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FOLKLORE PLOT IN THE GENRES OF TRADITIONAL AND ACADEMIC KAZAKH MUSIC

Abstract. In the genres of Kazakh traditional and academic music, folklore plots are widely represented. A special place in the creativity of the art figures is occupied, first of all, by the ancient kuys, which «passed» through time and space. Vitality, multivariance, musical features, inter-genre, inter-section interaction, continuity of «movement» from generation to generation determined the main goal of the article: to study in time and space the manifestations of the legend and music of the «Aksak Kulan» kuy in traditional and academic genres. In accordance with this goal, the article reflects interdisciplinary connections (kuy studies, musicology, art history, folklore, literary criticism). Kuy «Aksak Kulan» for the first time is comprehensively considered from the point of view of a folklore plot in order to determine intergenre, interbranch, intercultural continuity, which indicates scientific and practical significance and can be used in the research, performing arts, and composer creativity. Based on the works of the researchers who studied Kazakh traditional and academic music, methods of complex and comparative study were applied. Summarizing, we would emphasize: since the musical language of dombra art is closely connected with legends, the process of its formation and development from the very beginning through the synthesis of words and music predetermined new opportunities for pairing with other types of art. At the same time, dombra music, originating in an inextricable connection with the legend, and is presented as a phenomenon that is continuously developing in time and space, transferring, besides the reflection in gesture, in dance, into synthesis with the genres of academic composer music, theater and cinema art, poetry and prose.

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Keywords: folklore plot, kuy-legend, performing version, academic genres, composer's interpretation.

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Қазақтың дәстүрлі және академиялық музыка жанрларындағы фольклорлық сюжет

Аңдатпа. Қазақтың дәстүрлі және академиялық музыка жанрларында фольклорлық сюжеттерді кеңінен кездестіруге болады. Әсіресе көнеден келе жатқан күй аңыздары уақыт пен кеңістікті бағындырып, өнер тұлғаларының шығармашылығында ерекше орын алған. Мұндай туындының өміршеңдігі, көпнұсқалылығы, музыкалық ерекшелігі, жанраралық, өнераралық, салааралық сабақтастығы, ұрпақтан ұрпаққа жалғасып, үзілмегендігі мақаланың негізгі мақсатын айқындады: «Ақсақ құлан» күйінің музыкасы мен аңызы уақыт пен кеңістікте қазақтың дәстүрлі және академиялық

музыка жанрларындағы көрінісін зерттеу болып табылады. Осы мақсатқа сәйкес мақалада салааралық бағыт көрініс тапты (күйтану, музыкатану, өнертану фольклортану, әдебиеттану). «Ақсақ құлан» күйі тұңғыш рет фольклорлық сюжет тұрғысынан жан-жақты қарастырылып, жанраралық, өнераралық, салааралық сабақтастығын айқындау мақсатында көрініс тапқан мәселелер ғылыми және практикалық маңыздылығын көрсетіп, ғылыми ізденістерде, орындаушылық өнерде, композиторлық шығармашылықта қолданылуы ықтимал. Қазақтың дәстүрлі және академиялық музыка бағыттары бойынша зерттеген ғалымдардың еңбектеріне сүйене отырып кешенді және салыстырмалы талдау тәсілі қолданылды. Мақаланы қортырындылай келе, домбыра өнерінің музыкалық тілі аңыз-әңгімелермен тығыз байланысты болғандықтан, оның әуел бастан сөз бен музыканың синтезі арқылы қалыптасып, даму үдерісі өнердің басқа да түрлерімен сабақтастыруға жаңа мүмкіндіктер беретіндігін белгіледі. Бұл ретте аңызбен күй, сөзбен күйдің (речитативті күйлер) байланысынан бастау алатын домбыра музыкасын жест, би сияқты ерекшеліктермен сабақтасудан бөлек, академиялық композиторлық музыкадағы жанрлармен, театр және кино өнерімен, поэзия және прозамен синтезіне ұласып, уақыт пен кеңістікте үзілмейтін феномен ретінде ұсынылды.

