

NEWS

OF THE NATIONAL ACADEMY OF SCIENCES OF THE REPUBLIC OF KAZAKHSTAN

SERIES OF SOCIAL AND HUMAN SCIENCES

ISSN 2224-5294

<https://doi.org/10.32014/2020.2224-5294.124>

Volume 3, Number 331 (2020), 235 – 241

UDC 78.03

IRSTI 18.41.85

K.S. Matyzhanov, A.K. Omarova, A.Zh. Kaztuganova

Institute of Literature and Art named for M.O. Auezov, Almaty, Kazakhstan.

E-mail: kmatyzhanov@gmail.com, aklima_omarova@mail.ru, zhasaganbergen@mail.ru

ANCIENT SARYNS AND CHALLENGES OF TIME

Abstract. The article presents the creativity of Abyl Tarakuly, the founder of the kuy tradition of Mangystau region. The signs of ancient motifs and features which are rooted in the ritual folklore saryns are revealed in the kuy “Abyl”. Based on the methods of modern kuy studies, the author analyzes the creative history, the significance of the work which was created in the “self-portrait” genre, reveals important components of the specificity of its musical content.

This work is characterized in the context of interdisciplinary research, based on the history of the kuy occurrence (recorded by A. Zhubanov), versions presented by A. Seidimbek, using the concepts of “aggressive impulse” (psychology), “self-portrait” (philosophy), “zharnai arnau”/“initiation”(philology), “ancient (ritual) saryns” (musical folklore).

The conducted analysis of the kuy “Abyl” actualized psychological, philosophical, philological, musical and folklore aspects, presenting the work as a kuy-“self-portrait”. At the same time, the second intonations inherent in the patterns of ritual folklore, which have been determined in its musical features, have revealed continuity with the symbols of the ancient era. The main conclusion of the article: Abyl’s creative heritage requires further study, both in the field of distinguishing between similarities and differences, and exploring within the frame of the works of the representatives of different kuyshi schools, and determining the place in the art of Kazakh kuy as a whole.

Key words: kuy, kuyshi, tradition, self-portrait, ancient motifs.

Introduction. When we speak about the kuy traditions of Mangystau region, our consciousness immediately fixes the name of Abyl Tarakuly (1820-1892), the founder of dombra art in this region. The reason for this is that the kuyshi schools that have developed in Mangystau, such as Zhanay mektebi (Zhanay's School), Shonay mektebi (Shonay's School) and Baishagyr mektebi (Baishagyr's School), the name of Abyl as the representative of a large independent tradition is always mentioned first. Apart from publications of A. Zhubanov, which contain the data on biography and his tradition which forms a separate school, till present period there are still no works related to the creative work of Abyl, the kuy, which have survived to this day, the analysis of their versions, performed in different interpretations. This fact served as the basis for writing this article.

Methods. In the course of the undertaken study, Abyl’s creative work was considered in an interdisciplinary context, which predetermined the use of methods existing in psychological, philosophical, philological, folkloristic areas of knowledge. In this regard, Abyl’s biographical data mentioned in A. Zhubanov’s essay “Gasyrlar pernesi” (“Strings of Centuries”) [1], in A. Kekilbayev’s story “Kuy” (“Kuy”) [2], S. Utegalieva’s article “Mangystau dombra kuy” [3], monographs by A. Seydimbek “Kazaktin kuy oneri” (“The kuy art of the Kazakhs”) [4], the book by A. Raiymbergenov, S. Amanova “Kuy kainary” (“Voices of folk muses”) [5], the collection of kuy by A. Zhanbyrshin “Naratu” (I, II) [6: 7], the work by M. Abugazy “Kazaktin dombyra oneri” (Kazakh dombra art) [8].

Results. Abyl (real name – Ablai) Tarakuly was born in 1820 in the Oymaulyt-Zheltau area. Since childhood he has shown particular interest in the songs and kuy, and he considered the famous kuyshi

Bogda and Koshkar to be his teachers. He not only mastered their works, but eventually created his own, becoming famous for his performing and composing art. One of the first teachers of Abyl, Koshkar kuyshi who was the well-known among the people, while preserving individual characteristics, the color of the works, performed the kuy from the cycle "Akzhelen", all nine versions of "Nar idirgen", dozens of ancient kuy. It is not random opinion that Abyl, who had such mentors, completely mastered 62 kuy, which make up the "Akzhelen" cycle. Traveling in the western regions of Kazakhstan, Turkmenistan, Karakalpakstan, Khiva, Abyl repeatedly took part in musical competitions of instrumental performers. Esbay (Tazbala), Alтынay, Saulebay, Uskenbay, Aral, Kulshar, Kauen, Esir and other kuyshi considered themselves Abyls' students and continued his traditions and art of performance, and preserved them for future generations. Abyl passed away in 1892 in his native places.

