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**КАЗАКТАРДЫН САЛТТУУ ДОМБРА ӨНӨРҮН САКТОО,
ИЗИЛДӨӨ ЖАНА ЖАЙЫЛТУУ
(КҮҮЧҮ КОЖЕКЕ НАЗАР УУЛУНУН МИСАЛЫНДА)**

**СОХРАНЕНИЕ, ИЗУЧЕНИЕ И РАСПРОСТРАНЕНИЕ ТРАДИЦИОННОГО ДОМБРОВОГО
ИСКУССТВА КАЗАХОВ
(НА ПРИМЕРЕ КҮЙШИ КОЖЕКЕ НАЗАРУЛЫ)**

**PRESERVATION, STUDY AND DISSEMINATION OF THE TRADITIONAL DOMBRA ART
OF THE KAZAKHS
(ON THE EXAMPLE OF KUISHI KOZNEKE NAZARULY)**

Аннотация. Бул макалада дүйнөлүк маданий мурасты, өзгөчө музыкалык фольклорду сактоонун жана системалаштыруунун глобалдык мааниси каралат. Түрк тилдүү элдердин аспаптык музыкалык мурасынын ичинен казактардын салттуу домбра өнөрүнө басым жасалып, анын аймактык өзгөчөлүктөрү баяндалат. Изилдөө Жетысуу аймагындагы шертпе стилиндеги домбрачылыкты, анын ичинде күйчи Кожеке Назар уулунун чыгармачылыгын мисал катары алат. Макалада салттарды сактоонун көп баскычтуу механизми: музыкалык материалды так аткаруу, аймактык колоритти сактоо жана салт элементтерин күнүмдүк турмушта колдонуу камтылган. Ошондой эле, салттуу аспаптык музыканы илимий изилдөөнүн зарылдыгы баса белгиленет. Изилдөө Кожекенин күүлөрүнүн жанрдык классификациясын сунуштап, алардын фольклордук салт менен тыгыз байланышын көрсөтөт. Автор Кожекенин күйчү жана баатыр катары социалдык-тарыхый маанисин белгилеп, шертпе күүлөрдү аткаруудагы импровизациялык жана варианттык көрүнүштөр элдик күйчүлөрдүн мурасын сактоодо маанилүү экенин айтат.

Негизги сөздөр: күү; күйчү Кожеке Назар уулу; салттуу аспаптык музыка; казактардын домбра өнөрү; шертпе стили; аймактык өзгөчөлүктөр.

Аннотация. Одной из приоритетных задач мирового сообщества является сохранение всемирного культурного наследия, включая нематериальное культурное наследие, к которому относится музыкальный фольклор. В контексте тюркоязычного инструментального музыкального наследия особое внимание уделяется казахскому домбровому искусству, особенно в регионе Жетысу (юг Казахстана). Это искусство сохраняет уникальные культурные и региональные особенности, являясь важным элементом национальной идентичности. В статье рассматривается традиционное домбровое искусство на примере творчества күйши Кожеке Назарулы, с акцентом на стиль шертпе. Сохранение традиций требует комплексного подхода: от точного воспроизведения музыкального материала до внесения новых элементов, сохраняя при этом культурный колорит. Также важным аспектом является использование элементов традиций в современной жизни казахов. Күйи Кожеке и подчеркивает их связь с фольклорной традицией. Исследование подтверждает наличие инструментальных «дублей» обрядовых жанров в творчестве күйши. Важность профессионального статуса Кожеке как күйши и батыра раскрыта в контексте социально-исторических событий. Статья также освещает проблему импровизации и вариантности в исполнении домбровых кюев, что играет ключевую роль в сохранении и распространении народного музыкального наследия.

Ключевые слова: күй; күйши Кожеке Назарулы; традиционная инструментальная музыка; домбровое искусство казахов; шертпе стиль; региональная специфика.