Алғыс: Мақала АР19676609 «Жаңа гуманитарлық білімді қалыптастыру үдерісіндегі академиялық музыкатану ғылымы» атты жоба аясында әзірленді.

Кілт сөздер: фольклорлық сюжет, күй аңызы, орындаушылық нұсқа, академиялық жанрлар, композиторлық интерпретация.

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Фольклорный сюжет в жанрах традиционной и академической казахской музыки

Аннотация. В жанрах казахской традиционной и академической музыки широко представлены фольклорные сюжеты. Особое место в творчестве деятелей искусства занимают, прежде всего, древние кюи, «прошедшие» сквозь время и пространство. Жизненность, многовариантность, музыкальные особенности, межжанровое, межотраслевое взаимодействие, преемственность, непрерывность «движения» от поколения к поколению определили основную цель статьи: изучение во времени и пространстве проявлений легенды и музыки кюя «Ақсақ құлан» в традиционных и академических жанрах. В соответствии с этой целью в статье отражены междисциплинарные связи (күйеведение, музыковедение, искусствоведение, фольклористика, литературоведение). Кюй «Ақсақ құлан» впервые всесторонне рассмотрен с точки зрения фольклорного сюжета с целью определения межжанровой, межотраслевой, межкультурной преемственности, что указывает на научную и практическую значимость и может быть использовано в научных изысканиях, исполнительском искусстве, композиторском творчестве. На основе трудов ученых, изучавших казахскую традиционную и академическую музыку, применены методы комплексного и сравнительного изучения. Обобщая, подчеркнем: поскольку музыкальный язык домбрового искусства тесно связан с легендами, то процесс его становления и развития с самого начала через синтез слова и музыки предопределил новые возможности для сопряжения с другими видами искусства. При этом домбровая музыка, берущая начало в неразрывной связи с легендой, словом, представлена как феномен, непрерывно развивающийся во времени и пространстве, переходящий, помимо отражения в жесте, в танце, в синтез с жанрами академической композиторской музыки, театральным и киноискусством, поэзией и прозой.

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Ключевые слова: фольклорный сюжет, кюй-легенда, исполнительская версия, академические жанры, композиторская интерпретация.

1. Introduction

In the fundamental works of domestic scholars -researchers who made a special contribution to the study of dombra kuys, along with historical and theoretical issues, the works of the same name are also studied separately. So, in the scientific works of the researchers of the kuy studies, the issues of thematic, genre, style, content, performance, regional and other originality in the traditional musical culture of the kuys are considered: «Akzhelen» – A. Zhubanov, P. Aravin, A. Muhambetova, D. Bakhtygalieva, A. Raiymbergenov, «Nauysky», «Bulbul» – P. Shegebayev, «Balbyrauyn» – G. Omarova, «Akku», «Aksak Kulan» – S. Raiymbergenova, «Nauayi» – S. Utegaliyeva, «Konyr» – R. Nesipbay, «Kosbasar» – S. Kaliyev, «Kambarkhan» – B. Muptekeyev, «Arnau» – A. Kaztuganova and others.

The study of such works is reflected in the collection «Instrumental music of the Kazakh people» (1986).

Relevant studies were carried out by musicologists based on the material of the works of composers of Kazakhstan of the academic direction: «Sary Arka» – A. Kelberg, «Aksak Kulan» – G. Kotlova, «Zhiger» – U. Zhumakova, «Balbraun» – V. Fraenov etc.

When considering the problems of folklore plots, the studies of domestic scientists – first of all, Mukhtar Auezov (Auezov, 1962), foreign researchers – in particular, Ernst Cassirer and Fabien Capeillères (Cassirer, Capeillères, 1991) and authors who wrote about their works (Omarova, Kaztuganova, Sultanova, Tatkenova, Kdymniyazova, 2020) were taken into account.

Among such objects is the work «Aksak Kulan», which attracted special attention not only of the scientists, but also of the general public related to culture, including writers, poets, historians, philosophers, composers, musicologists, directors, performers, etc.