The notations of Abyl's kuy "Abyl" and "Naratu" that reached us were first done by A.V. Zataevich in performance of Gubaidolla Mukhitov. The ethnographer highly praised Abyl's kuy, their complexity, comparing with such qualities as orchestra and symphony features: "By a lucky coincidence, this collection of records begins with two outstanding patterns of instrumental Kazakh art, namely the kuy "Naratu" and "Abul", in which the element of orchestral and symphony characteristic of Kazakh kuy, which I mentioned in my introduction, is especially vivid. This peculiarity is reflected in "Naratu" not only in the character of the sound of the dombra itself, which is "majestic in miniature", but also in the purely formal construction of the play, with its wide gradual growth, leading to the central theme of the play, which is fascinating the listener with a measured, staid rhythm of its repeatability. The play is sustained to the end in the same character of formula lines which are not bright in terms of melody, but impressing by wide lines" [9, 248 p.].

Then, literally "from the hands" of Lukpan Mukhitov, Murat Uskenbayev, Shamgul Ibraimuly, Rustembek Omarov, these works were taken over and preserved by the modern kuyshi Serzhan Shakrat, Bakhyt Karabalina, Shamil Abiltayev, Eldos Emil. In terms of globalization reality the comparison of the kuy versions performance, which thanks to the unique performance memory, have become actually common, nevertheless requires a special study. In this case, the main purpose of this article is to explore musical features of the kuy "Abyl", the revealing of the specifics of the content of this work and the definition of the further research vectors.

A. Zhubanov connects the emergence of the kuy with the events "that occurred in Abyl's native places in 1858-1859, which are mentioned in history as "difficult year". At that time, people were suffering because of high taxes prescribed by the authorities. Major and minor uprisings took place in the country. Having observed the heavy burden of the people, Abyl composed a kuy, in which he expressed sympathy for ordinary people who were suffering from oppression, and, at the same time, angrily exposed the authorities. The author did not give a title to his work. This kuy, which is named "Abyl" by the people, is the pinnacle of the creativity of the folk composer" [1, 268-269].

According to another legend about the kuy, which is presented by A. Seydimbek, once Abyl was captured by the Turkmens. The head of the Turkmen village was hosting the guests in his house. Abyl saw a black-browed man sitting in a place of honor. The people around him exclaim – "Oh, Bakhshi!" – And give the dutar to him. He, in turn, proudly talks about how he met with the famous Kazakh kuyshi Abyl, from whom he learned the "kuy" and starts playing, saying: "This is the kuy that Abyl played at that time". "At this moment, Abyl-kuyshi, who was sitting at the threshold, becomes nervous and shows his temper. Without waiting for the kuy's ending, he shouted, addressing the man who played the dutar: "Hey, bakhshi, – he says, – "Abyl didn't play like that, stop it, don't mess up!"... Then, the owner of the house, who apparently have seen a lot in his life, and was a decent person, said: "Quiet, do not make noise, untie the hands of this Kazakh. Let him show how Abyl plays!" [4, 428 p.]. Abyl was untied and handed the dutar. He tuned the strings, and began to play. When the kuy ended, the owner of the house broke the silence: "Oh, dear, are you Abyl?". Abyl modestly replied: "Maybe". After that, they say that a chapman was put on Abyl's shoulders and he was seated in a place of honor.

The psychological vector of research in the analysis of the kuy "Abyl" which was done in the context of interdisciplinary research, clearly shows that the creation of the composition was based on the state of anger, resentment and sympathy (pity) for the poor. From this point of view, it is important to emphasize that the internal aggression of the kuyshi is transmitted through this work. In addition, according to the second legend, the author also opposes the false words of the bakhshi during the kuy performance, as if saying that "when you are calm, it is not indifferent that you are compressed from the outside, and crushed

from the inside, intact from the outside, and the mysterious (witching) heat draws by its breathing, as if takes away, circling, by that inner current" [4, 428 p.]. In the work "Logotherapy or passion for life" it is said: "Of course, a person has aggressive impulses. And even if we assume that they are inherited from our ancestors and are a kind of reactive forces, we must recognize their existence. However, if you look from the point of view of the human condition, these impulses don't occur by themselves" [10, 414 p.]. Thus, it can be noted that Abyl's aggression was not caused by itself, but arose as a result of the influence of historical circumstances (events).

