

Jocose Kuis of Kazakh Dombra Tradition

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ABSTRACT

The history of Kazakh nation goes back to ancient times. The culture and tradition of our ancestors entrusted to us have been passed down through the ages. Developing our culture, passing it to the next generation is our duty. The peculiarity of jocose kuis of dombra tradition, the mastery of performance, represent a national value. So the study of artistic peculiarities of different directions of kui art makes it possible to restore the entire process of formation and development of Kazakh music history. Our national culture encourages the advocacy and promotion of aitys, national values and tradition. There were used complementary methods to achieve this goal, among which methods of musicology and cultural studies. There is also a generalization of experience of domestic and foreign researchers. Kui it is intricate form of art, that doesn't give way to everyone eager to master it, requires strong power of observation and quick wittedness. To cherish the flame of this tradition is the main objective of this modern art. Jokes and relevant jests are always encouraged, therefore this style in kui contests will not stop amusing and surprising the listener.

KEYWORDS

kui art, folklore, jocose music,
national traditions,
music competitions

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Introduction

Our nation held the humoristic attitude to life from ancient times. Kazakhs used humor in their literature, fairy tales, stories and legends, zhyr and dastan, songs and kuis (Cinar, 2013; Omarbekov, Khabizhanova, & Nogaibayeva, 2013; Rassadin, 2014). If to delve into the history, we find the humor in the culture of all Turkic nations including Yakut, Khakas, Mongol, Bashkurt, Tatar, Kyrgyz, Uzbek, Turkmen, etc (Johanson, 2015). The humor is especially common for aitys contests between the maiden and dzhigit performed in the parties held among the youth, it is peculiar to the dances, games and the contests between artists. Particularly, Turkic nations celebrate Nauryz holiday, it is the time when day equals to bight (Edelbay, 2012; Levent, 2016). Everyday life taboos

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mostly play out in these kind of major celebrations. For example, though «modesty is the primary dignity of a girl», «mindless speech», «laughing outloud», «inappropriate joke», and other such actions are mostly banned in everyday life, when the day equals to night, when the new year comes, the nation wants to be renewed with the nature, i.e. the bounds between the good and the evil, the rich and poor, the elder and the younger fade away and there temporarily establishes a social equality between people (Mayor, 2016; Muptekeyev, 2008; Zhixiang et al., n.d.). People welcome each other, boost each other's spirits, play and joke with each other. Bakhtin explains that carnival, in Rabelais' work and age, is associated with the collectivity; for those attending a carnival do not merely constitute a crowd; rather the people are seen as a whole, organized in a way that defies socioeconomic and political organization (Kozhekeyev, 1984; Lihachev & Panchenko, 1976; Mukhambetova & Amanov, 1986). According to Bakhtin, "People were considered equal during carnival. Here, in the town square, a special form of free and familiar contact reigned among people who were usually divided by the barriers of caste, property, profession, and age". At carnival time, the unique sense of time and space causes the individual to feel he is a part of the collectivity, at which point he ceases to be himself. It is at this point that, through costume and mask, an individual exchanges bodies and is renewed. At the same time there arises a heightened awareness of one's sensual, material, bodily unity and community. This is the description of carnival» (Bahtin, 1986).

Modern kui art is a part of Kazakh folk art (Abugazy, 2009; Muptekeyev, 2008; Zhangbyrshy, 2005). In the context of globalization, folklore has become the main instrument for the preservation of national identity – it underlines the originality and uniqueness of the people. Folklore, in particular kui art, ascribe the younger generation to study the history and culture of their country. Kui songs are part of the nomadic culture of the Turkic peoples that occupy a large area in Central Asia (Toropova, Gadzhieva, & Malukhova, 2016). The kui art has been transmitted orally for a long time, causing difficulties in the study of this genre, but since the Republic of Kazakhstan became independent, it is possible to conduct a comprehensive study of nomadic culture.

Kazakhs are an age-old nation. This is a conscientious nation who never lost their gentility and honor, decency and gentility. This is the nation that assigns a big importance to the culture and values in any sphere of development and doesn't pay much attention to trifle things.

It's appropriate to note that the laughter arises because of two reasons. The first reason that triggers the laughter is satisfaction, the second is the offence. The first laughter is a joyful laughter, the second laughter is a laughter raised by a mocking. Laughter as a result of mocking is the product of a search carried by humorous feeling for a comic element, its study and assessment, interpretation and the results of his reaction and impression to these processes. The laughter basically refers to comedy, a humoristic wit reveals it, shares it and draws the attention of the people, after that the people react to it and laugh. Thus, humoristic wit and laughter are not the same, they are not synonyms denoting a one concept (Kozhekeyev, 1984). Humour is the tendency of particular cognitive experiences to see things in their ridiculous and absurd dimensions and to provoke laughter. Humorists and satirists have these features. A person with a sense of humor can stay resilient in the face of life's

challenges. It helps to overcome all the obstacles and makes the life more enjoyable (Muptekeyev, 2008).

