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GLOBALIZATION AND ETHNOMUSICOLOGY

Abstract. The interpretation of the category “genre” which is presented based on the classification of makom, due to its internal nature, causes disagreement among the scholars, and difficulties due to its designation of a specific type of work and/or national art form.

In particular, the emphasis on circumstances related to the centuries-old, extended, regional, situational development in line with the oral tradition and in the frame of improvisational art, and the definition of the national type of musical art as a “genre” lead to disproportionate indicators in theoretical issues.

In this regard, the reasons for the incorrect use of the category “genre” in the studies of the Kazakh kuy art were commented: in one case, it is correlated as a whole with the “kuy” phenomenon, in the other, it is used in relation to certain phenomena arising from the study of its internal distinctive nature.

The “Triad of factors” – multivariance, cyclicity and locality – which formed the basis for conceptual generalizations of the famous musicologist T.B. Gafurbekov in the works revealing its system-forming nature in monodic culture is shown in conjunction with principles that reflect the genre specificity of instrumental music of the Kazakhs.

The groups of macrovolume can include “Akzhelen”, “Kosbasar”, “Nauayi”, the microvolume barnch by Kurmangazy “Kisen ashkan”, “Kobik shashkan”, “Turmeden kashkan” etc.

The regional kuys with the same name by Kurmangazy, Dauletkey, Dina “Zhiger” can be cited as an example. The situational kuys include “Kenes”, “16-zhyl” etc.

As a final conclusion, the importance of considering the art of the Kazakh kuy in the system of monodic cultures and a new “clarification” of its inner nature is emphasized. From this point of view, the theoretical concept of T.B. Gafurbekov is updated as capable of forming a common scientific platform for studying the traditions of the Turkic-speaking peoples based on improvisation.

Key words: kuy, makom, monody, multivariance, cyclicity, locality, music, tradition, musicologist, scientist.

Introduction. In the global era, the emergence and development of new trends and areas, new style types and genres require theoretical coverage. In recent years, we see that in the studies, a comprehensive study of musical heritage of the Turkic peoples is the priority, however, the issues of their understanding in terms of monodic cultures remains “in the background”. In this regard, updating the process of studying the nature of traditional Kazakh music in its gradation into genres (by the name, and depending on the options, type, branches, region, situation) in the context of monodic cultures, it is necessary to undertake it from new positions – on the basis of scientific researches which currently exist.

Methods. A musical study of monodic cultures begins with treatises by great thinkers of the Middle Ages - Abu Nasr al-Farabi, Abu Ali Ibn Sina, Abu Abdullah Khorezmi, Ahmadi, Abdurahman Jami, Darwish Al-Bukhari and others. The scientist, the founder of musical science of the eastern states, Abu Nasr al-Farabi was the first who theoretically interpreted the concept of the instrumental musical genre in connection with the sound pitch, sound range, its types, rhythm and its structure [1].

The monodic existence of the dombra tradition should be comprehended in terms of the studies devoted to the art of the peoples of Central Asia as well as the Kazakh kuy in particular. At the same time, the achievement of the qualitatively new level of understanding of its nature is possible through the

attraction of logical principles and conclusions from the fundamental works of domestic and foreign scientists and researchers, namely, through the analysis of key points of methodologically significant scientific works in kuy studies of such authors as A. Zhubanov, P. Aravin, B. Erzakovich, N. Tiftikidi, B. Amanov, A. Mukhambetova, S. Utegaliev, P. Shegebaev, G. Omarova, S. Raiymbergenova, S. Kaliev, R. Nesipbay, and through the involvement of theoretical issues developed in connection with monody music by Gafurbekov, S. P. Galitskaya, P. N. Plakhov, B. I. Karakulov, Sh. G. Gulliev, K. Sh. Dyushaliev, J. K. Rasultaev, A. N. Azimova, R. Yu. Yunusov, T. M. Jani-zade et al.

Results. The practice of studying the art of song, kuy, zhyr, which form the basis of Kazakh traditional music, in connection with monodic cultures was reflected in the works of domestic researchers. So, A.I. Mukhambetova, emphasizing the issues related to the nature of the Kazakh kuy, analyzes the specifics of the correlation between subdivisions (vocal, instrumental) in the structure of shashmakom and kuy, fixes the common rhythmic units, and compares specific terms [2], L. Ya. Kopbayeva, noting the compliance of the concept “makam” with the mode and genre spheres, shows the dependence of genre designation in kuy on modal structure [3], R. T. Nesipbay, based on the works of scientists who have studied the theoretical foundations of monody (Yu. Plakhov, S. Galitskaya, T. Jani-Zade, T. Osina, L. Khaltaeva and others), studies the structure and composition of the kuy in the context of bourdon polyphony and eastern monody [4].