Taking into account the contribution of A. Zhubanov, P. Aravin, B. Yezakovich, A. Mukhambetova, B. Baikadamova, and others, who laid the foundation for the study of the «Aksak Kulan» kuy, with due attention to the research developments of S. Raiymbergenova, as well as the articles by K. Akhmediyarov, A. Narymbetov, G. Kotlova, included in the proceedings of the conference «Zamana Sazy» (2002), where a whole chapter deals with the kuy «Aksak Kulan», it seems to be quite studied. Moreover, one can see that the dissertations defended recently are not out of sight. However, over time, as the publication of the results of expedition works and ethnographic collections continued, it became clear how diverse are the samples of this work.

At the same time, vitality, multivariance, musicality, inter-genre, inter-sector continuity, the continuity of the repertoire of the performers, which is passed down from generation to generation, lead to many questions: why were musical texts not fully mastered if they attracted the attention of the researchers? Why are the musical and non-musical components of this work easily adapted to genres, types of art, and areas of knowledge? This situation leads to the clarification of the relevance of the topic, the «movement» of the «Aksak Kulan» kuy in time and space.

2. Methods and materials

2.1 Methods

Types and variants of the kuys «Aksak Kulan», which refer to the most ancient, their reflection in the composer's creativity required consideration of these works from a new perspective, and therefore, in determining their performing and regional specifics, new judgments in the works of composers of an academic direction, the method of comparative analysis was applied.

2.2 Material description

In the works of the above scientists, no answers were found to the questions that are relevant for the article addressing the study of the kuy «Aksak Kulan».

B. Baikadamova noted the «Aksak Kulan» kuy when considering the issues of traditional music that are repeated and updated outside the text, «There is a certain contradiction in the multi-theme interpretation of «Aksak Kulan», which comes from an attempt to find that huge information in the text of the composition, that is outside the text and which due to the established traditions cannot be in the text of the message. The significance of the «Aksak Kulan» kuy is striking not so much by the «action» but by its absence. The unknown author of the kuy succeeded in a capacious and precise expressive form to present clearly and vividly the code to the only correct deciphering of information that is outside the text. It was the skill and talent of the kuyshi that ensured that the two plans of the work «the plan of influence» and the «plan of perception» in the communicative system «author-listener» completely coincide. The formal text of a work and the real information that lies behind it correlate approximately in the same way as the concepts «word» and «world» correlate in the very nature of the symbol» (Baikadamova, 1985: 123).

The well-known kuy scholar A. Mukhambetova, who studied the ritual functions of this work in the framework of tradition, writes: «The sound of the kuy conveys the action of the old musician at the moment of informing about death. But in the whole composition the kuy also plays another, not a less important role. The listeners who are aware of the Khan's threat – to fill the throat of the one who brings him the news of death with lead, are looking forward to the end of the story. The music, delaying the end, contributes to building up the interest in the story and makes its ending especially effective. The listeners, hearing the sounds of the instrumental estirtu, which they understand as well as the Khan, expect the reprisal against the old musician. However, he wittily deflects the punishment from himself by directing the anger of the ruler to the instrument that «informed» about the tragic fate of his son. It is interesting that in numerous literary adaptations of this legend, the writers necessarily introduce colorful descriptions of the playing of the old kuyshi, trying to verbally fill the absence of a sounding kuy, which is so necessary in the composition of this narrative that is syncretic by its nature» (Amanov, Mukhambetova, 2002: 126).

G. Kotlova noted about the «Aksak Kulan», which is reflected in the creativity of professional composers of the academic direction: «Ancient kuy «Aksak Kulan» literally permeates the musical art of Kazakhstan of the XX century...

The kuy together with the legend which is accompanying it, is repeatedly used in the creativity of the composers of Kazakhstan, introducing its semantics and logical structure into all works, being a kind of «theme of fate» in the music of Kazakhstan, similar to the

theme «Dies irae» in Western European art and «Give rest with the saints» in Russian classical music» (Kotlova, 2002:107).

3. Discussion

Due to the fact that almost all examples of dombra music have improvisational nature, the works of *the same name* are widely represented in traditions that differ in regional, genre, and style features.