Firstly, they include purity and frankness, benevolence, high morals and mercy. The people who know the good and evil are able to laugh at nuisances. The compassionate ones who are concerned about the others can accept the deficiencies with a humor. And humor, in turn, helps them overcome their own weaknesses.

Secondly, it is the ability to objectively analyze oneself, to see own weak points, and funny sides, and treat them with criticism. It requires a self-respect, and when a person is frank with himself, he can regard himself with humor.

Thirdly, the sense of humor requires a sharp eye that notices deficiencies, sickly sides of society, and the resistance to them. That is, the person with these features notice the disheartening sides of society and resent it; it is the high-toned and candid person who cannot abide by its laws, who state things straightforwardly.

Fourthly, humor is the quality of courageous people. Tremulousness is the enemy of humor and satire. True humor requires activeness, the qualities of a fighter who goes to the mat and achieves his goal. That means that people with a sense of humor have a strong spiritual power.

Fifthly, people with a sense of humor are able to rejoice in the good fortune of others and to sympathize with people around. Famous humorist Y.V.Nikulin wrote: «My profession is to make people laugh, to evoke laugh by all means. When my son, who was still a toddler at that time, was seriously ill and doctors were apprehensive for his life, I performed in Leningrad three times a day (it was the time of school holidays). All the time I kept thinking about my son, I called home several times a day to know the state of my son. However, all these days I knew for sure that the next day at 11.30 I have a performance, and about two thousand children would come to laugh at clowns». Thus, he didn't push aside his performance for the sake of other children and presented his humor to them with love.

Sixthly, a sense of humor is peculiar to people who are optimistic and have a healthy attitude towards life. Only the people with excellent health and prosperity and intellect can have a real fun and laugh heartily. Thus, a humor with a deep meaning is a tool of satirists.

Furthermore, humor is closely connected with a person's different feelings, qualities, life condition and social environment. The combination of these factors gives a specific type of humor. Humor is a light and playful form of art. These features make this art powerful, widespread and effective. Therefore, we use this art for great purposes, such as encouraging people to great deeds, engendering compassion in their hearts, overcoming obstacles preventing from formation of a new society.

The humor, as well as the satire, is not a genre of literature since it is used within the satire and with satire. They are not individual and separate forms of arts that have nothing in common. They do not denounce each other, but on the contrary, they fulfill and intensify each other. A famous Soviet columnist Mikhail Koltsov wrote about it: «Satire cannot exist without humor. The most peppery satire should have the elements of humor. Otherwise, it is not a satire». The humor also relies on the linguistic and stylistic methods and tools used in



satire. Thus, humor and satire together constitute one literary genre (Lihachev & Panchenko, 1976).

If we dwell on the culture of laughter, then the culture is the phenomenon demonstrating the person's nature, education, his knowledge. Every environment has its culture, thus, the world of laughter has its own characteristic culture, features and rules.

Lihachev writes about the major role of laughter in his work dedicated to the humor of Russian nation: «The basic function of the laughter is the baring, revealing the truth, indicating the complicated points of the society, its etiquette, ceremonial character, artificial inequality» (Lihachev & Panchenko, 1976).

Aim of the Study

To determine the place of jocose music in Kazakh kui art and to demonstrate the kui performance methods by summarizing the artistic features of the kuis belonging to this group.

Research questions

What are the features of jocose kuis execution in different regions?

Method

The study is based on different methods of study including comparative-theoretical method and historical-typological method. The article uses the results of the studies carried out by the research leaders of mythological and philosophical aspects in Western Europe region and of the researchers who studied and identified the humoristic culture in Russian traditional genres M. Bahtin (Bahtin, 1986) and D.Lihachev (Lihachev & Panchenko, 1976). Besides, the article analyzes artistic joking methods used in the kui contests by revealing the educational value of satyr in kazakh traditional culture (Kozhekeyev, 1984).

Auxiliary methods of historical musicology (philosophical, ethnographic, philosophical), as well as age determination and an attempt to reconstruct ancient rites and genres of humorous music, systematization of facts and their explanation will let thoroughly substantiate the presence of individual style of jocose dombra music. Using the concepts available in ethnomusicological science of Kazakhstan and bringing together the generalizations and terms regarding humor in Kazakh dombra music, an attempt will be made to justify the specified musical style as a cultural phenomenon. An interpretation of local varieties of jocose dombra music will be carried out according to the conventional analytical methods of study. The conclusiveness of goal setting in the ratio of logical categories of musical language and musical-historical process, consideration of ideological and artistic, stylistic and linguistic links with common national coordinates of artistic phenomena in historical time will let reveal the object of study more holistically.