A.V. Zataevich, characterizing the kuy by Abyl "Naratu" and "Abyl", noted: "If in the previous kuy "Naratu" the great staid character and contemplative calm prevails, then in "Abul" which begins, as I tried to characterize it in the recording, as "a hard step, harsh and significant", sweeping ascents appear, revealing temperament and outburst, which are not quite usual in such kind of compositions" [9, 248 p.]. The ethnographer very accurately determined the psychological characteristics of this kuy.

If we consider the kuy "Abyl" in the frame of philological science, then we can associate it with the poetic genres of the Kazakh oral literature "zharlau, arnau". "In *zharlai arnau*, the author explains to the public whom the initiation is intended for, what it will tell about, who he is and where he is from ..." [4, 126 p.].

The poetry of "zharlai arnau" in the Kazakh folklore is comparable to self-portrait songs. In the work of S. Elemanova, it is emphasized: "At the beginning of his performance, the akyn calls his name, his clan, characterizes it, mentions his teachers. One of the essential conditions of the aitys is the exaltation, praise of the clan and the opponent. The continuity of the songs – "self-portraits" that are present in the creativity of all major singers-composers with the tradition of akyn presentation of himself and his clan to the public becomes quite obvious" [13, 70 p.]. Among the songs where the author specifically introduces himself, his name, the teacher, tells from which clan he is, how he is doing, there are Ybyrai's songs – "Ukili Ybyrai", Birzhan's – "Birzhan Sal", Gaziz's – "Gaziz" etc.

The art of kuy also reflects the originality that characterizes the verses "zharlai arnau" and self-portrait songs in terms of musical features, history of origin and the name. This series includes the kuy: Abyl's "Abyl", Baizhuman's – "Baizhuma", Akzhelen's – "Akzhelen", Dairabay's – "Dairabay", Eszhan's – "Sokyr Eszhan", Bogda's – "Bogda", Ykylas's – "Ykylas", Musirali's – "Musirali", Ussen tore's – "Ussen tore", Asan Konek's – "Konektin kuyi", Otegen Zhabaily's – "Otegenin shertpesi" etc.

The analysis of these works indicates that such kuy as "zharlai arnau" and songs – "self-portraits", have similar grounds ("rights") for existence and functioning. This can be confirmed by the opinion of the kuy studies researcher A.I. Mukhambetova on folk practice: "Even if we take into account the degree of professionalism which is inherent in kuyshi, due to which their works can occupy a special position in folklore, the portraits in their creative work - is an impossible phenomenon. Creating a portrait requires high differentiation and individualization of musical language means, which is not typical for folklore musical thinking" [14, 318 p.].

At the same time, T. Mergaliyev, considering this issue from the perspective of a performer, comes to the conclusion: "Among the Kazakh kuy there is a certain group of the works where the composer gives his own features to the image of a famous person So, Abyl in the kuy "Abyl", Eszhan in "Sokyr Eszhan", Dairabay in "Dairabay" and other authors in their works recreated (expressed by sounds) their image. For example, "Abyl" reflects philosophical thoughts that are deeply rooted in the consciousness of the kuyshi" [15, 218 p.].

Some "self-portraits" kuy were composed on the basis of a specific event or depending on the mood of the author. And those compositions that did not have a title, people later called by the name of the author. In this regard, the opinion of A. Zhubanov which is mentioned above, again comes to mind. "Seyfollanin Shertpesi", "Otegenin Shertpesi", etc. refer to such kuy. That is, it is clear that the names of these kuy were given by the people.

Apparently the nameless composition by Abyl was called "Abyl" by the people, although the author himself gave "names" to other works ("Naratu", "Akzhelen", "Aksak kulan", "Aranzhamnin shalkymasy", "Kenes"). Therefore, we can assume that the environment, "being aware" of the character of Abyl's and his behavior, is able to call the kuy by the name of the author. Thus, at present period this kuy has the status of "self-portrait" in general consciousness. If the name of the kuy-self-portraits represents the name of the author, then the performance originality and the excellence of the kuyshi informs the public about the following: - which region, what clan- tribe, what traditional school he represents. In this regard, it is

worth to mention the opinion of A.V. Zataevich: “In general, by the construction of this play one can feel that it is based on some kind of poetic program, but which one - I could not find out. In any case, the main character of this musical poem is Abul, a historical person from the Kazakh clan Bayuli (Bai-olo), who make up the main core of the Ural and Aday Kazakhs ”[9, 248 p.].

