

# THE IMPLEMENTATION OF RECITATION IN KAZAKH EPOS

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**Abstract.** *The article of Musagulova G.Zh investigated recitative forms in epic culture of Turkic people. It also examines at the current state of performance culture in Central Asia.*

Epos as a poetic history is a richness of spiritual culture of the Kazakh people subtly reflected all vicissitudes life and living conditions, the aspirations and thoughts of the people. The tales, proverbs, incantations, riddles, legends, stories sayings were a part of tradition existing at Kazakhs more often in song form, which are representing inseparable synthesis of verse and melody as befits to recitative. The function of recitative is similar to foundation of building structure which binding into one dramatic nodes the composite frame resolving a conflict's vicissitudes of the plot. It is the most comfortable, capacious and expressive musical form improvisatory art occupied the significant place in the rich musical and poetic tradition which has all the main genres of folklore. If the European art music recitation associated with the birth of opera in the Kazakh – the emergence of recitative-melodious beginning attributed to the period of epic's birth because fundamental importance in this tradition is accumulated in the synthesis of words and music. Over the centuries many folk genres of folk art, in particular Kazakh zhyr, enriched and received their further development. Thus, to the present day, the heroic epic-zhyry about heroes are survived completely. For example: «Alpamys», «Kobylandy», «Kambar warrior», «Korogly», «Er Saiyn», «Ep Targyn», «Otegen warrior», «Kabanbay warrior», lyric-epic zhyry «Kozy Korpesh Sulu Bayan», «Kyz Zhibek», «Enlik-Kebek», «Aiman-Sholpan», «Makpal Kyz», «Kulshe Kyz». There are small and expanded forms of traditional folklore performed in declamatory recitative-style as in the form of a monologue or dialogue. The manifold number of forms and types of song and poetic art has formed its own forms of embodiment. Recitative forms in Kazakh epos is not enough studied part of domestic musicology requiring careful consideration and further study. As part of the report is planned to open this problem by specific and concrete examples of the epic heritage of the Kazakh people.

Today, due to the active and influential position of Kazakhstan in the international arena, which contributing to the Euro-Atlantic and Eurasian dialogue, there is a growing interest in the

spiritual and cultural heritage of Turkic-speaking people. The research project «Contemporary music turkology: preventive and cultural integration» of the MES RK is devoted to this issue in full swing and its implementation began.

The art of *zhylrau* is being one of the oldest formations in the oral-poetic creativity of many people over the centuries developed and transformed with regard to the historical and socio-political events.

The publications rich in ethnographic material on the Kazakh folklore in scientific journals, anthologies, translations equipped with necessary commentary first appeared in the last quarter of the 19th the beginning of 20th century, indicate to major study of the large-scale industry. Exploring the oral folk poetry of Kazakhs and other Turkic-speaking peoples, such as the prominent scientists V.V. Radlov, G.N. Potanin, I.N. Berezin, A.V. Vasilev, P.M. Melioransky, A.A. Divaev (in his notes were first published samples of the epic «Alpamys Batyr», «Kobylandy», «Kambar» and numerous songs ritual folklore) argue the idea that every nation creates its own works, but each of them is not without influence and cultural cooperation of the other. For example, among the Kazakhs are common thr Russian, Uzbek, Turkmen, Tajik, Kyrgyz and Altai tales, legends and songs. In traditional folklore of many nations dominate identical epic canvases, ritual and domestic samples. Example – bright scenes from the Kazakh epos «Alpamys», «Kobylandy», «Korogly» «Er Saiyn», «Er Targyn»; and the Kyrgyz «Manas», the Karakalpak «Koblan», Uzbek and Karakalpak «Alpamysh», the Uzbek «Rustam Khan» and «Gorogly», the Turkmen «Ger-oglu», the Tajik «Ger-guli» and others. This factor doesn't influences on the national identity of the works presented and not deprives them of their historical features.