The designation of the category “genre” based on the classification of the makom by its internal nature presented in the studies of monodic culture, causing disagreement among scholars, is difficult due to its use in relation to a specific type of works and /or national type of art. In particular, the centuries-old, extensive, regional, situational reasons which develop in oral traditions within the frame of improvisational art and the definition as a “genre” of the national type of musical art result in a disproportional index in theoretical issues. Therefore, the negative use of the category “genre” is also observed in the studies of Kazakh-kuy art. Moreover, in one case, the kuy itself is considered as a genre, in the other, factors arising in connection with the study of its internal nature are characterized as a genre. In this regard, during the study of this issue, it was noted: “In the process of studying Kazakh instrumental music, the category “genre” is often applied to various phenomena: in relation to the art of kuy in particular, to performing traditions – tokpe and shertpe, to the thematic features of specific kuy (historical, philosophical genre), their functional aspect (ritual, magical), certain kuy of the same name are also defined as separate genres” [5, 245 p.].

Differentiation of the internal (i.e. extensive, variable, regional, situational) factors in Kazakh instrumental music contributed to the awareness of the appearance of the kuy with the same name. T. B. Gafurbekov, who focused on the research aspects in understanding of the role of such factors in monodic culture, clearly outlined their theoretical concept. Presenting a systematization of internal factors in the study of makom as the main genre of monodic culture, T. B. Gafurbekov essentially opens up new possibilities for solving complex issues which result in discussions, problems, in particular, in defining the essence of the “genre”. The scientist, determined the “triple factor” which characterizes the oral tradition in the immanent aspect, in its multivariant features, cycle features and locality, clarified these positions in the understanding of specific genres for kuy studies.

According to the researcher: “Uzbek folklore and oral-professional creativity in the process of its centuries-old development has developed specific factors of vitality in the context of oral tradition. Among them, we consider the following factors as fundamental: cycle formation in macro – and micro-aspects; multivariant features leading to a new figurative-semantic sphere; localization as an enduring condition for the existence of the stylistically diverse musical heritage of the Uzbek people ...” [6, 58 p.] – this is a phenomenon which is characteristic of monodic culture and other countries.

It is important that particularly the “triad of factors” determine the tendency of national musical and creative manifestations to traditions, ensuring their continuous updating. The desire to achieve artistic heights in monodic music is perceived as a catalyst of the processes associated with the manifestation of individual personality traits in the dynamics of their increased importance. The scientist writes about this: “This triad of factors ensures, on the one hand, the commitment of national musical and creative thought to traditions, and on the other hand, directs it to the continuous updating of these traditions. The constant pursuit of artistic excellence is the driving force of the monody, creating that favorable atmosphere that

awakens the fantasy, arouses the desire for creative expression, individual manifestation of personality” [6, 58].

T.B. Gafurbekov, who considered makom as a genre in the system of national music in monodic culture, on the basis of studying the genesis of a centuries-old, extensive and regionally differentiated system of folklore and oral-professional creativity, including varieties of Bukhara makom, especially focusing on the versatility and regional characteristics of Shashmakom performing art, formulated the important thesis in the following lines: “The abundance of such examples not only in makoms, but also in other genres – dastans, as kattaashula, ashula (see the cycle based on the verses by Mukimi "Kalandar I-V») and the coherence of this process with the immanent resources, i.e. multivariant features, cycle formation and localization of the works, indicates the diffuse manifestation of the considered triad of potential factors of the national monody” [6, 70c.].

If we try to connect this concept with traditional Kazakh musical culture, in particular, with kuy, song, terme, dastan, epic and other genre varieties, then it is necessary to perceive their multivariant feature, cyclic features and local features precisely as factors inherent in the national monody. Besides this, the immanent resources of these and other genres should be identified and studied in the context of the changes brought by globalization.

In determining the extensive properties of makoms, their macro- and microvolume properties are shown: “The cycle-forming factor is manifested equally, but in different processions in macro- (cycles of dastans, makoms – “Duvozhakhmakom”, “Shashmakom”, Khorezm makoms, Fergana-Tashkent makom cycles) and microvolumes (cycles of specific melodies and songs: “Munodjot” – “Savti Munodjot” – “Ufari Munodjot”; “Tanovar” – “Tanovar-II” – “Tanovar-III” – “Tanovar-IV”)” [6, 59 p.].