Abstract. One of the priority tasks of the world community is the preservation of world cultural heritage, including intangible cultural heritage, which includes musical folklore. In the context of the Turkic-language instrumental musical heritage, special attention is paid to the Kazakh dombra art, especially in the Zhetysu region (southern Kazakhstan). This art preserves unique cultural and regional characteristics, being an important element of national identity. The article examines the traditional dombra art using the example of the work of kuyshi Kozheke Nazaruly, with an emphasis on the shertpe style. Preservation of traditions requires a comprehensive approach: from accurate reproduction of musical material to the introduction of new elements, while preserving the cultural flavor. Another important aspect is the use of traditional elements in the modern life of Kazakhs. The author classifies Kozheke's kuis and emphasizes their connection with the folklore tradition. The study confirms the presence of instrumental "doubles" of ritual genres in the work of kuyshi. The importance of Kozheke's professional status as a kuyshi and batyr is revealed in the context of socio-historical events. The article also highlights the problem of improvisation and variability in the performance of dombra kuys, which plays a key role in the preservation and dissemination of folk musical heritage.

Key words: kuy; kuyshi Kozheke Nazaruly; traditional instrumental music; dombra art of the Kazakhs; shertpe style; regional specificity.

In the XXI century, the problem of systematization and preservation of samples of musical folklore has gained global importance for science and for humanity as a whole. In the huge variety of the Turkic-speaking instrumental heritage, the traditional dombra art of the Kazakhs is a voluminous layer of culture rooted in **regional** features and forms. Regional features and forms carry national canons, code, color and character, for further translation created centuries before. We consider the traditional dombra art of the south, south-eastern Kazakhstan, in particular on the example of the work of kuyshi Kozheke, from the perspective of local specific features of the dombra style of shertpe

One of the ways to preserve intangible traditional art is the **stability of traditions**, this method has a complex mechanism that requires competent use. UNESCO speaking in support of traditional folk culture, sent a document to its regional offices called "Recommendation for the Preservation of Folklore".

I would like to note that a **multi-level succession system of preservation** and development of folk traditional culture is needed, starting from school, to universities, postgraduate education and scientific institutes. It is such a structure that is able to ensure the historical continuity of generations, the preservation, dissemination and development of intangible cultural heritage, taking into account the specifics of the cultural, historical and national cultural traditions of the Kazakh people. In this regard, raising this problem to the state level of significance would make this process purposeful and

more effective. On the territory of Kazakhstan, located in the center of the Eurasian continent (in a smaller part – in Europe, and more – in Asia), various musical traditions were formed, the development of which in time and space was uneven and had its own characteristics. The latter were determined not only by intra-cultural factors, but also by factors of the 'regional' order - the peculiarities of geographical location, ethnic history of the region, interaction with other ethnic groups, cultural traditions, etc.

In this sense, the stated topic is of great scientific interest both in terms of studying the musical traditions of a particular region of Kazakhstan, and in terms of studying the peculiarities of the development and musical-style specifics of the shertpe tradition itself, represented, in addition to Zhetysu, in the Altai region, Central Kazakhstan (Arka), and other regions of the republic.

As it is known, the eastern Kazakh lands - the Altai Mountains, Tarbagatai, Sauyr, Saikan, known as East Turkestan and Zhetysu Valley, are considered the historical homeland not only of Kazakhs, but also of all Turkic-speaking nations. In the era of the Huns and Saks, later the Turkic Khaganate, the tribes of these regions moved to the west more than once. In history, these events are known as the 'Great migration of peoples', which served to settle the Turkic-speaking peoples on the vast territory of the great Eurasian steppe, from the Yellow River in the east to the Mediterranean Sea in the west. As a result of the migration, the culture and customs of the Turkic tribes developed in a slightly different direction,

under the natural influence of European culture, without, however, losing their identity.

From the second half of the XIX century, the Kazakh people began to experience the invasion of tsarist Russia on the territory of the Kazakh Khanate [6, 7-23]. This is the time of creativity of outstanding personalities: Shokan Valikhanov, Abai Kunanbayev, Ybray Altynsarin; revolutionary and political fighters against tsarist colonialism - Syrym, Isatai, Makhambet, Kenesary, Nauryzbai; with their art protesting against social injustice, musicians, composers, performers, oral tradition professionals - Birzhan sal, Akhansere, Mukhit, Kurmangazy, Tattimbet; the anti-utopians who warned about the future tragic fate of the people were Dulat, Murat, Shortanbai, Alban, Asan, and, among them, an outstanding kuishi, a representative of the East Turkestan dombra school - Kozheke Nazaruly, who occupies a worthy place as a figure who preserved the patriotic, moral and ethical spirit of the people.

The musical culture and way of life of Kazakhs living on the territory bordering China, called Zhetysu (Semirechye), today arouses wide interest of researchers, which allowed them to get to know the work of Kuishi Kozheke Nazaruly more deeply.