The practical experience of collectors and long-term, painstaking study of the customs and rituals of everyday life various neighboring nations support the thesis about the commonality of many features inherent in the Kazakh, Kirghiz, Uzbek, Karakalpak, Mongolian, Bashkir, Turkmen, Buryat, Tatar and others people. This is a range of peoples with identical historical and cultural links, artistic and imaginative system, themes and motifs, and general stylistic intonation and melody, the compositional characteristics. It has long been handwritten versions of Kazakh epics, legends, epos, Kiss, hikaya, tales and anecdotes side by side with shezhire (genealogies) other peoples – with the legends and hadiths about Adam and the other prophets, with stories of Seiful-Malik Tahir and Zuhra, Cor-oglu, the legend of Iskander (Alexander Makendonskiy). In written samples of Kazakh folklore frequently observed the fusion additions «of alien» subjects, the occurrence of which is associated with such eastern countries as India, Iran, Arabia, Caucasus, Turkey, Uzbekistan and Turkmenistan. The location (southern regions of Aulie-Ata to Mangyshlak) and daily contact with the Uighurs, Uzbeks, Turkmens greatly influenced the emergence of new genres of Kazakh folklore «...the Apology, short story tales, tales of adventure, anecdote, fairy epic» [1, 115]. The permanent cultural contact has led to the emergence of «folk revisions» of works of classical literature of Central Asia.

For the first time on the broad development of recitative-declamatory performance is mentioned in the pre-revolutionary period in the notes of S. Bolshoy, A. Levshin, G. Potanin, M. Gotovitskyi, S. Rybakov and A. Eyhgorn. Later in the recitative form of execution, the scholar and lexicographer Sh. Ualihanov, folklorists and literary critics A. Baytursynov, M. Auezov, Z. Akhmetov, the musicologists A. Zataevich, V. Vinogradov, B. Erzakovich, M. Ahmetova, S. Kuzembay, A. Kunanbayev, D. Amirova and many others scientist paid attention.

Recitative forms, is widely prevalent in the traditional culture of Kazakhs, almost all the genres of folk art in the context of the whole system of musical-poetic art for centuries enriched and further developed. The recitative was one of the most important tools in discovering the rich, emotionally rich palette of feelings and experiences of the hero of the poetic work. The epic poems, stories, philosophical reflections, in the Kazakh folklore traditions they embodied by such genres as «tolgau» (thinking), «saryn» (tune), «terme» (elected), «zheldirme» (speeding up, a quick, trotting) «aitys» (contest), «zhoktau» (mourning), «sheshendik soz» (skillful word), «zhumbak arbasu» (dispute riddles), «bata soz» (good wishes), «ertegi» (fairy tale), «ulgi soz» (word-examples), «nakyl soz» (farewell), and others.

In the folklore of other nationalities can be found the identical poetic forms and genres, among which there stand out Uzbek and Tajik «dostan», the Turkmen «destan» etc. All listed genres peculiar philosophical, moral and instructive content verified strictly logical sequence, the presence of different kinds of statements, sayings from everyday life practice.

The expressive power of melodic recitative-epic performance to a greater extent determined by its emotional coloration. The big impression on the audience produces the speaking skills (emphasis is ours), the power and beauty of his voice, facial expression and wealth, artistry. The Kazakh folk songs and poetry (the same tradition exists in the culture of many nations) the regularly set aside the most important, central place to artist (akyn). Akyns see clearly and subtly feel all the negative and positive vicissitudes of reality and implement them in their solemn, joyful, critical and satirical songs.

The outstanding thinker, anthropologist and founder of the Kazakh folklore science, scholar and lexicographer Sh. Ualikhanov noted in his works of the ancient verbally transmission of zhyr and traditions that have existed for centuries and passed from generation to generation, thanks to the amazing improvisational ability and phenomenal memory carriers of this tradition (akyns, zhyrshy, olenshi). In his «Diary, a trip to Issyk-Kul» (1856), in «Sketches of Dzungaria» (1861), in an unpublished manuscript fragment of oral poetry in «Note №1» and «Note №2», in draft papers he studied folklore of his people, his world view, outlook on the past, admiring the high art of storytellers and keepers of this tradition pointed to the fact that they (akyns, improvisers) «immortalized in the memory of the people of the wonderful scene of his age» [1, 14].

