benefiting from music to study how people respond to musical stimuli in psychological experiments and the framework of art therapy. The conducted research is universal, as it can find its place both in Kazakhstan and in the world's cultural, political, psychological, and scientific-sociological activities directed at studying musical art as one of the main factors promoting personal identity at different stages of its development. Also, the research results can be applied within the culturological study exploring national cultures and the peculiarities of traditional folk music of different ethnocultural strata. The methodology developed by the authors can be used to study folk music of other nations, taking into account the musical preferences of young people and defining the specifics of the youth identity of different countries based on this. Its conclusions can be found useful in the study of individual patterns of music use and their relationship to the personality traits of individuals. Another possible application of the inferences presented is seen in the social activity for understanding the importance of the social, national, and personal identity of individuals in the global world and within a separate society for determining the criteria for the assessment of social relations within different social and age groups.

APPENDIX 1

What is the most popular music genre?

How old are you?

- 0–5
- 6–10
- 11–15
- 16–20
- 21–25
- 26–30
- 31+

What is your gender?

- Female
- Male
- Prefer not to say
- Other

Roughly how long do you listen to music a day?

- Less than 30 minutes
- 30 minutes
- 1 hour
- 2 hours
- 3 hours
- 4 hours
- 5 hours
- More than 5 hours

What is your least favorite genre of music?

- Jazz
- Folk music
- Hip-hop music
- K-pop
- Pop music
- Country music
- Rapping
- Reggae
- Rock music
- Rhythm and blues
- Punk rock
- Classical music
- Disco
- Heavy metal
- Funk
- Techno
- Opera
- Gospel music
- Other (please specify)

What is your favorite genre of music?

- Jazz
- Folk music

- Hip-hop music
- K-pop
- Pop music
- Country music
- Rapping
- Reggae
- Rock music
- Rhythm and blues
- Punk rock
- Classical music
- Disco
- Heavy metal
- Funk
- Techno
- Opera
- Gospel music
- Other (please specify)

What other music genres do you enjoy listening to? (multiple choice)

- Jazz
- Folk music
- Hip-hop music
- K-pop
- Pop music
- Country music
- Rapping
- Reggae
- Rock music
- Rhythm and blues
- Punk rock
- Classical music
- Disco
- Heavy metal
- Funk
- Techno
- Opera
- Gospel music
- Other (please specify)

APPENDIX 2

Musical preference and personality test

PART 1

Instructions: You will now be presented with 10 statements. Each statement will have a pair of two adjectives that may or may not apply to you. Please indicate the extent to which you agree or disagree with each statement. You should rate the extent to which the pair of traits applies to you, even if one characteristic applies more strongly than the other.

1. Extraverted, enthusiastic

- Disagree strongly
- Disagree moderately
- Disagree a little
- Neither agree nor disagree
- Agree a little
- Agree moderately
- Agree strongly

2. Critical, quarrelsome

- Disagree strongly
- Disagree moderately
- Disagree a little
- Neither agree nor disagree
- Agree a little
- Agree moderately
- Agree strongly

3. Dependable, self-disciplined

- Disagree strongly
- Disagree moderately
- Disagree a little
- Neither agree nor disagree
- Agree a little
- Agree moderately
- Agree strongly

4. Anxious, easily upset

- Disagree strongly
- Disagree moderately
- Disagree a little
- Neither agree nor disagree
- Agree a little
- Agree moderately
- Agree strongly

5. Open to new experiences, complex

- Disagree strongly
- Disagree moderately
- Disagree a little
- Neither agree nor disagree
- Agree a little
- Agree moderately
- Agree strongly

6. Reserved, quiet

- Disagree strongly
- Disagree moderately
- Disagree a little
- Neither agree nor disagree
- Agree a little
- Agree moderately
- Agree strongly

7. Sympathetic, warm

- Disagree strongly
- Disagree moderately
- Disagree a little
- Neither agree nor disagree
- Agree a little
- Agree moderately
- Agree strongly

8. Disorganized, careless

- Disagree strongly
- Disagree moderately
- Disagree a little

- Neither agree nor disagree
- Agree a little
- Agree moderately
- Agree strongly

9. Calm, emotionally stable

- Disagree strongly
- Disagree moderately
- Disagree a little
- Neither agree nor disagree
- Agree a little
- Agree moderately
- Agree strongly

10. Conventional, uncreative

- Disagree strongly
- Disagree moderately
- Disagree a little
- Neither agree nor disagree
- Agree a little
- Agree moderately
- Agree strongly

PART 2

Instructions: You will now be presented with 25 musical samples. Each sample is 15 seconds long. Please indicate your degree of liking for each of them. The samples should be unfamiliar to you and have been carefully selected by experts in the music industry to represent specific features in music (music available on the online resource).

Every option will have the form “How much do you like this music in general?”

- Dislike extremely
- Dislike very much
- Dislike moderately
- Dislike slightly
- Neither like nor dislike
- Like slightly
- Like moderately
- Like very much
- Like extremely

NOTES

- ¹ Song and recitative genre of Kazakh folklore.
- ² A genre in Kazakh music.
- ³ Long-necked string instrument.
- ⁴ Ancient Turkic bowed string instrument.
- ⁵ Plucked zither.
- ⁶ See <https://official.satbayev.university/en/university/roukhani-zhangyru->, last accessed on 3 June 2024.

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