Analyzing the musical peculiarities of the kuy, it can be stated that this is a “self-portrait”, and Abyl who was from the Adai clan from Mangystau region is the founder of the regional kuyshi dombra school. [16] As Mangystau is the birthplace of the epic poetry, the close relation to it is felt, as well as the influence of melodies of the neighbors such as Karakalpaks and Turkmens, regional character of the kuy: strikes of the right hand, fingering of the left hand, accents, size, rhythm, structure and other musical features [17].

In the kuy “Abyl” there are several thoughts, several blocks inherent in the legends (indicated by “pause” in sound). Regarding the structure, the kuy consists of the following parts: beginning, middle links (1st and 2nd), and saga. Each of them, as if showing the completion of thought, ends with the “return” of the cadence turn.

The duration of notes, the predetermination of rhythm by size, the stability of the strokes associated with the rhythm and size, are maintained throughout all four sections.

If three-eighths + two-eighths ($3/8 + 2/8$) in a measure are performed by ПIV ПIV strikes, then in a measure with the reverse order, two-eighths + three-eighths ($2/8 + 3/8$) are taken with ПIV ПIVV strikes.

The melodies of each part are given in one rhythm. The main support of the kuy, which is characteristic of the Mangistau legends- *e-a*. In all parts, first on the string d, then on the string g the melodic-intonation move (in abbreviated form MIM) takes place. The kuy, starting on the *e-a* support, in the same form moves half a ton. A similar second “movement” at the beginning of this kuy from *e-a* sounds to *f-b* sounds is typical for ancient saryns (tunes). In general, movement for a second occurs in ritual folklore, for example, in “synsu”, “zhoktau”.

The significance of this second “movement” from start to finish of the kuy is very important. If we focus on this issue, it should be noted:

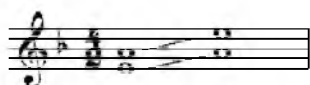


- Second “correlations” of middle links zones in the structure:

First middle link - a-e

Second middle link - b-f

The supports of middle links represent the inversion of the second movement of the kuy beginning: e-a = a-e, f-b = b-f.



- The second movements found in the melodic-intonation moves have already been determined. A. Esenuly says about left-handed fingering: “In Abyl’s kuy, in the initial section, when changing from the interval of clean quart, which is taken with the first finger and thumb, to the neighboring quart with a half-pitch increase, it is very important not to change the fingers. Because if we change the finger, then the line of movement in the kuy will be broken, so that it will be impossible to sound correctly from the first measure ” [18, 41 p.].

In the initial part, the melody on d and g strings develops in a second movement.

The support of the 1st- middle link – a-e, the appearance of a “pure” sound h in this place indicates a major inclination (direction). After the major, the minor melody is shown in comparison.

The support of the 2-d middle link of the kuy – b-f. Like in the previous two sections, the melody here also develops on the strings d and g. The melody on d-string after tuplet of two measures of the second part repeats the melody. As the kuy support increases, of course, the melody of this part on g-string reaches the saga zone (i.e., the climax zone).

The fourth part of the work corresponds to the climax, the “peak” state, that is, the kuy saga. This section, in comparison with others, is more complicated in its size and melodic development. In it, the

melody of the string d, in which “features” of the previous part are observed, repeats itself again and passes to the string g. The melody of g-string through development, with the help of a second, reaches e sound of the third octave, the melodic-intonation move, fixed on the g^2-g^2 support, is arranged in seconds by the inner pentachord on d-string. The "chain" of seconds within this pentachord confirms frequent use of this interval in Mangistau kuy. Then on the support g^2-g^2 the second chain within pentachord will surely repeat after the melody sound in high register of g string [19].

If we talk about cadence turns (abbreviated as CT) used at the end of the kuy parts, then in the cadence of the 1st middle link the CT of the 1st part of the work is repeated. In the cadence of the saga the CT of the 2nd middle link repeats. In fact, the downward movement of the CT-b sequence, the melodic-intonation move (MIM) in high register, the strikes of the right hand, the fingering in the left hand, the completion with a tuplet, as if indicating the end of a fully expressed thought, are preserved in all cadence turns. However, the difference between the CT at the beginning of the kuy and its 2nd middle link lies in the expansion of the volume, which occurs due to the addition of a new melody to the 2nd middle link. One can make sure that the appearance of an additional (“artificial”) cadence before the CT of the saga is more effective. Obviously, this was necessary for the author-kuyshi in order to clearly show the specifics of the climax.