The folk singers, storytellers, zhyrau zhyrshy, olenshi, akyns, sages sheshender often is the author, guardians and executors of the legends of ancient times. Typically, the title of «zhyrau» as opposed to «zhyrshy» awarded artists with the creative talent that can make an epic original culture, the individual interpretation of the work. Often, people attributed the art of the singer's magical, miraculous power. According to legend, in the existing Kazakh folk tradition, they were nominated to the rank of saints on them a legend. Such an attitude to the singer was proof of the power of his natural gift, the special significance of the poetic word.

Narrators, with their usual skill of improvisation, strength and beauty of voice, facial expressions and rich expressiveness, artistry has always made a great impression on the audience. The Kazakh folk songs and poetry (the same tradition exists in the culture of many peoples of Central Asia) Artist naturally reserved the most important, central place.

The carriers of spiritual culture belong exclusively to a weighty role in the social life of the people. The well-known scholar V. Vinogradov writes: «Every folk singer fought for the right to be the herald of the interests of a particular medium class. He mastered the experience of prominent folk musicians. It was at the contest with them, honing his skills accordingly ... Akyn had to be able to timely and wide range of talent to clothe facing him in the proper musical-poetic form» [2, 217].

«The storytellers as a mirror of national identity and its considerable backbone for centuries dreamed only about the prosperity of the state, and I wish him strength and power. Lamenting the heavy fraction of the people, singing the exploits of heroes fighting against foreign enemies, to shed blood for the welfare of his native land, they always have been told zhyry and singing legends, epics about a just ruler of the homeland. Stored in the memory of the people precisely because of their art from generation to generation reached valuable information about what is happening in the Kazakh steppe» (translation is ours) [3, 265].

Also, in the process of improvisation an opportunity with a short, bright, melodic motif to convey the basic meaning he was given the opportunity. It is well known that many of them have unique vocal and improvisational abilities, clear diction, keeping in mind a great number of verses, great poetic works that take place in a few hours, and often several evenings. The declamation performed in such a form of musical and poetic life essential function.

The academician Z. Akhmetov indicates that folk singers, zhyrau zhyrshy, olenshi, akyns were «carriers of the poetic culture of the Kazakh people, the main creators, custodians and researchers song and poetic traditions» [4, 193]. Typically, the title of «zhyrau» as opposed to «zhyrshy» awarded artists with the creative talent that can make an epic original culture, the individual interpretation of the work. Frequently the people attributed the art of the singer's magical, miraculous power. According to legend, in the existing Kazakh folk tradition, they were nominated to the rank of saints on them a legend. Such an attitude to the singer was proof of the power tracks, the special significance of the poetic word.

There are pertinent words of the famous theatrical figure, researcher of storytellers art T. Zhamankulova: «The art of rhetoric, oratory or skazitelskoe skills is one of the most popular and important genres in the national culture. In this case, the Kazakh storytellers, speakers, and wits for centuries possessed and now must have individual style, gestures, special performing style, certain magical properties and the tone of statements» (our translation) [3, 54].

According to Professor S.A. Kuzembay: «The epic performance, which organically combines different types of art (poetry, prose, theater and music), to the fore of the word, poetry, music and performing minor accompanying feature. In the history of the Kazakh culture preserved the names of prominent zhyrau zhyrshy, which is a wisdom and conscience of the people embodying the concepts such as honor, dignity and justice» [5, 116]. Developing and modification to epic tradition had a direct impact on the performing practice. Many storytellers participated in the activities of various kinds, promoting the epoch-making events of his time. In these list names of prominent historical figures as Kaztugan, Shalkiiz, Dospambet, Zhiembet, Bukhara-zhyrau, Shortanbay zhyrau, Sypyra-zhyrau, Asan

Kaigy and many others. Among the performers of the epic and song heritage of the later period known names such as akyns, dombra players, olenshi as Nurzhan, Orynбай, Suyunбай, Mile Hoxha Kulmambet, Maykot, Zhanakov, Kazakбай, Kashagan, Altynbaev, K. Sergaziev, G. Aytbaev, K. Aynabekov, I. Uskin, S. Urazaliev I. Shorekov and many others.