Descriptive and axiological methods of study were selected as general scientific approach to the study of material. Jocose dombra kuis haven't been the objects of study before. Therefore, the typological method will reveal the peculiarity of this music genre. In addition, we have chosen a systemic approach to culture as a special method of study.

Integrated research methods and their dependence on multi-level phenomena of musical language resulted in the ontological status of traditional Kazakh kui. The application of the methods of musicological description of musical language, its metrorhythmic, thematic and functional musical specifics will let determine both the features of compositional organization, and the verbal content of this tradition of Kazakh dombra music. We used the issued collections of kuis, gathered from different regions of Kazakhstan (Arka, Zhetisu, Mangistau, Syrdarya) as a material of study.

Data, Analysis, and Results

Our nation held the humoristic attitude to life from ancient times. Kazakhs used humor in their literature, fairy tales, stories and legends, zhyr and dastan, songs and kuis. If to delve into the history, we find the humor in the culture of all Turkic nations including Yakut, Khakas, Mongol, Bashkurt, Tatar, Kyrgyz, Uzbek, Turkmen, etc. The humor is especially common for aitys contests between the maiden and dzhigit performed in the parties held among the youth, it is peculiar to the dances, games and the contests between artists. Particularly, Turkic nations celebrate Nauryz holiday, it is the time when day equals to night. Everyday life taboos mostly play out in these kind of major celebrations. For example, though «modesty is the primary dignity of a girl», «mindless speech», «laughing outloud», «inappropriate joke», and other such actions are mostly banned in everyday life, when the day equals to night, when the new year comes, the nation wants to be renewed with the nature, i.e. the bounds between the good and the evil, the rich and poor, the elder and the younger fade away and there temporarily establishes a social equality between people. People welcome each other, boost each other's spirits, play and joke with each other.

Similarly, Kazakh dombra tradition, including compositions and kuis hold the prominent place with their humor. Thus, it is a huge issue for us to teach young artists the heritage of the singers and kui performers, and to interpret and pass to younger generation the ethical and aesthetic values of this heritage. As not everyone knows about these games of contest.

Bringing their art in front of the folk by participating in the contests, performing kuis was practiced by kui performers since older times. Any of the well-known kui performers could execute their most beautiful music encouraged by the public. During the kui aitys not only the men's dignity, but also the country's dignity was criticized. The contests that were held between Kazakh and Turkmen, Kazakh and Kyrgyz, Kazakh and Kalmak kui performers, numerous kui dedicated to these events testify to it. The magical melodies and legendary stories created in the contests between kui performers like Dauletkerey, Oskembay and Turkmen kui performers are the heritage for the younger generation (Seidimbek, 2002).

Kui aitys creates not only beautiful melodious kuis, but also the wonderful legends and stories on how these kuis were created. These legends and stories are full of details, intertwining events depicted in them. Especially, the mastery of a spirited artist who play cheerful kui with a wet finger during aitys contests constitute the main motif of stories and legends regarding kui aitys. The folk play the role of a judge, and evaluate the kuis fairly. The kui performers than are given honors by the folk (Seidimbek, 2002).



Generally, the traditions of art contest, including the kui contests demonstrate the masterly skills of the artists and most importantly, the spiritual culture of the nation. The country with its art developed in nation-wide scale makes the spiritual development its tradition. This tradition, apart from the political campaigns, meets directly the natural and spiritual demands of nation, and is accomplished in a democratic manner. Kui aitys is a clear example of this kind of tradition (Seidimbek, 2002).

The storyline of the kui «Zhanyltpush» created by Oskenbai Kalmambetuly is distinguished by the description of historical figures, kindred and friendly relationship between them, toponyms, the birds and animals dwelling there, ethnographical sides of people's relationship, the spirited art of kui performers, by its historical details, by the abundance of information. Summing up, this is the core peculiarity of legends and stories regarding kui aitys contests (Seidimbek, 2002).

Kazakh nation has always drew particular attention to the primal cause of the word, allegory, and to its meaning. Our nation has always used meaningful words from its rich lexicon to make the speech powerful. Considering any word in Kazakh language, we can notice its specific meaning and deep allegory. Studying the origin of the word, we can find out the a lot of things are being left unnoticed. For example, we didn't delve into the meaning of the words *күлкі* (laughter), *әзіл* (joke, humor), *қалжың* (joke). However, in the result of the study we are convinced that any word is created for some purpose, and they are used due to the necessity. Therefore, we have several reasons why we decided on analyzing the meanings of the Kazakh words «әзіл» and «қалжың».