Conclusion. Summing up, it should be noted that the study of Abyl's works, the founder of the Mangistau kuyshi tradition, should be carried out, focusing on all stages of his creativity, in compliance with modern requirements. The analysis of the kuy “Abyl” in the interdisciplinary context reveals psychological, philosophical, philological and musical-folklore aspects, providing the opportunity to consider the work as a kuy-“self-portrait”. At the same time, the second intonations defined in its musical characteristics inherent in the patterns of ritual folklore, reflect the continuity with the symbols of the ancient era. We came to the conclusion that Abyl's creative heritage requires further study, both in the area of distinguishing between similarities and differences of performance versions, and in the context of the works of representatives of different kuyshi schools, and determining the place in the Kazakh kuy art in general.

К.І. Матыжанов, А.Қ. Омарова, А.Ж. Қазтуғанова

М.О. Әуезов атындағы Әдебиет және өнер институты, Алматы, Қазақстан

КӨНЕ САРЫНДАР ЖӘНЕ УАҚЫТ СҰРАНЫСЫ

Аннотация. Маңғыстау өңірінде қалыптасқан күйшілік мектептердің, яғни «Жанай мектебі», «Шонай мектебі» және «Байшағыр мектебінің» іргесінде Абылдың есімі бірінші аталып, үлкен күйшілік дәстүр жалғасқаны белгілі. Оның салған дәстүрін жеке күйшілік мектеп ретінде кезінде А.Жұбанов межелеп кеткендігін және жекелеген өмірбаянына арналған жариялымдарды айтпағанда, Абылдың шығармашы-лығына, қазіргі заманға жеткен күйлеріне, әртүрлі интерпретацияда орындалатын туындыларының нұсқаларына әлі күнге дейін талдау жасап, мақаланың арналмағаны осы мақаланың жазылуына түрткі болды.

Абыл (шын аты – Абылай) Тарақұлы 1820 жылы Оймауыт-Желтау мекенінде дүниеге келген. Абыл өнер жолында Боғда, Қошқар сынды күйшілерді өзіне ұстаз тұтқан. Абыл Қазақстанның батыс аймағын, Түрікменстан, Қарақалпақстан, Хиуа аумағын аралап, сан рет күйшілер өнерінің сайысына түскен. Есбай (Тазбала), Алтынай, Сәулебай, Өскенбай, Арал, Құлшар, Қауен, Есір, т.б. күйшілер өздерін Абылдың шәкірті санаған әрі оның күйшілік өнерін, орындаушылық дәстүрін жалғастырып, кейінгі ұрпаққа жеткізген. 1892 жылы кіндік қаны тамған жерде бақилық сапарға аттанған.

Бүгін бізге жеткен Абылдың «Абыл», «Нарату» атты күйлерін А.В.Затаевич Ғұбайдолла Мұхитовтың орындауында алғаш нотаға түсірген. Одан кейін Лұқпан Мұхитов, Мұрат Өскенбаев, Шамғұл Ыбырайымұлы, Рүстембек Омаровтардың қолынан бүгінгі күйшілер Сержан Шәкірат, Бақыт Қарабалина, Шәміл Әбілтаев, Елдос Емілдер алып, сақтап қалды. Жаһандық дәуірде құйма құлақ арқылы бойға сіңірген күйлердің орындаушылық нұсқаларын салыстыру жеке зерттеуді талап етеді. Бұл ретте, Абылдың төл туындысы «Абыл» күйінің музыкалық ерекшеліктерін зерттеп, осы күйдің маңызын ашып, келешектегі ізденістер бағытын айқындау аталған мақаланың негізгі мақсатына айналды. Күйдің шығу тарихы туралы жазған А.Жұбанов, А.Сейдімбек нұсқаларын қарастырылып, пәнаралық ғылымдар тарапынан қарастырып, яғни «агрессивті импульс» (психология), «автопортрет» (философия), «жарнай арнау» (филология), «ғұрыптық көне сарын» (фольклорлық-музыкалық) ұғымдар тұрғысынан сараланды.