In the process of studying their internally original nature, the significance of such categories as cyclicity (macro- and microvolume), the variance (composer's and performing), situationality and locality was determined. In addition to the works that differentially refer to certain categories, the unique kuy of the same name are widespread, which correspond to all four. The kuy «Aksak Kulan» («Lame Kulan») is among such works.

The period of the emergence of the State, the history of the origin as well as a document informing about the fate of the Kazakh people in the fight against the Mongol invasions in the XIII century correspond to the category «situationality». Thus, presenting the «famous kuy legend», M.O. Auezov clarifies: «Joshi Khan demanded to tell him why his son did not return from hunting and threatened that whoever dared to inform him of his son's death, he would pour molten lead down his throat» (Auezov, 1962, 61).

The regional differences both in the legend of the kuy «Aksak Kulan» and in musical texts correspond to the category «locality». For clarity, we will present a version of the legend that has spread in the East Kazakhstan.

«In ancient times, the son of Jochi Khan, during a hunt, met a lame kulan (onager) and chased after it. It runs away, joining a group of other kulans. A boy falls from a jumping horse and dies. Nobody can find his body. The frustrated Khan threatened to cut off the tongue and fill the ears with lead to the person who would bring the news of the death of his son. Nevertheless when people, finding the body of the boy, were thinking about how to tell the bad news to the Khan, the young kuyshi said: «Don't worry, I will inform the Khan myself». When the people gathered at the Khan's place, the jigit played a kuy, in which he told about the death of the boy. After listening to the kuy, the Khan ordered to fill the dombra with lead and exterminate all the kulans. He gathers all the people, they dig a long hole and begin to drive all the kulans to it. But the lame kulan does not let catch it by jumping from one side of the pit to another. The kuy describes how the kulan, limping, jumps over the pit» (Ancient motifs of the great steppe, 2020: 310).

According to a scientist who studied the «Aksak Kulan» legend, «a comparative analysis of the variants of the legend showed that the features of the most ancient form of cult hunting were preserved in the described hunting for kulans: it was a collective event, the time, place and conditions of which were strictly tabooed. The attitude to such a hunt was special. In the Mangistau version, the motive of fear for the actions of the Khan's son, who neglected the conditions of the sacred hunt, is clearly traced, his open intention to go hunting for kulans contradicts the ancient taboos. And the kulans in the legend are not simple, they are special: on the land of Sarual, countless herds of kulans calmly grazed, and no one touched them, because they were kieli – sacred. The leader of the herd is always the Lame kulan, who, despite its physical handicap, ran faster than the Khan's tulpar, and possessed magical power. In the South Kazakhstani version, the kulans are endowed with the human

ability to feel, they held a grudge against the cruel Khan, who gave the order to «exterminate them without pity» and decided to take revenge on him. In the Kyzylorda legend, a kulan, wounded on a hunt by Jochi Khan, finds the village of the Khan and kills his little son» (Raiymbergenova, 2002: 98).

As for the musical specifics, there are types which refer to the categories «cyclic» and «variant». Among the kuys, the cyclic ones include those which are common in the East Kazakhstan and Mangistau regions. The category of variant includes folk and author's kuys. These works have been preserved in the musical culture in the interpretation of the performers. In particular, the performing versions of the kuyshi of the Bukeyev Horde K. Medetov, M. Bokeikhanov, R. Omarov, A. Utegulov, the Mangistau kuyshi M. Uskenbayev, A. Kozhabergenov, S. Shakratov, from the Syrdarya region of N. Zhalimbetov and E. Mustafayev, kuyshi of Zhetyssu region N. Tlendiev, M. Shautiev, East Kazakhstan kuyshi Kabykey, B. Sayatulekov have reached present generations.

In the Kazakh artistic and musical culture, this work has acquired a special meaning: it appears in a new form, undergoing inter-genre, inter-sector, inter-ethnic synthesis, while maintaining its main core in accordance with the requirements of the time.