- firstly, these words are used very often in everyday life;
- though these words have similar meanings, there is a need to identify their slight differences;
- it's necessary to reveal the origin of this phenomenon;
- it's necessary to carry out an etymologic analysis of these words.

Әзіл: the word «әз» covers the meanings of «soft», «delicate», «virtuous». «Зіл» means heavy. Combining these words, we have the word «әзіл» which means saying harsh, hurtful remarks or telling the person's negative sides, weak points in a soft and delicate manner. This requires a quick wittedness. These jokes are always said intentionally with a purpose, a particular idea and a meaning. Its idea always has a deep meaning. Educating the society using this humor needs masterly methods.

Қалжың: this word is used in a specific environment, for example, between the friends, and it is said without a specific purpose, just for fun, and it is aimed to cheer up the people. It bears no specific and deep meaning.

The art that has always accompanied the Kazakh nation is the art of kui. It's impossible to imagine Kazakh nation without kui. And our vast territory is the territory where an abundance of kuis were performed and will be performed. Kui represents the food for the spirit, it is also the attester and narrator of various events. Our great heritage passed down by outstanding figures like Abyl, Kurmangazy, Dauletkerey, Tattimbet, Kozheke, Baizhigit, Sugir, Kazangap, etc. testify to it. The folk still remembers and tells about the compositions created during the contests carried out between different performers from different regions and the compositions performed in important historical events. Cheerful stories of Kazakh nation, its humor and jokes, games

are demonstrated to the folk in major meetings and celebrations, thus, they perform their main role. Our nation used humor very often in everyday life, even in their kuis. As the saying goes “*Ойын арзан, күлкі қымбат*” (The game is cheap and the humor is expensive), Kazakh deep and meaningful humor finds its place in kui art. For example, most of the humor contests between famous Kazakh kui performers, jocose kuis created in typical everyday life or kuis regarding a special person demonstrate multitudinous facets of this art and fulfill our story.

As a matter of fact, Kazakh kui art – the word “kui” meaning “the mood, the state” - clearly describes a living being’s mood and behavior. It is a special type of art that masterfully conveys both a sad mood, the wound of a soul, and a joy and happiness, the humor and joke.

There a saying among the Kazakh nation “*Әзілің жарасса атаңмен ойна*” (If you have a sense of humor, you may play with your grandfather). The jokes between the grandfather and grandson, the maiden and dzhigit, the brothers and sisters-in-law, relatives on the mother’s side with the nephews in everyday life are not a new revelation, but an ancient folklore that goes back to olden times. The events that happened to Aldar kose, Kozhanasyr, Tazsha bala, and other characters in the fairytales, the allegories of Zhirenshe sheshen about the poverty, playful jokes of the young people in Kazakh game “ақ сүйек”, Kenen’s message to girls in «Koksholak» and other stories constituting our rich heritage was passed down to us by word of mouth and hasn’t lost its value. Everyday jokes between people, and the jokes that are often used in songs, proverbs and sayings, songs and zyr poems, theatrical performances, were manifested in instrumental music; it is a significant achievement in music art. This art is particularly connected with Kazakh aitys art.

According to B. Amanov’s concept, kui contest falls into three categories:

A contest manifesting kui performer’s performance mastership;

A contest demonstrating compositional talent of the kui performer to the folk;

A contest evaluating mnemotechnic talent – the ability to memorize the methods shown with hands – of the kui performer, along with his compositional skills (Mukhambetova & Amanov, 1986).

B.Amanov refers to the first category the contest between the famous Kurmangazy and Dauletkerey, Kazangap and Usen tore, Akkyz and Abiken, Matkarima and Baganaly, Khamzy and Boltek, Alisher and a maiden from the bite tribe.

The second category of the contest pays attention to kui performers’ improvisational skills. In this case, kui performers make any item an object of the contest. For example, the kui «Nar idirgen» is about the attempts of an old man, young dzhigit and a boy, to make a camel who lost its colt and whose udder was aching, to give milk. The owner of this camel had announced that he would bestow his daughter to the winner. We can also note the kui contest between kui performer Kulshar and a girl from tabyn tribe whom he met when searching for a lost cattle.

We can refer the contest between Oskenbai and Turkmen baqsy to the third category. Kui performers who could not win each other used to pass to the kuis



called «Zhangyltpash» (Tongue twister). There are tongue twisters in literature, similarly, kui tongue twisters in kui art was a big discovery in kui art.

As for the nature of jocose kuis in Kazakh dombra tradition, this art, that has been preserved up to day, is very important for the younger generation. This method of conveying meaningful mockery and deep humor, that has been used since olden times, is very advantageous. If we go deeper into this phenomenon, we find the source for education and discipline in this tradition.