Абылдың «Абыл» күйіне халықтың өзі атау бергені бекер емес. Басқа күйлеріне Абылдың өзі арнайы атау берген еді («Нарату», «Ақжелең», «Ақсақ құлан», «Әрәнжамның шалқымасы», «Кеңес»). Өйткені, қоршаған орта

Абылдың жүріс-тұрысын, мінез-құлқын білін, күйдің атын «Абыл» қоюы мүмкін деп болжауға болады. Сондай-ақ, қазіргі кезде бұл күй жалпы санада автопортрет мәртебесін атқарады. Автопортрет күйлерінің аты автордың атымен таныстырылса күйшінің орындаушылық ерекшеліктері қай аймақтан, қай рудан шыққанын, қай дәстүрлі мектептен екенін халыққа таныстырады. Күйдің музыкалық ерекшеліктерін талдап, «автопортреттік» екенін дәлелдейтін болсақ, Маңғыстау өңірін жайлаған адай руынан шыққан Абыл – сол аймақтың домбыра күй мектебінің негізін қалаушы. Маңғыстау – «жырдың отаны» болғаннан кейін күйлердің жырға жақындығы, шекаралас қарақалпақ, түркімен саздарының күйге әсері, күйлердің аймақтық болмыс-бітімі: оң қолдың қағысынан, сол қолдың аппликатурасынан, екпіннен, өлшемнен, ырғағынан, құрылымынан және тағы басқа музыкалық ерекшеліктерінен көрінеді.

«Абыл» күйінде жырларға тән бірнеше ой, үзілістер арқылы жеткізілгендей, бірнеше блоктар кездеседі. Құрылымына қарай күйдің басы – 1, 2 орта буын – саға бөлімдерінен тұрады. Олардың әрқайсысы ойдың біткенін көрсеткендей каденциялық айналыммен аяқталады. Барлық бөлімде алдымен *d*-ішегінде, кейін *g*-ішегінде әуен иірімінің желісі өтеді. Күйдің басы *e-a* тірегінде басталып, осы түрінде жарты тонға жылжиды. Бұл күйдің басындағы секундалы *e-a* дыбыстарынан *f-b* дыбыстарына қозғалысы көне сарындарға тән. Жалпы секунда қозғалысы ғұрыптық фольклордағы «сыңсу», «жоқтау» үлгілерінде кездеседі.

Қорыта айтқанда, Маңғыстау күйшілік дәстүрінің негізін қалаған Абылдың шығармашылығы мен күйлерінің талдануы әр кезеңде заман талабына сәйкес жаңа тараптардан зерттелуі тиіс. «Абыл» күйінің пәнаралық ғылымдар тарапынан саралануы күйдің психологиялық, философиялық, филологиялық және музыкалық фольклорлық қырларын ашып, «автопортрет» мәртебесінде қарастыруға жетеледі. Оның музыкалық ерекшелігінде анықталған ғұрыптық фольклор үлгілеріндегі секундалық интонациялар көне сарын нышандарымен сабақтастығын көрсетеді. Абыл күйшінің қазіргі кезеңге жеткен күйлері келешекте орындаушылық нұсқалардың ұқсастығы мен айырмашылығын ажырату, күйшілік мектептер өкілдерінің туындылары контекстінде зерделеу және жалпы қазақтың күйшілік өнерінде алатын орнын анықтау бағыттары бойынша жалғастыра зерттеуді қажет етін, жаңа ізденістерге жол салады деп тұжырымдаймыз.

Түйін сөздер: күй, күйші, дәстүр, автопортрет, көне сарын.

К.С. Матыжанов, А.К. Омарова, А.Ж. Казтуганова

Институт литературы и искусства им. М.О. Ауэзова, Алматы, Казахстан

ДРЕВНИЕ САРЫНЫ И ВЫЗОВЫ ВРЕМЕНИ

Аннотация. Кюйевые традиции Мангистау и имя Абыла Тарақұлы (1820-1892), основоположника домбрового искусства в этом регионе, в сознании многих связаны неразрывно. Имя Абыла как представителя большой самостоятельной традиции в ряду других школ Мангистау, таких как «Жанай мектебі», «Шонай мектебі», «Байшағыр мектебі» и др., всегда упоминается первым. Вместе с тем (не считая публикаций А. Жубанова с данными по биографии и традиции как формирующей отдельную школу) до сегодняшнего дня все еще нет работ, посвященных творчеству Абыла, его кюйям, дошедшим до нашего времени, анализу их вариантов, исполняемых в разных интерпретациях. Это обстоятельство и послужило основанием для написания данной статьи.