If we consider “extensive” Kazakh kuy in accordance with these theoretical categories, then they should be distinguished as macro-and micro-voluminous. The groups of macrovolume can include “Akzhelen”, “Kosbasar”, “Nauayi”, “Togyz tarau”, etc. Since, in the nature of these kuy there is a composition of 62 “branches” they should be considered as macrovolumes in terms of duration, scale, and content.

The microvolume kuy barnch includes “Alyp kara kus” – “Anshynyn estirtui”, “Kempirdin zary”, “Anshynyn zhylauy men zhubatuyi”, 3 kuy by Kurmangazy “Kisen ashkan”, “Kobik shashkan”, “Turmeden kashkan” “Estirtu”, “Arnau”, “Zarlau”, “Zhoktau”, kyu by Sybankul Kolbasuly “Akku” – “Akkudin atamekenenine kaiytkanı”, “Akkudy bidaiyk kustin kugani”, “Akkudin balaylandarin aimalauı” etc.

If we consider the regional traditions of the Kazakh kuy or song art, then, in accordance with T.G. Gafurbekov’s opinion, precisely in the context of the compare created by different authors, the eponymous, single-mode, single-genre works were created. The scientist states: “The share of one’s own beginning was and remains the determining criterion in assessing the artistic and professional merits of the works of monodic creativity. In this regard, the tradition of measurement, comparison of the works of one author with the works of another deserves special attention. The abundance of such examples both in the past (many pages of “Baburname”, treatises on music by Darwish Ali Changi and other authors are devoted to them), and at present lies in the fact that the eponymous, monadic, single-mode, single-genre works inspired some of the authors and rose creative talents of the others. Because of such creativity, their own similar works emerged. The degree of individuality of a certain author determined the further fate of the work both during its creation and in subsequent periods” [6, P.58-59].

In this connection, the regional kuy with same name by Kurmangazy, Dauletkerey, Dina (“Bulbul” or “Zhiger”), by Bapysh and Sugur (“Yngaytokpe” and others) can be cited as an example.

Regarding the musical culture of Central Asia and Kazakhstan, one can state the compliance with those three categories, which, according to T. Gafurbekov, were differentially perceived in the context of monodic music play. The scientist emphasizes: “In the past, the performers of monodic works were divided into three categories: 1) reminding the listeners of a certain melody (i.e., the performers observers); 2) imitating the manner of performance of famous singers and musicians (i.e. imitators); 3) possessing their own manner of interpretation (i.e., creators) [6, 58p.].

The results of creative self-realization of performers of monodic works, as a rule, are reflected in various versions, predetermining such a phenomenon as multivariance. According to the musicologist:

“Similarly, the origins of multivariance are based on the incessant variety of folk performing practice. The emergence of an original variant, the acquisition of a new semantic look in this creative process, and moreover, the consolidation in the memory of the performers in such way – is the eternal dialectic law of folk music and creative thought existence [6, 63 p.].

So, for example, if we fix the variations of one kuy from those that are perceived as priceless heritage which is transferred from hands to hands, we should be aware that the performance of the kuy “Adai” of Kurmangazy by Dina Nurpeisova and Kali Zhantleuova differs from each other, as well as “Kyzylkayin” in time-saved versions of Okap Kabigozhin and Lukpan Mukhitov.

Among the kuy, which are called as forming one more genre, it is important to show a group of situational kuy. The basis of the “relation” between these kuy – is common names, performed function, legends and history of origin. These include “Kenes”, “Bozaygir”, “16-zhyl”, “Shattyk”, “Okinish”, “Sagynysh” and others.

From this point of view, the definition of a genre, based on the names of the kuy does not give a correct solution, since the name of the kuy, depending on various circumstances, can not only be saved, but also changed. For example, among kuy there are those which names do not reveal its main meaning. For example, in the kuy of Akbikesh “Ainamkaldy” it is told that one “thing” has remained, but in fact, it belongs to the group of rituals associated with the tradition of the girl’s farewell songs (“synsu”, “farewell”). The names of some folk kuy do not relate to the content of their music at all. The formality of such names is due to the desire to designate the kuy so that it does not get lost among many folklore works. In addition, it is known that some kuy were preserved among the population under various names (Kurmangazy’s kuy “Toremurat” was called “Kyz Danaydyn kyrgyny”, “Turkmen kuy” by Dauletkerei – was called in another way “Korogly”, Kazangap’s kuy “Yskirma” was called “Teriskakpai”). If the discovery of a genre is associated with concentration based on the kuy names, then two different mentioned examples should form two genres.