Materials of our study include **zhangyltpash** (tongue twister) type of kui belonging to legend kuis as well. One of them is a *badik kui* called «Zhangyltpash - saikal». According to Mergenbaiuly Ybyraiymkhan, we can trace the reasons why the kui was called «badik kui» in its legends and stories. In the legend of this kui the dzhigit wins the maiden only because he «showed his finger», he wins the victory over the girl by performing «indecent» kui. Many famous kui performers performed «indecent» kuis in a contest. For example, «Contest between Tattimbet and a maiden», Kulshar's «contest with a maiden and her mother» and others. Let's determine the origin (etymology), the place and relation of the words «ЖАҢЫЛТПАШ» (tongue twister), «БӘДІК» (absurd) regarding the kui legends.

«Zhangyltpash-saikal» and «badik kui» means «indecent kui» as stated above. Generally, the folk calls people behaving shamelessly «badik». And sometimes, in the contest of the akyns, when they could not outdo each other, they passed to badik aitys. Similarly, in the contests between a dzhigit and a maiden, the dzhigits sometimes tried to win the maiden by his «indecent» kuis (Muptekeyev, 2008).

Badik kuis use «indecent», «erotic» movements to make the folk laugh, to cheer them up. For example, these cliché lines of kara oleng in Kazakh literature:

Celebrate the life as long as rivers exist...

Play every day as long as you can...

Laugh and play in this life...

– convey that there is a laugh as long as there is a life. You have a power since you can laugh and as the saying goes «ӨЛГЕННЕН СОҢ ҚАЛАСЫҢ ЖЫМ-ЖЫРТ БОЛЫП» (you are silent after the death), you have no life if you don't laugh. In ancient times, people believed in magical power of the laughter and games. Many traditions included the rite of laughing, making someone laugh. The erotic movements in kuis, according to the scientists, appeared from the rite of leaving descendants. The kui title «Zhangyltpash-saikal» certainly indicates the dzhigits way of winning the maiden by performing «indecent» kui. Zhangyltpash (tongue twister) genre was widely used in kui art as well. During kui contest, the kui performers used zhangyltpash kuis to win the competitor. «Zhangyltpash», «badik» are peculiar to the representatives of all kui performance schools (for example, Oskembai, Kazangap, Alshekey, Toka, Tattimbet, etc.).

At present days, zhangyltpash is performed by children and youngsters. Mostly, zhangyltpash was performed to cheer up the meetings of young people, their games called «Altybakan», «Aksuiek», «Kyz oinak». «Indecent» types of zhangyltpash was also peculiar to these meetings of youngsters. If a person got confused when saying badik zhangyltpash, it made the situation humorous for

the people. For example, Oskembai's kui «Zhangyltpash» can be an example of a contest kui (Muptekeyev, 2008).

Badik is an ancient genre that reached us from olden times. Instrumental badik kuis that we are providing are the badik kuis modified through historical layers. In ancient times «badik» was a music performed by baqsy and quacks to «turn, move» the «badik» (stagger) disease away from the person. In further historical stages, in aitys contests between a dzhigit and a maiden, between akyn and zhyrau, the function of badik genre was changed. Badik preserved only its poetic and zhyr form, and lost its genre nature. The word badik nowadays means mockery words; for example, a person who uses vulgar words is called «badik adam». In performance art, when these specific movements are used, the kuis are called «badik kuis». In the kui «Zhangyltpash saikal» that we are considering, a badik dzhigit attempted to win the maiden using vulgar movements. Zhangyltpash and badik's connection is based on these actions. Therefore, we are analysing their etymology, and noting that zhangyltpash badik is traced also in kui art. The narrator, philologist B.Zhusipov in his studies lists the folklore genres with erotic motive like «eser an», «eser kui», «eser zhubak» (Muptekeyev, 2008).

The abovestated kui «Zhangyltpash saikal», badik poems, zhangyltpash, funny riddles, «indecent» genres are the branches of erotic folklore. And the erotic folklore is found in all the genres of folk literature.

The material lists lots of kuis conveying the ironic humor and expressing a joyful mood that are close to «badik» kuis in their meaning. For example, in the kui «Eginbaidyng dombra burauyn buznaı tartkan» to the request of the girl «to perform the kui tuning the dombra's peg», the dzhigit performs the kui without adjusting the dombra's peg, and makes the precise sounds that the strings make when adjusting the dombra's peg in his kui's melody (Muptekeyev, 2008).