Абыл (настоящее имя – Аблай) Тарақұлы родился в 1820 году в местности Оймауыт-Желтау. Своими учителями он считал известных кюйши Богду и Кошқара. Путешествуя по западным регионам Казахстана, Туркменистану, Каракалпақстану, Хиве, неоднократно принимал участие в музыкальных состязаниях исполнителей-инструменталистов. Есбай (Тазбала), Алғынай, Саулебай, Ускенбай, Арал, Кульшар, Кауен, Есир и другие кюйши считали себя учениками Абыла и, продолжив его традиции и искусство исполнения, сохранили их для последующих поколений. Абыл ушел из жизни в 1892 году в родных местах.

Кюи Абыла «Абыл», «Нарату» были впервые записаны на ноты А.В. Затаевичем в исполнении Губайдоллы Мухитова. Затем, буквально «с рук» Лукпана Мухитова, Мурата Ускенбаева, Шамгула Ибраимулы, Рустембека Омарова эти произведения переняли современные кюйши Сержан Шақрат, Бахыт Карабалина, Шамиль Абильтаев, Елдос Емил. В условиях глобализационной реальности сопоставление вариантов исполнения, ставших доступными благодаря уникальной исполнительской памяти традиционных музыкантов, требует специального исследования. При этом основной целью данной статьи избрано изучение музыкальных особенностей кюя «Абыл», раскрытие специфики его содержания и определение векторов дальнейшего изысканий.

Данное произведение характеризуется в контексте междисциплинарных разработок на основе истории возникновения кюя (записана А.Жубановым), вариантов, представленных А.Сейдимбек, с привлечением понятий «агрессивный импульс» (психология), «автопортрет» (философия), «жарнай арнау»/«посвящение» (филология), «древние (обрядовые) сарыны» (музыкальная фольклористика).

Безымянное творение Абыла, конечно, не зря было названо в народе «Абыл», хотя другим произведениям автор давал «имена» сам («Нарату», «Ақжелең», «Ақсақ құлан», «Әрәнжамның шалқымасы», «Кеңес»). Окружающая среда оказалась готова назвать кюй именем автора, «зная» его характер, образ жизни и поведения. Таким образом, и в настоящее время этот кюй в общем сознании имеет статус «автопортрета». Если название подобных кюев закрепляет имя автора, то исполнительское своеобразие и мастерство кюйши информирует – из

какого региона, из какого рода-племени, какую традиционную школу он представляет. Анализируя музыкальные особенности кюя, можно утверждать, что это действительно «автопортрет», а Абыл из рода адай Мангистауского края является основателем домбровой школы кюйши этого региона. Поскольку Мангистау – родина эпической поэзии, чувствуется и ее воздействие, а также влияние мелодий приграничных каракашаков, туркменов и собственно региональный характер кюев: в ударах правой руки, аппликатуре левой руки, акцентах, размере, ритме, структуре и других музыкальных особенностях.

В кюе «Абыл» очевидно присущее сказаниям наличие нескольких мыслей, нескольких блоков (обозначенных через «паузы» в звучании). Каждая из частей – начало, средние звенья (1-е и 2-е), сага – будто показывая завершение мысли, заканчивается «возвращением» каденционного оборота. Во всех частях сначала на струне *d*, затем на струне *g* проходит мелодико-интонационный ход. Кюй, начинаясь на опоре *e-a*, характерной и для Мангистауских сказаний, в этом же виде перемещается на полтона. Подобное секундовое «перемещение» в начале этого кюя от звуков *e-a* к звукам *f-b* охарактеризовано как типичное для древних сарынов (напевов). В целом движение на секунду встречается в ритуальном фольклоре, например, в «сыпсу», «жоқтау».

Осуществленный анализ кюя «Абыл» актуализировал психологические, философские, филологические, музыкально-фольклорные аспекты, представив произведение как кюй-«автопортрет». При этом определенные в его музыкальных особенностях секундовые интонации, присущие образцам ритуального фольклора, обнаружили преемственность с символами древней эпохи. Главный вывод статьи: творческое наследие Абыла требует дальнейшего освоения, как в области разграничения сходств и различий между вариантами исполнения, так и изучения в контексте произведений представителей разных школ кюйши и определения места в искусстве казахского кюя в целом.

Ключевые слова: кюй, кюйши, традиция, автопортрет, древние мотивы.

