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Creativity of Zhambyl Zhabayev in the context of integration processes

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Abstract

The article is devoted to the personality, the heritage of the great Kazakh akyn Zhambyl Zhabayev (1946-1945) and specifics of revealing his image, poetic texts in the works of contemporary composers. Its goal -is to identify the innovative features of "Homer of the 20th century" in terms of the development of national traditional music and the context of the practice of the embodiment of this significant figure for Soviet culture in music and theatre. In this regard, first of all, the methods of comparative analysis are used.

Keywords: Narrator, Kuishi, Contest, Kuy, Melody.

Creatividad de Zhambyl Zhabayev en el contexto de los procesos de integración

Resumen

El artículo está dedicado a la personalidad, la herencia del gran akyn kazajo Zhambyl Zhabayev (1946-1945) y detalles de revelar su imagen, textos poéticos en las obras de compositores contemporáneos. Su objetivo es identificar las características innovadoras de "Homero del siglo XX" en términos del desarrollo de la música tradicional nacional y el contexto de la práctica de la encarnación de esta figura significativa para la cultura soviética en la música y el teatro. En este sentido, en primer lugar, se utilizan los métodos de análisis comparativo.

Palabras clave: Narrador, Kuishi, Concurso, Kuy, Melodía.

1. INTRODUCTION

Zhambyl has lived the whole era (1846-1945) and faced many historical events, actively participating in them. From his young age, he was mastering the national traditions of the Kazakh folk and left the unique artistic works of traditional musical art. His heritage, which became the cultural value, was studied in detail primarily in philology, and fundamental works were published (note 1).

2. METHODOLOGY

Although there was no research work specifically dedicated to the creative work of Zhambyl in musicology, there are few articles and

only one collection. So, the famous scientist, Professor V.M. Belyaev in his "Essays on the history of the music of the peoples of the USSR" in a separate chapter "The Musical Culture of Kazakhstan" generalizes the creative work of Zhambyl (BELYAEV V.M., 1962). Also, there are articles of the Doctor of art history B. G. Erzakovich on the musical heritage of Zhambyl. His first article "From the Tunes of Zhambul", was published in a collection of 1956, and in the article "Zhambul Zhabayev" included in the Musical Encyclopedia published in 1976, and in the article "The Musical Heritage of the Great Akyn: Irreplaceable Losses" printed in the periodical press in 1996, it highlights the relevant issues on the creativity of Zhambyl (ERZAKOVICH B.G., 1962): he wrote that his musical legacy was left unrecorded, and we should look for performers who sing his songs and make recordings of his songs (collect and write musical notes). These studies are the first works devoted to the creativity of Zhambyl as a representative of traditional music.

Since the beginning of the 70s of the XX century, the issues of his kuy arts began to be explored. In this regard, S. Begalin (BEGALIN S., 1976) was the first who wrote in the book "Sahara sandugashtary" ("Nightingales of the wide steppe"), and later S. Sadyrbayev (SADYRBAIEV S., 1998.), Ya. Amandykov (AMANDYKOV YA., 1998.), B. Atshabarov (Atshabarov B., 1976.) continued his way.

Rare information on Zhambyl's music can be found in memories, individual notes, on the pages of diaries, which have no

direct relation to his heritage, but his image is observed. So, for example, there is information in the article of K.Azerbayev "Ustaz" ("Mentor"), G.Ormanov "Gasyrlik gumyrdan bir tagylym" ("One lesson from the century-long life"), K. Baiseytov "Kushtar konilden" ("Sincerely from the heart"), Sh. Sarybayev "Folklordin bilgiri" ("Expert in folklore"), N.Torekulova "Alyptar kezdesui" ("Meeting of the giants"), N.Tlendiyev "Kashietti dombyra" ("Sacred Dombra ") (Dastan ata, 1989) etc., academician A.Zhubanov in "Strings of Centuries" in the essay about Dina Nurpeissova indirectly touches upon his creativity (ZHUBANOV A., 2001).

Among new editions, the works of contemporary researchers are important (KUZEMBAY S., 2011), which meet the requirements of the present period and have relevant integrated approach, in connection with which Zhambyl's musical heritage is considered systemically and is presented as one of the constituent parts of his creativity (KALIZHANOV U., 2012).