As «**Zhangyltpash saikal**» (Figure 1) is performed during the contest, particularly the contest carried out between a maiden and a dzhigit, it is expected to use a wit and mastership during its performance. As this kui, performed in quint interval, is distinguished by its tempo, an abundance of slurs that are used throughout the entire kui, as well as mimic techniques shown with the right hand during the play, we should refer this kui to the number of complicated kuis. Its size is 4/8. The kui is playful, and is performed in a quick pace and wide strokes. The main purpose of this kui is gaining the victory over the girl, to create a kui that she wouldn't be able to repeat. That's why, the slurs appearing often in the kui, serve for this purpose. Kui is not typical in performance, it straightly starts from the musical note sol, and after the first stroke it strokes the free string through the slurs, and takes the third open sound with a high stroke. It repeats it three times in this tempo, and then starts the basic melody. We see here that musical note e1 reaches g1 through f1 by a slur, in e1, f1, g1, c1, d1 sounds the slurs are applied frequently to the open string, and also three sounds are made at the same time by one stroke with a slur, and then the sound changes; we witness here that the kui undoubtedly corresponds to its title «жаңылтпаш» (tongue twister). To the end of the kui we can witness the dispersing tempo of the sound, i.e. the dispersion of quad musical note into two octads.



Figure 1. Musical notes of kui «Zhanyltash saikal»

As for the indecent style of kuis, the kui performer used several slurs to continuous free string as a zhanyltash, and in-between he indicated the maiden's shameful part with the finger of his right hand accompanied by the melody; this demonstrates indecent sides of badik kui. The main objective is victory. One more thing to point out, the kui is performed in front of the folk. It aims at completely different target. Let's try to explain. If these two kui performers contested without the witnesses, in an intimate environment, this would take a different nature, but this kui is performed in front of the folk, and is mainly aimed at cheering up the listeners, at demonstrating his mastership and wit. So, from this point, it acquires a different nature. For example, djigit's hopelessness, his «surrender to a girl» considered to be shameful for djigit in Kazakh nation. There is a saying goes: «Байтал шауып, бәйге алмас» (A mare cannot win the prize if contesting with a racer); so, if a dzhigit surrenders to a girl, he is considered worthless. One more major point to consider: this kui demonstrates Kazakh education, particularly the education of a girl. No matter how great a performer she is, her refusal to repeat the dzhigit's actions though she could do it, and her embarrassment indicates Kazakh girls' strong decency. Once more we prove our interest in Kazakh kuis by seeing ethical and aesthetic sides of these kuis.

Syrdarya region is the motherland of songs and epics, the Turkic nations' place of landing. This place where more than thirty cities with beautiful

architecture was raised in its time, was the place for the development of ancient Turkic art. The great art that developed and blossomed in this land was started by Korkyt and proceeded to our times by Sasykbai, Zharykbai, Dairabai and others (Zhusipov, 2000).

Bekpenbet is an outstanding representative of Syrdarya region's kui performers. He lived approximately in the middle of XVII century. However, there is no direct proof for that. All we know is that he made a huge contribution to kui tradition of Syrdarya region. He participated in kui contests with well-known dombra players (Zhusipov, 2000).

His widely performed kui that became legendary in modern times is «Tynym kyzdyng zhortak kuiyi».

Tynym is a lame girl who limps on one leg. On day, while bringing water, she sees a group of djigits. Then she treads cautiously, watching her steps, in order not to show her lameness. The sharp eyes of Bekpenbet noticed that, and he depicted the girl's steps in his kui.

So, the legend of Bekpenbet's kui «Tynym» was traced back and found in Karakalpakstan, and the composition itself in Syrdarya. Most importantly, it didn't fade and is still performed. In this very kui Bekpenbet depicted movements, gestures in kui art (Figure 2) (Zhusipov, 2000).

Tynym kyzdyng zhortak kuiyi

Bekpenbet Performed by Tolegen Karazhanov

Жүрдек

Figure 2. «Tynym kyzdyng zhortak kuiyi»

Let's analyse an outstanding Eastern kui performer Beisenbi Donenbaiuly's kui «**Kerbezh sylkym**».



Beisenbi Donenbaiuly was born in Oimak village, Buyrshyn region of Altay. He learned dombra kuis from his father. One day a kui performer Bozdak visits Beisenbi's village in his childhood. Beisenbi follows Bozdak everywhere and listens to his kuis, and learns the tempo of kuis by producing the sound with his mouth. The great artist who felt the talent of Beisenbi performed his purest, sincere wish as a kui and blessed the boy (Abugazy, 2009).

Bezhenk (the name given to Beisenbi by the folk) was not only a composer who performed the kuis, but he was also a bey who accomplished fair judging of the disputes of lands, dispute of widows, cattle-stealing disputes that occurred on Kazakh steppes at that time. In 1836 he was elected as one of the four beys in Altay. Beisenbi was a fair and wise bey, who served the Kazakh nation and an artistic figure who fulfilled the kui heritage and passed down his art (Abugazy, 2009).