It is well known that historically and geographically in Kazakhstan, two major dombra traditions have developed - the West Kazakhstan 'tokpe' and the East Kazakhstan 'shertpe', differing in the subject of the kui, the methods of disclosure of the content and the technique of performance.

The 'shertpe' kuis are still less studied and one of the reasons for this circumstance lies in a relatively small number of musical notes. Also, the transcriptions of the shertpe kuis have a certain complexity due to the stroke technique, shades, the way of playing, and the techniques of sound extraction that differ from tokpe. 'Шептіп тапты' (Shertip tartu) is a plucked way of playing - an exquisite, chamber manner, reflecting the subtle intonations of human speech and solo singing, this is 'singing' on the dombra. In addition, the absence of frames, the rhythmic freedom of the works present a certain difficulty in the musical fixation of the kuis as well.

Based on our research, it can be argued that the dombra tradition of shertpe in Zhetysu reached its peak in the work of Kozheke

Nazaruly (like Tattimbet in Central Kazakhstan, Kurmangazy - in the West of the country, Suguru - in Karatau). The scientific work examines issues of periodization of creativity, distinctive features of the style, and presents a comprehensive musicological analysis of the works [5, 24].

By itself, the personality of Kozheke Nazaruly is universal. Kozheke is a batyr, a public figure and the leader of a large family of Albans in one of the most difficult historical periods - during the annexation of Kazakhstan to the Russian Empire. Being one of the leaders of the Priili uprising, Kozheke-batyr is recorded in the annals as a revolutionary and political fighter against the arbitrariness of the colonialists, who made a significant contribution to the history of the preservation of the Kazakh ethnic group. Of particular note is the socio-social significance of Kozheke's life during the accession of the Elder Zhuz of the Kazakhs to the Russian state. Here it is important to say about the two statuses of kuishi: the activities of Kozheke-kuishi and Kozheke-batyr cannot be considered separately. It was the fusion of these two vital factors of status that determined the civic position and epic orientation in the musician's work, gaining great love and recognition of the people. Consequently, all the historical data and folk legends, as well as the legends of the kuishi's kuis, like a mosaic, add up to a large multi-faceted palette reflecting the picture of the middle of the XIX century in the Zhetysu region.

The features of the Kuishi Kozheke style were formed to a greater extent under the influence of the Xinjiang dombra schools of the southeastern region, the traditional instrumental culture of Altai, Tarbagatai, and Ile. The creative heritage impresses with its volume, it is more than 200 kuys, diverse in thematism, playing techniques and the beauty of melody.

From a genre-thematic point of view, Kozheke's kuis, on the one hand, demonstrate a deep connection of kuishi with folklore tradition, as evidenced by the presence in his repertoire of instrumental 'doubles' of ritual genres (joktau, estirtu, toy bastar, etc. On the other hand, an important place in the musician's work is occupied by kuis marking his professional status, i.e. autobiographical kuis, the socio-protest theme of kuis, and the connection with the national epic tradition. In general, Kozheke's kuis from a genre point of view can be classified as follows:

1. Autobiographical kuis, revealing the socio-social role of Kozheke as a kuishi-batyr;

2. Epic kuis, based on ancient legends ('Akku', 'Munlyk-Zarlyk', 'Kambarkhan', 'Kor-uly Sultan', kui - tolgau);

3. Lyrical kuis, divided into kuis dedicated to female images, kuis about nature; lyrical-emotional kuis;

4. Ritual kuis: kui - arnau (initiations), kui-joktau (cries); kui - invocation; 'kui - tartys' ("tartys" – is an instrumental competition of musicians).

All of the Kozheke's kuis are based on two syncretic kui forms - 'kui with a legend' and 'kui and a legend' [3, 143]. The first form is represented by kui of an epic, mythological plan.

The second form of kui is 'angime' (story).

The second form of kui prevails in Kozheke's work, since the legend, being the framing context of the kui, contributes to the emergence of **execution options**. The fact that the performer has **improvisational** skills is also important, which also contributes to the emergence of new kui variants. P. Bogatyrev notes that improvisation is "one of the typical and fundamental characteristics of all types of folk art." [1, 93].

This implies the existence of numerous versions of the same kui, and the closer to modernity, the less likely it is to preserve and transmit the original.