3. RESULTS AND DISCUSSION

In the creative works of the representatives of the Kazakh traditional music, national genres are intertwined with each other, therefore the creative personalities develop in a multifaceted way. However, the prevailing direction is preserved in people's consciousness. For example, the society knows Makhambet as the author of "burning flames" zhyr-tolgau (epic reflections), and Abai

(referring only musical heritage) and even Asset – only as of the author of wonderful songs. Their contribution to other areas of traditional music - respectively, Makhambet's kuy, Aset's aitys or Abay's kuy – is also significant (unfortunately, most people, as well as the researchers, are not aware of it: only a few people know about it) (note 2). After analyzing the above presented factual material and musical ethnographic collections, we assure that Zhambyl has left melodic songs, aitys tunes, epic and lyrical zhyr-dastans and multifaceted kyu (MUPTEKEEV B., MEDEUBEK C., 1998; ABDUALI A., ABUGAZY M., 2008).

Songs of Zhambyl, which describe the life of a person, secret feelings, thoughts, a weakly experience, have a specific nature. The well-known musicologist B.G.Yerzakovich, systematizing them from the musical-genre aspect, writes: "... Zhambyl had pure song compositions with original melodies and poetic texts of different content which are typical for the genres of folk song culture: panegyric – "El edin kut darygan Esim-Malay", didactic – "Osiet", "Zhaz zhyry", competitive – "Aitys", social-everyday life "Ayugay" ... " (ERZAKOVICH B.G., 1996). At the same time, the researcher made this conclusion based on songs that were "available". In our days, the systematization of Zhambyl's songs presupposes a division into various genres, and the art of competition appears as a separate direction that constitutes his creative work (note 3).

Besides, we can add the songs-laments ("Algadai"), songs-letters ("Balama hat"), songs of dedication ("Abaydin suretine",

“Kulyashka”, “Shota Rustavelige”), about the native land, songs about nature (“Alatau”, “Tugan Elim”, “Zhaz”), patriotic songs in connection with historical events (“Attandiru”, “Kyzyl Uskerge”), edifying songs (“Balalarga”, “Zhastar Aldyndagy Soz”, “Elimnin kyzdaryna”) - as well as songs in folk genres: songs-consolation (“Salem ayt, Barsan Abayga”), songs-treatment (“Kyrgyz uly, kulak sal”), songs-greetings (“Kavkazga salem”, “Kyrgyz Alimkul akynnyn salemi”), songs-reflections on life, about old age (“Omir tolgauy”, “Omir zhyry”, “Menin omirim”, “Men shekkeli kai zaman”, “Toksan bes”, “Aksakal”) into the existing classification. But, first of all, in our opinion, we should add those that correspond to the creativity of the sal-seri – self-portraits, songs-farewell to youth (“Akyn boldym on ushte”, “Zhyirma bes”).

Analyzing the musical features of the songs of Zhambyl, one can be convinced that they preserve the essence of the tunes of the Zhetisu region, most of them retain the form of "kara olen" ("simple song"), 11-complex structure, and some of them are commensurate with its epic tradition, have tirade structure of 7-8 complexity. Zhambyl uses lexical syllables in the texts of the songs such as "ou", "au", "hey", interjections "agugai", "taritau", "halyalyakulay", "ugayai" etc. The melody and the text mostly retain synchronicity. The size and rhythm are always changing. Sometimes there are repetitive sounds in the gradual melody, and the mode variability is a stylistic feature of Zhambyl, which originated in the interweaving of several traditions and characterizes his style. In this regard, the following examples are indicative: Zhambyl's song “Gyirma bes”, a motif used during a

contest with Kulmambet, the final link from the dastan “Suranshy batyr” and kuy “Narikbaydin zary”.

Through competitions of akyns, the name of Zhambyl became famous not only in the Kazakh steppe but also among the Kyrgyz people. Having mastered all kinds of aitys, including kayim aitys, ture aitys and suyre aitys, Zhambyl, while developing the akyn’s skill, competed with many other performers. Professor V.M. Belyaev wrote: “In 1881, at the age of 35, Dzhambul met with singer Kulmambet, who was considered the invincible in aitys – poetry contests and defeated him (...). Destroying his opponent with the stinging verses, Dzhambul acquired the glory of the first akyn of Semirechye” (Belyaev V.M., 1962, p.117). In this regard, we can mention other aitys of Zhambyl – with Dosmaganbet, Sarybas, Maikot, Baktybay, Sary, Boltirik, Zhunisbay, Aykumis, with daughter Bolek, Shashubay.