Conclusion. In this regard, it should be emphasized that, related to monodic traditions, it is necessary to know the theoretical concept of T. Gafurbekov and expand its application.

Today we see that the intonation fund of the kuyshi as performers in a monodic culture is gradually losing its high professional level. We must agree that kuyshi performers do not go beyond previous versions, and giving preference to Kali Zhantleuov’s or Dina Nurpeisova’s variants, they do not develop a composer’s component in kuyshi’s art. For this reason, the extinction of centuries-old multivariate and regional traditions is obvious. At the same time, preference is given to creating kuy based on situational circumstances. Therefore, the creative process of the kuy art development takes place under the influence of not the internal (immanent), but external factors. In this regard, the following thought of T.B. Gafurbekov is important: “Let’s say, at the level of the tangible component – the carrier of the semantics of the Uzbek monody – the intonation dictionary, stable-mobile resources manifest themselves both sequentially, consistent with general architectonics of monodic process, and at a distance. In case of the latter type of presentation of thought, each new (next) phrase, melodic turn or mood certainly has continuation with the previous material. In connection with the foregoing, the question may arise: is there a similar polyphony, both in the heritage of the peoples and in composer’s work? Of course there is. However, in monodic process with the individual entry of the performer-creator into the world of the native melodic dictionary, each intonation movement, i.e. re-intonation, intonation expansion and cutting, intonation integration (focusing intonations from other works in one image, de-intonation (as opposed to re-intonation is the destruction of a known intonation) and rethinking of intonations leads to intonation creation, from the perspective of which it is necessary to look for the keys to the semantic treasury of a certain monody” [7, 71p.].

As a final conclusion, we emphasize the importance of considering the art of the Kazakh kuy in the system of monodic cultures and a new “clearing” of its inner nature. From this point of view, the theoretical concept of T. B. Gafurbekov, based on three mentioned factors, can form a common scientific platform for studying the traditions of the Turkic-speaking peoples based on improvisation.

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ЖАҢАҢДАҢУ ЖӘНЕ ЭТНОМУЗЫКАТАҢУ

Аннотация. Монодиялық мәдениеттегі макомның зерттелуіндегі ішкі табиғатына орай жіктелуін негізге алғанда, «жанр» категориясының анықталуы жалпы ғалымдар арасында пікірталастар тугызды. Оның нақтылы бір туындылар түріне немесе ұлттық өнер түріне пайдалану тұрғысынан анықталуы қиынға түсуде. Турасын айтқанда, ауызша дәстүрдегі суырып-салма өнері арқылы дамитын көпнұсқалық, тармақтық, аймақтық, жағдаяттық себептер және ұлттық музыкалық өнер түрінің «жанр» ретінде анықталуы диспропорциялық көрсеткіш ретінде теориялық сұрақтарға жетелейді. Осыдан «жанр» категориясының зерттеулерде келеңсіз қолданылуы қазақтың күй өнерінде кездескендіктен, яғни бір жағдайда күйдің өзі жанр ретінде анықталған болса, басқасында оның ішкі табиғатына байланысты пайда болатын факторлардың да жанр ретінде анықталып жүргені осы мақаланың зерттелуіне жетелейді. Мақалада, монодиялық мәдениеттегі бұл факторларлардың ара-жігін ажыратып, ғылыми тұрғыдан саралаған белгілі ғалым, музыка зерттеуші Т.Б. Гафурбековтың еңбектері назарға алынып, оның теориялық концепциясында белгіленген «үштік фактор», яғни көпнұсқалық, тармақтық, аймақтық тараптар қазақтың күй өнеріндегі ішкі құбылыстармен ұштастырылып зерттелді.

Бұл теориялық категориялыр бойынша қазақтың тармақтық күйлерін макро- және микрокөлемді туындылар ретінде ажыратуға келеді. Макрокөлемдегі тармақтық күйлерге – «Ақжелең», «Қосбасар», «Науайы», «Тоғыз тарау» және т.б. жатқызсақ, микрокөлемдегі Құрманғазының 3 күйі «Кісен ашқан», «Көбік шашқан», «Түрмеден қашқан», Токаның 4 күйден тұратын «Естірту», «Арнау», «Зарлау», «Жоқтау», Сыбанқұл Қолбасұлы «Аққудың атамекеніне қайытқаны», «Аққуды бидайық құстың қуғаны», «Аққудың балапандарын аймалауы» айтуға болады.