So, the legend is taken as the basis of an artistic (literary) work. For example, in the poetic texts of the same name by Kalizhan Bekkhozhin and Syrbaul Maulenov and the stories of Akbar Mazhit, A. Kemelbaeva and others.

For example, A. Narymbetov, who analyzed the first (1939) and second (1963) variants of Kalizhan Bekkhozhin's poem «Aksak Kulan», noted: «The value of the last form of the poem lies in its broad coverage and deep depiction of the realities of the era. The social breath and breadth of the poet's poem are related to this fact» (Narymbetov, 2002: 92). The researcher distinguishes between legend and truth in the poem: «Jochi's death in the episode of the poem also determined the main idea of the work – the reality of the people's struggle against the invaders. Based on this ideological basis of the poem, it can be recognized as a historical work that provided one episode of the heroic struggle of the Kazakh people against the Mongol invaders of the XIII century» (Narymbetov, 2002: 93). Kalizhan Bekkhozhin's poem «Aksak Kulan», which was chosen for analysis by Narymbetov, in perspective should be analyzed in comparison with the eponymous works by S. Maulenov, A. Mazhit, A. Kemelbayeva.

4. Results

The ethnographer A.V. Zataevich, who first heard the kuy «Aksak Kulan» performed by Kambar Medetov, wrote a commentary on the work, which is distinguished by its vitality in time and space, as if anticipating its future academic orientation. According to him: «Kambar Medetov superbly plays this amazing «symphonic poem» for ... two-string instrument, which is suitable for an orchestra. I was especially struck by the episode where the main melody (for the 3rd time) appears in the upper register; here, I confess, in a way completely incomprehensible to me, the player managed to give it the timbre and viscosity of a human voice or a wind instrument, while was playing pizzicato on the other, accompanying string! (Zataevich, 2004: 401). His foresight was confirmed in the compositional practice of Kazakhstan in the next decades in new musical genres. Thus, the involvement («use») of the kuy in the opera «Kyz Zhibek» and the symphony-suite «Sary Arka» by E. Brusi-

lovsy, in the symphonic poem «Aksak Kulan» by G. Zhubanova, as well as the sonata by D. Botbayev and the choir a capella by M. Mangistayev, in the ballet «Aksak Kulan» by A. Serkebaev, in M. Aubakirov's arrangement for the Kurmangazy orchestra of folk instruments, the poem «Aksak Kulan» by N. Tlendiev for the folklore-ethnographic orchestra «Otyrar Sazy». A simple enumeration already makes it possible to make sure that this particular kuy, in its certain variants, is reflected in almost all genres of professional composer creativity of the European «branch». G. Kotlova, who determined the main ideas of the works, emphasized: «The interpretation of the kuy «Aksak Kulan» in the opera «Kyz-Zhibek» by E. Brusilovsky (1936) and the piano sonata by D. Botbayev (1964) is clearly oriented towards the tradition of «estirtu», the expression of the ambivalence nature of the kuy and its accompanying legend is distinguished by the first part of the symphony-suite «Sary-Arka» by E. Brusilovsky (1944), (subtitled «The Legend of Aksak Kulan»), while in the symphonic poem «Aksak Kulan» by G. Zhubanova (1952) and in the ballet of the same name by A. Serkebaev (1978), the idea of the triumph of the mind and art over evil and violence comes to the fore» (Kotlova, 1991: 203-204].

R. Donchenko, studying A. Serkebaev's ballet among these works, writes in the research: «Symmetry as a fundamental constructive technique is most clearly found in A. Serkebaev's ballet «Aksak-Kulan». In terms of dramaturgy, the antagonistic images of the kulans, personifying the light forces of nature, and the Khan's retinue, which brings destruction, interact here. The positive heroes are Kerbuga and Barshangul, and the negative ones are Jochi Khan and Khan-Zade. Serkebaev decides the musical expression of antipodal images in the form of a clash of folk and author's themes. The epic dramaturgy of the ballet «Aksak Kulan» determines the primacy of exposition, and the dramatic aspect clearly reveals the expanded zones of action of certain figurative sphere and moments of direct collision of opposing principles» (Donchenko, 1983: 88-89].