Zhambyl, through his multifaceted abilities to the epic, song and kyu tradition, expanded the semantic and informative characteristics of the aitys motives, and this is his innovation. And the created zhyr, dastans, terme, tolgau, and other works, including the dastans “Otegen batyr”, “Suranshy batyr”, “Korugli”, “Domalak Ene”, “Bak, daulet, akyl” and “Omir tolgauy”, “Akyndarga arnau”, “Zhambyldin termesi”, etc. because of the intonation correlate with the melodies of the song culture of Zhetisu and with the manner of the zhyr art that existed before. For example, in a melody after a repetition of one sound and a jump to a quart, gradual movement is close to intonations in the manner of Suyimbai, in the introductory section the beginning of long

notes of the words of the "appeal" is close to Maikot zhyr. The above-mentioned influence of other directions in the repetition of the final texts and words, phrases, modes and instrumental accompaniment is also clearly visible.

One of the spheres of creative activity of Zhambyl, about which the majority of people don't know, or know, but "don't see" or don't recognize – is kyu art. Meanwhile, the facts about the kuy art of Zhambyl were presented in the articles in the periodical press during his lifetime. For example, in the article published in 1938 in the newspaper *Kazakh Adebieti* (Kazakh Literature):

Looking at Zhambul, who took the historical dombra in his hands, one can think: he is a giant of zhyr and kuy, like Alatau. The kuy and zhyr of the Kazakh people that existed for centuries – are in his nature. He is the top of a mountain, an endless lake. If the national kuy and zhyr will exist, then he will be alive forever (ERKIN, 1938).

Information about his enthusiasm for kuy art which began from the young age is noted in the works of the philologists. For example, the famous writer Sapargali Begalin in his work "Sahara sandugashtary" ("Nightingales of the wide steppe") recorded that Zhambyl took over the art of kuy from his grandfather Kanadan, who played kobyz:

When he played kobyz, the grandson sat nearby, and listened attentively. Kanadan was delighted with his grandson's attentiveness. ... Zhambyl remembered saryn (motifs) of an elderly kobyzist and dreamed of how he would play the kuy.

Although he did not play kobyz, he strived to play the dombra (BEGALIN S., 1976, p.13).

Besides, the author focuses on the history of creation of Zhambyl's kuy and lists about twenty kuy that were performed by him, including "Yngaitok", "Surmergen", "Basshylbay-Koyshilbay", "Uran", "Istanbul", "Kırgız Muratalinin kuyi", "Korugly Sultan", "Adilbek er tolgauy", etc.

Information about the performance of kuy was also reflected in his poems. This is confirmed in the following lines below:

Table 1: performance of kuy

<p>“Shimqıtrdı bolattay” (1937) Damılsız sayrap dombıram, Oynaqtaydı on sausaq Tasqındap küy tögiltem, Ulı künde än şırqap... (Zhabaev Zhabaev complete collection of works., 1946., p.249)</p>	<p>“Hardened like steel” (1937) Dombra was singing without a break, Ten fingers are playing Kuy turns without stopping I dedicate songs to the great day ...</p>
<p>“XX zhıldıq toıda” (1937) Söilei ber, aq dombıram dürildegın, Şarıqtap küy tögildi bugün menen... (Zhabaev Zhabaev complete collection of works., 1946., p. 241)</p>	<p>“To the XXth anniversary” (1937) Speak, white (light) dombra, trembling, kyu melodies flowed today ...</p>
<p>“Otandı süi” (1938) Süykimdi ün, äsem änim, tereñ küyim, Elgezek – ıstıq jürek, köñil, mıyım, Otañğa, el jüregi Stalıñge Tartatın dem bitkenşe meniñ sıyım. (Zhabaev Zhabaev complete collection of works., 1946., 1946, p.</p>	<p>“Love the Motherland” (1938) Nice tone, beautiful song, deep kuy, Responsive - hot heart, attention, brain,</p>

<p>298)</p> <p>“Tolǵau” (1938) Men qus emes – adammin, Güline qonǵan zamanniñ, Shattıq küyin sairaimın, Jüzge keldim demeymin, Toiyma shashu bereyin... (Zhabaev Zhabaev complete collection of works., 1946., p. 310)</p> <p>“Zhaña zhył” (1939) Dombıranı qolǵa alsam, Aǵılǵan küy men zhir körem... (Zhabaev Zhabaev complete collection of works., 1946., p.345)</p>	<p>Homeland, Stalin - the heart of the country - I will perform until I run out.</p> <p>“Thoughts” (1938) I am not a bird - but a human Flown into the inflorescence of time Kuy of joy I play, I will not say that I am a hundred years old In the jubilee, I will give a gift ...</p> <p>“New Year” (1939) In the hands, I will take a dombra I see endless kuy and zhyr ...</p>
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Besides, the data on the performance of the kuy are in his following poems: “Relations between nations”, “Stalin’s Descendants”, “I Choose Stalin”, “Summer”, “The Relative Land”, “You are not dead, you are alive”, “The Growth of the Art” etc.