The kui “Kerbez sylkym”

During one of the disputes of a widow, the beautiful Aimi declares that there is no man in her former husband's tribe who she can pass to according to the laws of levirate. For Beisenbi, the dignity of his nation is his own dignity. At that time, letting the widow leave the tribe considered shameful. The folk used to say: «Осығұрлым өңмеңтейтін, жесірің кетті ме» (Did your widow leave you finally). Aimi's words that there are no man in kerey tribe who would be worth her wounded the pride of a man. To her words Beisenbi replied: «you can be higher than one, but you are not higher than twelve». The quick-witted woman then replied back: «I'm not acquainted with twelve nobleman from kerey tribe. I have only you in front of me. I agree to be your wife. If you don't agree, then I'm free». Beisenbi who was confused by this reply said to his friend Myngzhang: «This “кербез сылқым” (gracious lady) double-crossed me!». Myngzhang replied: «the tongue is twisted, the hoof is stumbled sometimes». Later, when Aimi became Beisenbi's wife, Myngzhang bey said: «Don't forget to create a kui to your favorite wife, your “kerbez sylkym”!». Then the kui «Kerbez sylkym» was created that was about the favorite wife's tender feelings (Abugazy, 2009).

Main features of performance. The kui that depicts the maiden's tender antics and manners is performed in a quick pace. It's based on one octad and one quad musical notes, and is performed with alternate 6/8, 9/8 sizes. The rhythm of the kui constitutes the kui's peculiarity. The steady method of the rhythm depicts the grace of the maiden. The triplets occurring during the kui performance sound as if the author is surprised and sighs, saying «Oh, come, now», «How come?». After the first part of the kui it passes to a higher part based on do-sol notes, the culmination of feelings is shown at this moment. However, after this part the melody doesn't develop, but goes down (g¹, f¹, e¹, d¹, c¹, h, a) through a sequence of ladders two times in a part, and returns to the first part. We notice here that the first part where the author shows a reflection and surprise, and the melody where the higher c-g¹ goes down to a lower sound is an additional element enriching the first part. This part is repeated two times in the kui, and twice it has the same effect on the listener.

Apart from the rhythm, the stroke plays an important role in kui. Thus, it could be noted that the main octad and quad rhythms are produced by a lower stroke. It reveals the title of the kui and conveys the author's feelings and his message. And the slurs in the kui demonstrate the maiden's gracious movements and make the kui sound beautiful.

This kui conveys a slight tremor and a light smile. It's as if the kui says: «How come? How is it that this maiden outwitted me? What a confident temper?! Oh, come, now! How did this happen to me?». The main theme here is the image of the maiden, and this image is conveyed by the author with a sigh and a light smile; the event that happened to him is colored in a color of a light smile. And we accept this kui as not just a kui, but a kui with the signs of a humor (Figure 3).



Figure 3. The kui «Kerbez sylkym»

One of the famous kui composers in Mangystau region is Kulshar Bahtigaliev.

Kulshar is a kui performer who masterly performs the kuis of Mangystau kui performance school, he is also a kui composer who created over twenty kuis. Kulshar's kuis that are often performed and are favorite among the folk are the kuis «Kyz kamagan», «Kerbiz kerik», «At zhrotak», «Syk-sak», «Kebis kalgan» that were created during the kui contest with a maiden and her mother; these kuis spread beyond Mangystau region, and made up a unique and valuable kui heritage of Kazakh nation. Listening to Kulshar's kui, we can notice that they are performed using sophisticated methods. The peculiarity of his style of performance, masterful skills of his right and left hands, prove the artfulness of the kui performer. It is said that there was even a method of performing kui called «Kulshar shalys». Kazakh kui heritage preserved Kulshar's kuis «Tilemsek», «Zhap ta, kymta», «Nar idirgen», «Kuidim-zhandym». Kulshar's kui performance school was called «kyryk mylytk school» (Zhangbyrshy, 2005).

We can clearly hear the peculiarities of his kuis in his famous kui called «Tyt shirkin».

«**Tyt shirkin**» (It's also called «Syk-sak»). Though this kui is light and playful in style, it requires the kui performer's good technical skills. This composition of Mangystau region is generally performed in sizes 6/8, 9/8, 4/8. Keeping the quick pace, this music either changes to strokes in the head part of dombra fretboard either to quick pace again; this demonstrates the aristocratic



nature of the maiden's mother, and leads us to thought that she was not a girl who would easily surrender in her maidenhood. The grace notes used often in the kui makes it impressive and excite the listener's feelings. As the kui is performed using slurs to the end of the kui, we can observe how a performer makes high strokes at the same time with his right hand's thumb. We can also hear nailing down, lower strokes and dotted rhythms in the kui. It sounds as if it's warning the competitors saying «beware», «be careful». And the jocose, witty side of this theatrical kui performance is the maiden's mother's mastership of making three sounds alternately through a slur with one stroke, shaking her hand with her thumb shown between the fingers as if saying «Go find another place to play, my dears!». This method, wonderfully matching the melody of the kui, shows the kui performer's fantastic mastership. And to draw the listeners' attention, the kui performer intentionally slows down the pace of the kui, and shows the «caycaq cırtey» (hand shaking) method indicating its importance. And this testifies not only to the kui performer's execution mastership, but also to his excellent acting skills. We can conclude here that this kui has also the elements of comedy and humor.