In the 40-60s of the last century it will continue to actively work on the collection of folklore, in particular the epic, produced records and recorded repertoires of prominent akyns zhyrshy. It was written over a hundred epics and their variants. A particularly productive in this period was the work of outstanding artists' epics of Aissa Baytabanov and Muryn Sengirbaev that prove beyond the strength assistance and support to the process of collecting and preserving the heritage of the epic masterpiece. Everyone individual artist interprets a particular version of the epic. So Maykot, Zhanak, Kazakбай, Kashagan and others created new versions of old stories, legends, diluting them with modern motifs. Their mouths belong the modified version of the old epic. «Suranshy Batyr» folded by Suyumbay, less traditional, but with a more realistic supply of a particular historical era (50s – early 60s of the 20th century), «Isatai-Makhambet» by I. Shorekov, which describes the events of the uprising led Isatai Taimanov, also abounds with minor modifications in the description of the exploits of Batyr Amangeldy Imanov.

Quite apart in this list should give the name of the great Abay, the creator of the genre «Poems» and the author of a huge number of works. The same quality as the development of Kazakh classics of Persian-Arab (Firdusi, Durbek, Jami, Navoi, Madzhlisi) folklore and progressive Russian literature (Pushkin, Lermontov, Dob and others.) has led to the creation of a sort of «universal kinship» sketches like his «Iskander» in common with «Val Iskander» Alisher Navoi «Tale of Azim» based on the story of «1001 nights» (The Tale of the jeweler Hasan), and others.

Similarly of Kazakh national musical culture in the artistic heritage of the many peoples of Central Asia is dominated by epic canvas of the same name, a variety of songs and instrumental genres, which also prevail musical and verbal forms of performance. For example, Uzbek and Bashkir folklore, there are epic paintings, songs, legends, romantic epics and historical works, organically combine it with poetic prose. Integral parts of the plot of all these epic paintings are musical-song dialogue, declamatory manner of performance, recited order, fret and rhythmic structures. The melodic declamations (leitmotifs) notes the primary role and the importance of these forms of drama in the story, especially in the emotional content of the disclosure, of the artistic image of the characters. The heroic romantic Dostoni submitted peoples, including «Saypul-Malika» Majlisi, consonant with the Arab tale of Saif al-Mulik from «1001 Nights», «Farhad and Shirin» (identical to the pattern of the Kazakhs «Farhat and Shyrin») and Uzbeks epic «Gorogly» are interwoven with motifs of «Korogly» in Kazakhs and «Ger-oglu» in Turkmens. The Kazakh tale about Hodja Nasreddin-Nasir, having Arabic, Turkish, Uyghur, Iranian and other roots is extensive creative development of this popular image. As indicated above, all the classic designs had a fundamental principle and a fundamental base – the recitative form for the transmission of content.

The Turkmen poetic creativity music has its origins in the recitation of verses related to singing of poetic text. The regional characteristics and location developed the kind the habit of talking loudly at the sound chamber dutar. The bakhshi (singers) accompanied him at first a light touch to the instrument, gradually warming to were in ecstasy, loudly and severely beaten by dutar hysterically shouting words. Their singing is an independent form of expression in the form of expressive recitation ability to reproduce texts destans, large and small poetic works. Similarly the Kazakh oral-poetic tradition Bakhshi combine in themselves the ability of a singer and an accompanist.

Among the modern Kazakh zhyrau and akyns living in Uzbekistan and Karakalpakstan, corresponding to all the above parameters is most important, that naturally occupy a central place following as Turganbay Zhanabayev, Tolegen zhyrau Renat Bekzhursinuly. The materials collected and recorded during the scientific expedition to the cities of Uzbekistan and Karakalpakstan in 2012 made it possible to trace the domestic use and development of this tradition in that territory. All the works provided by the authors in the form of tapes and published brochures [6-7].