Kuy, which were performed by Zhambyl, can also be classified as his poetry, song and epic art. For example, they can be systemized in the following way: the archaic kuy in the folklore genre (“Zhem tartıp koıǵan akkudin kuyi”), kuy lament-zhoktau (“Narıkbay zary”), kuy with legend (“Erke atan”, (“Surmergen”, “Kaysabek kuyi”, “Esim-Sarzhan”), historical kuy (“Abylai shaikamasi”, “Kerzaman”, “The

Great Homeland”), competition kyu-tartys (“Battle of Zhambyl with Kyrgyz kyu player Muratali”, “Kyu competition with Satina Girl”), philosophical kuy-thoughts about life, on elder age (“Kayirsiz”, “Kayirly”, “Otti-au dauren”). In terms of the theme, it correlates with his artistic works of traditional music.

In the process of analysis, it was revealed that Zhambyl played Quart as well as Quinte kuy³.

Quint kuy are rooted in the archaic ancient saryns (motifs), corresponding to the folklore type of variation. In these kuy, the upper string is burdon, the melodic line is short, is limited to the tertz or quart range, which is typical of archaic chants. Kuy begins with the middle link and ends with the initial link, the repetition of a short motive several times is a characteristic feature of the art of aitys and the epic tradition of Zhambyl.

4. CONCLUSION

The creative activity of Zhambyl is shown through the development of four areas of traditional musical art (song, aitys, zhyr, kuy), as a result of which it was concluded that in each sphere his personality was reflected, which predetermined the novelty of his contribution. The factors contributing to the manifestation of innovative features in each of four national traditions are shown: first of all, this is the duration of Zhambyl’s creative work (1846-1945),

within which time boundaries his skills have developed and improved, in the interweaving of genre and style trends, the dynamics of their changes, evolution of interactions with various representatives of folk and oral-professional art (not only Kazakh but also other nations), a variety of external influences and personal contacts.

The conclusion about the innovation of Zhambyl is confirmed by the analysis of his most bright works, which include: the songs "Zhiyrma bes", "Akindarga arnau" and others, kuy "Otti-au-dauren», "Narikbaydin zary", "Batyr Kalsha, tort jigít", etc., zhyr "Korugly", "Domalak ene", "Suranshy Batyr" and aytys – "Kulmambetpen aitystaky Zhambyldin aйтkani" etc. On this basis, perspectives of further study of the creative work of Zhambyl Zhabayev are indicated" (MATYZHANOV K., OMAROVA A., TURMAGAMBETOVA B., KAZTUGANOVA A., 2019).

From this point of view, it is necessary to increase the degree of study and the level of research of his creativity in musicology. In the future, every direction of Zhambyl's life activity can be represented in cross-links ("songs and aityts", "aityts and zhyr", "zhyr and kyu", etc.) and / or vice versa, in opposite directions with each other, that will provide an opportunity to draw lines of development and reveal "breakthroughs" – artistic "discoveries" that occurred during the long life path. This, in turn, will help to show the variation, stylistic and genre features of his works, which characterize the song, instrumental, epic tradition and tradition of aityts in their interaction.

Besides, the status of the aksakal should be designated in the regional environment, that is, in Zhetysu, and a broader aspect - throughout the Kazakh steppe and in the multinational art of the Soviet Union, which included fraternal nations – the Russians, the Kyrgyzs, the Uzbeks, the Georgians, etc. i.e. determine the position in the intercultural space, which will enhance revealing the content of the creative heritage and excellence of Zhambyl Zhabayev.

Concerning the processes of presenting the image of this prominent personality of the Soviet culture in the system of opera characters and creating new musical works based on Zhambyl's poetic texts, we should point out the need for the further study of the presented practice in direct connection with the identified aspects of his creative individuality and relevant issues of the professional creativity of Kazakhstan composers.

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