In the Kazakh artistic and musical culture, this work acquires special significance, continuing the process of development in a new form, undergoing inter-genre, inter-sector, inter-ethnic synthesis, while maintaining its main core in accordance with the requirements of the time.

The musical sample of the kuya «Aksak Kulan» is taken from the collection «Kuy kerueni» (1997).

The variants of the kuy «Aksak Kulan» are widespread among the population. As for their common features, they are performed in the fifth scale («c-g»). In the kuys, along with the simplest rhythms, there are syncopation, dotted rhythm, slurred sounds and the glissando technique, which creates an effect. The main melody in the volume of a quart begins with the support «c-c¹». Further, through transposition in the orta buyn zone (in the middle link) unfolds on the «c-g¹» support, and in the saga zone (in the climax zone) – «c-c²».

Despite the fact that the main melody is sad, the rhythm and tempo provide the kuy with an impetuous character. And in the academic composing direction, for example, E. Brusilovsky transformed the repeating sixteenth durations in a piano piece into half and quarter (durations).

Aksak Kulan

Folk kuy
Perf. N. Tlendiev

The image shows a musical score for 'Aksak Kulan' by N. Tlendiev. It consists of three staves of music. The notation is complex, featuring many small notes and rests, characteristic of a 'kuy' (melody). There are various rhythmic markings and dynamic indications throughout the score.

Aksak Kulan

E. Brusilovsky

The image shows a musical score for 'Aksak Kulan' by E. Brusilovsky. It features two parts: a piano part and a violin part. The piano part starts with a dynamic marking of *pp* (pianissimo) and includes a triplet of notes. The violin part starts with a dynamic marking of *p* (piano) and also includes a triplet. The tempo is marked as *Ortaша екпнмен. Умеренно.*

E. Brusilovsky notes that the main melody in this piece was shown through the involvement of a polyphonic presentation. The preservation of the characteristics of the work can be seen in the fact that the composer used various methods. So, in the opera «Kyz Zhibek» E.G. Brusilovsky interprets the theme of the kuy «Aksak Kulan» as the leitmotif of the tragic fate of Tolegen.

Kyz Zhibek

E. Brusilovsky

The image shows a musical score for 'Kyz Zhibek' by E. Brusilovsky. It features a single staff of music with lyrics in Kazakh and Russian. The tempo is marked as *Sostenuto. Piangendo*. The lyrics are: "Толеген Кош е-сен бол, кен дү-ние - ай, жө-лің жі-бек а - ай же-рің май".

In the perspective it is required to carry out a comparative analysis of the performing variants of the kuys «Aksak Kulan», which refer to the category of cyclic: 3 episodes from the cyclic kuy of the Mangistau region, as well as the preserved versions of the East Kazakhstan region (from 2-d and 3-d episodes).

In traditional music, in the process of analysis, performing versions of the same work make it possible to identify its various features, and in the creative practice of academic orientation, the available variants of the same «primary source» demonstrate the specifics of the composer's interpretations. The corresponding problems are presented in the work devoted to the «reincarnations» of specific samples of Kazakh song art (Omarova, 2021).

5. Conclusion

Dombra music was bequeathed to future generations by the ancestors who freely inhabited the steppe for centuries and intertwined the secrets of the worldview, the secrets of feeling, the way of thinking, into the motifs of the kuys even in the most difficult periods of their existence.

The musical language of the dombra art, closely associated with the legends, initially formed and developed through the synthesis of the words and music. This specific feature provided new opportunities for interaction with other types of art. At the same time, the legend was followed by a synthesis of dombra music with genres, theater and cinema, poetry and prose in academic composer music, as well as with such features as dance, which goes back to the connection of the kuy with the word (recitative states).

Equally convincing examples of the expression of the «Aksak Kulan» kuy both in traditional (folk and folk-professional) and modern academic music are predetermined by the special «nature» of syncretism as a forerunner of synthesis which was originally laid down in the origins, which ensured the naturalness and organic feature of transformations in time and space.

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