A resident of Khojili Turganbay Zhanabayev student and follower of Bazar zhyrau in his collection of poetry «Erlerim bar maktauly (Zhyraulyk zhyrlar) 2nd book» there published following zhyrs: «Erlerim bar maktauly», «Tabynda baska kim kaldy», «Er narsenin korki bar», «Uksamas bugin korgen keshegine», «Tort karanyk sanlaktary», «Kyrykbaidyn kyryk zhyldygy», «Mekeninnen ayrylman» «Baymura men Iysakhun», «Bekenkuldyn kyluary», «Zhamannan kash», «Nysanbayga», «Tentek», «Talaptan», «Aldambergen zhyraudy kutytktau», «Maktamkuly bar siyakty», «Khoshtasu», «Agytayga», «Kim zhetim?», «Elamandy maktau», «Arzan olender», «Mergenbaydyn oleni»,



«Mauity menen Ziyraga», «Ozime zhane kozime», «Kim kayakka karaydy», «Kim artyk», «Okushylaryma» and other poems with different themes.

In the second book, «62 akzhelen (olender zhinagy)» focused materials published in 2009. Among them: «Mekenim», «62 akzhelen», «Meker katyn», «Bet ashar», «Er kezendegi sheshenderdin sozinen».

The third collection contains the following zhyry «Mekenim» (terme), «Arnaular», «Kunimiz erten ne bolar», «Otegege», «Sultanmuratka», «Er kily takyrypka zhazylgan olender zhigittin tyrpagy», «Korshime zhauap», «Araldy zhoktau», «Kuskhana», «Hanim-ai», «Aitzhan menen Tynymbay», «Kim artyk», «Kos kunan-ai», «Tirshilikte soyleyin», «Bir dosyma», «Bir zhengeme», «Arkanyyn asyl azamattary». In the solemn, joyful, satirical and critical zhyrs, terme, songs of T. Zhanabaev clearly traced all negative and positive vicissitudes of reality. A wide genre and scope allow tracing the half-century of socio-historical process, remembering the numerous cultural events.

Among these artists can highlight zhyrshy Tolegen from the district center Kinemeh of Bukhara region. Zhyrshy was born in 1942 in Kyzyl-Orda region, in the area Karmakshy, Leninsky district. In 1949, his father moved the family to Kinemeh where Tolegen zhyrau lives to this day.

During a scientific expedition in Uzbekistan on a trip to the district center Kinemeh, we were able to speak and write in the performance artist presented few kyuyev and epic narratives. During a conversation took place the author's comments.

Of interest in translating the many statements in the form of recitative epic musical tradition works of zhyrau Tazhibayev Renat Bekzhursinuly. The representative of the younger generation of storytellers, a disciple of the famous bard Nauryzbek has a high reputation among the listening audience and the skill of improvisation. Heard in his performance excerpts from the epic tales «Alpamys», «Edige batyr», «Barak batyr», terme, Nauryzbek zhyrau zhyry, Abubakir and Kudaibergen, original songs representation (soz basy – tanystyru), song-initiation (arnau) song-farewell is testified a new, modern interpretation of music and poetic samples of folklore. All listed genres peculiar philosophical, moral and instructive content verified strictly logical sequence, the presence of different kinds of statements, sayings from everyday life practice.

Janibek Piyazov is a college professor of culture and art in the Nukus city. He is a winner of the State Youth Award in the field of musical art of the Republic of Uzbekistan «Nihol». The original performance of epic paintings with a characteristic manner simulating throat singing is often pictorial effect. Executable them large and substantial excerpts from the Kazakh and Karakalpak epics «Edige batyr», «Alpamys Batyr» demonstrate a natural giftedness, artistry and skill when applying sophisticated poetic texts.

Thus, the tradition of storytelling, so prevalence within the musical folklore of the peoples of Kazakhstan and Central Asia is the current issues and the most important object of study. In this article of particular interest in terms of mutual influence and interaction of various cultural spaces should be pointed out that the most popular form of this type of art seems the declamation so prevalent in the Kazakh of oral and poetic culture.

Upon further study, the chosen issues in the context of the culture of Turkic-speaking and other peoples, attracting innovative data modern humanities, will open up new prospects for deeper study and comprehension of a multifaceted folk heritage.

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