In this regard, Kozheke's kuis are rich in variants, their presence helps us to isolate the main, recurring features in the ladointonal and figurative-semantic content, which, in turn, reveal kuishi's handwriting. These are kuis 'Nurgazaryn bulbul', 'Kambar Khan', 'Shalkayma', 'Kenes', 'Tas komyr shogymen kinau', 'Balam-au', etc.

One of the important features (somewhat positive) is the existence of several variants of information about certain life facts of kuishi Kozheke, as well as the stories of the creation of his kuis. And if this brings some confusion to the creative biography (in dates, exact facts), then in the Kazakh traditional dombra culture, multivariance is a common and inevitable phenomenon. It is the presence of variants that confirms the extant **improvisational beginning** in the work of the Kazakhs, and is also one of the specific signs of the **vitality** of these compositions.

The analysis of kuis and the comparative characteristics of the shertpe in Zhetysu with the shertpe-kuis of other local schools allows us

to state a number of factors of commonality and differences in the development of this style. The form of Kozheke's kuis is variant - strophic. Such a question/answer or 'verse/chorus' alternation is characteristic of traditional and professional song culture.

In intonation terms, kuis demonstrate one of the features of melodic development in the shertpe - the gradual conquest of intonation space. Thus, in the intonation-mode relation, the cui of the Zhetysu region are similar to the cui of the Arkin school. The musicologist - folklorist I.I. Zemtsovsky, speaking about the rules of research practice, identifies a 'certain melodic type', considering that when analyzing a single song it is not legitimate to divide it into parts, it is best to consider it from the point of view of the melodic type [2, 28]. In the shertpe kuis, the role of the melodic type is performed by a certain intonation complex of the CIC (Ceremonial Intonational Complex, Zh.Tulkubaeva), performing the function of combining all musical material. In the kuis of the Zhetysu region, there is a theme-forming intonation complex built on the major pentatonic characteristic of the Kazakh folk songs 'kara olen', as well as the Xin-Jiang dombra schools.

If we talk about the existence of the so-called Kozheke's school of composition, and it has really been formed, then it is necessary to note the existence of a system of knowledge transfer from generation to generation from Kozheke to children and students. Despite the difficult and relatively short, tragically cut life (1823-1881), Kozheke Nazaruly had many followers, descendants, not only in socio-political, but also in a creative path. As noted by T. Sarybayev "together with the transfer of his creative experience and the heritage of past generations, the teacher indirectly instilled his aesthetic, ethical, religious, and political views in students" [4, 49]. In the conditions of the oral existence of musical culture, such a system is the main one, and without it, the process of transmitting a musical work, its fixation in human memory is impossible.

Currently, the followers of Kozheke Nazaruly live in Kegen, Narynkol, Shilik, Almaty region, Urumqi, Suara, Altai-Tarbagatai region, on the territory of Kyrgyzstan. Some of them are direct descendants of Kozheke, for example, the famous ethnomusicologist, dombrist, Bazaraly Muptekiev.

The identification of specific features of the formation and functioning of the Kozheke's kuis, the definition of the thematic vector, the classification of compositions, the identification of the main features of the style, the musicological analysis of the kuishi's kuis, as well as the continuity of the Kozheke's school - all this reveals the enormous significance of the heritage and influence of Kozheke Nazaruly on the formation of the traditional dombra school of Zhetysu. Certainly, such studies are impossible without relying on the information of ethnographic expeditions, source studies, ethnological, structural-comparative methods, historical background, thanks to which the process of formation of Kuishi's creativity is revealed.

The dombra art of the Kazakhs, as a mirror of the whole life of the people, reflects the phenomena of the social-historical and subjective order in the life of an individual, a generation, a juz. Thus, the study of the creative and historically universally significant activities of kuishi

Kozheke enables followers, performers and musicologists-researchers to get a comprehensive idea not only about the outstanding dombrist of the southeastern school, but also about the specific local features of the entire Zhetysu region. All this, in turn, contributes to the preservation, study and dissemination of the traditional dombra art of the Kazakhs of this region.

Modern trends towards the unification of the world, under the influence of globalization processes and the transition to a more informational society, have a negative impact on the processes of formation and maintenance of national and cultural identity. This has caused the problem of preserving cultural heritage in many countries of the world. The study of the traditional instrumental culture of the Kazakhs in regional, local and national aspects undoubtedly contributes to the preservation of the national code, since the scale and social status of this layer requires very extraordinary approaches to solving its problems.

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