Matyghanov Kenzhehan, Doctor of Philology, Department of folklore, Director of M. Auezov Institute of Literature and Art, kmatyghanov@gmail.com; <https://orcid.org/0000-0003-0369-0169>

Omarova Aklima, Candidate of Art Sciences, Associate Professor, M. Auezov Institute of Literature and Art, Almaty, Kazakhstan; aklima_omarova@mail.ru; <https://orcid.org/0000-0002-8681-2207>

Kaztuganova Ainur, Candidate of Art Sciences M. Auezov Institute of Literature and Art, Almaty, Kazakhstan; zhasaganbergen@mail.ru; <https://orcid.org/0000-0003-1248-2759>

REFERENCES

- [1] Zhubanov A.K. (1975) String century. Almaty: Writer. (in Kaz.)
- [2] Kekilbayuly A. (1999) Kuy. Collection of works in twelve volumes. Almaty: Olke. Vol.2. ISBN: 5-7667-7799-3 (in Kaz.)
- [3] Utegalieva S.I. (2001) Mangistau dombra kuy. History and culture of the Aral-Caspian area. Collection of articles. Issue.1. / Under general editorship of S. Azhigali. Almaty: Kus Zholy. ISBN: 99645-426-39-2 (in Russ.)
- [4] Seidimbek A. (2002) Tarakuty Abyl. Kazakh kuy art. Monograph. Astana. ISBN: 5-7667-9837-7 (in Kaz.)
- [5] Raimbergenov A., Amanova S. (1990) Sources of kuy: kuy for kobyz, sybyzgy, dombra. Almaty. (in Russ.)
- [6] Zhanbyrshy A. (2005) Naratu. Almaty. ISBN: 9965-733-06-8 (in Kaz.)
- [7] Zhanbyrshy A. (2008) Naratu: Collection of Mangystau kuy: book 2. Almaty. ISBN: 978-601-205-058-5 (in Kaz.)
- [8] Abugazy M. (2016) Kazakh dombra art. Almaty. ISBN: 979-0-803855-82-2 (in Kaz.)
- [9] Zataevich A. (1931) 500 Kazakh songs and kuy. Alma-Ata: Narcompros of the Kazak ASSR. (in Russ.)
- [10] Kerimbay S., Nabi A., Tolegen M., Taigarin S. (2006) Logotherapy or passion for life: a family textbook. Almaty. ISBN: 978-601-7558-02-4 (in Kaz.)
- [11] Raimkulova A. (2020) Kazakh music culture on the globalization crossroads: ethnic traditions versus composer school in intercultural interaction. The Bulletin of national academy of sciences of the Republic of Kazakhstan. ISSN 1991-3494 Volume 2, Number 384, 185 – 193 <https://doi.org/10.32014/2020.2518-1467.58> (in Eng.)
- [12] Short encyclopedia of the Kazakh SSR. (1989) 4 v. Almaty: Kazakh Soviet Encyclopedia. (in Kaz.)
- [13] Elemanova S.A. (2000) Kazakh traditional song art. Almaty. ISBN 5-7667-0138-1 (in Russ.)
- [14] Mukhambetova A.I. (1973) On the program character of Kazakh folk instrumental music (to identify the issue). The problem of musical folklore of the peoples of the USSR. Articles and materials. - Moscow: Music, - p. 314-327. (in Russ.)
- [15] Mergaliev T., Burkit S., Dyusen O. (2000) History of Kazakh kuy. Almaty. ISBN 9965-520-64-X (in Kaz.)
- [16] Kaztuganova, A., Omarova, A., Kasimova, Z., Turmagambetova, B., & Kuzembay, S. (2019). Kazakh music in the global context. *Utopía y Praxis Latinoamericana*, 24(5), 90-102. (in Eng.)
- [17] Raimkulova A. (2020) Periodization of the newest history of musical culture of Kazakhstan in the context of change of cultural paradigms // News of the National Academy of sciences of the Republic of Kazakhstan Series of social and human sciences ISSN 2224-5294 Volume 2, Number 330, 180–187 <https://doi.org/10.32014/2020.2224-5294.54> (in Russ.)
- [18] Esenuly A. (1996) Kuy is the divine sound. Almaty. ISBN: 5-7667-4253-3 (in Kaz.)
- [19] Omarova A.K., Kaztuganova A.Zh., Karomat D.F. Globalization and ethnomusicology. The Bulletin of national academy of sciences of the Republic of Kazakhstan. ISSN 1991-3494 Volume 2, Number 384 (2020), 216 – 221 <https://doi.org/10.32014/2020.2518-1467.61> (in Eng.)