Аймақтық аттас күйлерге мысал ретінде Құрманғазы, Дәулеткерей, Динаның «Бұлбұл», «Жігер» күйлері, Батыш пен Сүгірдің «Ыңғай төкпелері» және т.б.

Күй өнерінде тағы бір жанр ретінде аталатын күйлердің қатарында жағдаяттық күйлер тобын да көрсету маңызды. Бұл күйлердің қатарында күйлердің аттарының, атқаратын міндеттерінің, аңыздары мен шығу тарихының ортақтығы алдыға шығады. Олардың қатарына, «Кеңес», «Бозайғыр», «16-жыл», «Шаттық», «Өкініш», «Сағыныш» және т.б. жатады.

Нәтижесінде, қазақтың күй өнерінің табиғаты монодиялық мәдениеттердің жүйесінде қарастырып, оның ішкі болмысын айқындауда маңыздылығы белгіленді. Осы тұрғыдан алғанда Т. Б. Гафурбековтың теориялық концепциясы, ішінара үштік факторға негізделген ғылыми тұжырымдары суырып-салма дәстүріне негізделген жалпы түркітілдес халықтарына ортақ мәдениеттерге ғылыми платформа қалыптастыра алатындығы анықталды.

Түйін сөздер: күй, маком, монодия, көпнұсқалық, тармақтық, аймақтық, музыка, дәстүр, музыкатанушы, ғалым.

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ГЛОБАЛИЗАЦИЯ И ЭТНОМУЗЫКОВЕДЕНИЕ

Аннотация. Представленная в исследованиях монодической культуры интерпретация категории «жанр», базирующаяся на классификации макома исходя из его внутренней природы, порождая среди ученых разногласия, вызывает затруднения из-за обозначения ею конкретного вида произведений и/или национального вида искусства.

В частности, акцент на обстоятельствах, связанных с многовековым, разветвленным, региональным, ситуативным развитием в русле устной традиции и в рамках импровизационного искусства, и определение национального вида музыкального искусства как «жанра» приводят к диспропорциональным показателям в теоретических вопросах.

В этой связи прокомментированы причины, обусловившие некорректное использование категории «жанр» и в исследованиях казахского кюйевого искусства: в одном случае ее соотносят в целом с феноменом

«кюй», в другом – используют в отношении отдельных явлений, возникающих в процессе изучения его внутренне-самобытной природы.

«Триада факторов» – многовариантность, цикличность и локальность – составившая основу для концептуальных обобщений известного ученого-музыковеда Т.Б. Гафурбекова в трудах, раскрывающих ее системообразующий характер в монодической культуре, показана во взаимосвязи с принципами, отражающими жанровую специфику инструментальной музыки казахов.

К группам макрообъемных можно отнести «Акжелен», «Косбасар», «Науайы», и др., поскольку в природе этих кюев – композиция из 62 «ответвлений». К ветви микрообъемных относятся «Алып кара құс» – «Ащшының естіртуі», «Кемпірдің зары», «Ащшының жылауы мен жұбатыуы»; «Кісен ашқан», «Көбік шашқан», «Түрмеден қашқан» Курмангазы, «Естірту», «Арнау», «Зарлау», «Жоқтау» Тока, «Аққудың атамекеніне қайытқаны», «Аққуды бидайық құстың қутаны», «Аққудың балапандарын аймалауы» Сыбанкула Колбасулы и др.

В качестве примера приведены региональные одноименные кюи Курмангазы, Даулеткерей, Дины («Бұлбұл», «Жігер»), Баянша и Сугура («Ыцгай төкпе» и др.).

В числе формирующих еще один жанр важно показать и группу ситуационных кюев. В основе «родства» – общность названий, функций, легенд и историй происхождения. В их числе – «Кенес», «Бозайгыр», «16-жыл», «Сағыныш» и др.

В качестве итогового вывода подчеркнута важность рассмотрения искусства казахского кюя в системе монодических культур и нового «прояснения» его внутренней природы. С этой точки зрения представленная в статье теоретическая концепция Т.Б. Гафурбекова актуализирована как способная сформировать для изучения традиций тюркоязычных народов, основанных на импровизации, на общую научную платформу.

Ключевые слова: кюй, маком, монодия, многовариантность, цикличность, локальность, музыка, традиция, музыковед, ученый.

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