E sound performs the supportive function in the repetitions of the middle part, and the melody is performed in the higher string. After that the main theme goes to the lower end of the fretboard, and is executed in c-f1 support through transposition. The kui passes to the first part by stroking without interruption the linking musical notes d-d¹ and a-d¹. Thus, the initial part is repeated once more and the kui reached its end. The successors say that Kulshar created this kui himself. Once again we are surprised to his mastership of making the kui so cyclic and stylish. So, we can trace the elements of humor in this kui either. The humor is noticed in his rhythm, unique logical sounds and acting skills.

As for Orda kui performance region, kui performance peculiarities are observed in Dina's kui «Nauysky».

«**Nauysky**» is a kui performed in quint interval. Kuis performed in quint interval still require a special investigation. These kuis have own specific features that include: 1) the bourdone effect of the lower string together with the melody, 2) main supports are three major sounds 3) complicated techniques and overflow of melody.

All of these points are typical for «Nauysky» kui. The difference of this kui from the earlier kuis lies in its consistency. For example, the logic of this kui is completely different. We know that there are main fret, middle fret, lower and higher ends, however, in kui «Nauysky» the melody is stopped abruptly and is changed to another fret, then changes from this fret to the lower end – this is a completely different kui performance style. This kui that doesn't correspond to familiar logic, fully corresponds to the logic of zhangyltpash style (Shegebaev, 1986).

Alternate performance of open quint and musical note manifests the main support of the kui that was just started. Then the introductory part consists of a beautiful melody. Generally, the kui is performed in size 4/8. Different methods are used in this composition including producing the sound with a rhythm, i.e. the split of two octads into one quad or four sixteenth note into two octads, and on the contrary, the split of octad sounds into sixteenth sound notes. As for the humor in the performance, the humor is observed in the method of performing

when four sounds are produced with one lower stroke through a slur, and alternating it with the next four sounds produced with the fourth finger, and making a wave with a right hand as if spinning a wool into yarn; all of these methods manifesting the performance mastership would surely surprise the listeners and make them laugh.

In this kui, every sound is produced either with a stroke, either with a slur, the beautiful melody is suddenly stopped and then changed to the higher end. This also makes this composition interesting for the listener. The melody is performed pressing the lower string in the higher end's d support. Then it reaches one more interesting part. It aims at showing the maiden's movements by the end of the melody similar to quickstep, producing the sounds with the fourth finger on an open string through the slurs, shaking right hand either to left, either to right side. This either requires a mastership. Strokes on lower frets are abruptly stopped and it changes to the primary wool spinning method. Similar to tongue twister, this kui is performed either with quick strokes and movements in the lower part, either in the higher part. It repeats once more in this tempo, and then changes again to the higher end. And now it paces up more intensely than before. It reaches up to 21-22nd frets (about the modern dombra with 19 frets) of dombra, and performs the method of hand waving.

The peculiarities of Dina' kui are the use of complicated methods that not every performer is able to manage, broad strokes, aristocratic manner of performance, and technical skills that are required for performance. That's why the kui «Nauysky» found its place in the heart of the listeners and is still performed (Figure 4).

Nauysky



Figure 4. Musical notes of the kui «Nauysky».

There is a lack of information about dombra instrument. This two-stringed instrument has lots of sides and facets that are not yet revealed. This figure shows the structure of dombra (Figure 5).



Figure 5. Terminology by T. Asemkulov

Below the fret “Кет Бұғаның пернесі” there is a «do» fret — «шыңырау перне». In ancient Turkic mythology the word «шыңырау» had two meanings. The first meaning of the word «шыңырау» is the lowest layer of three-layered universe (trichotomy). The second meaning of the word «шыңырау» is a bird performing the linking function between the phases of the great tree of universe. For example, the soul of a dead person reaches the higher branches of the tree on the back of this bird «шыңырау». In our opinion, «шыңырау перне» here means «the lower world». It seems that an inventor of the instrument decided it to be the lowest fret. However, as the time passed, the tastes of the people changed and kui range required the frets lower than «шыңырау». Thus, dombra fretboard was added one more fret «табалдырық перне». It is a music note «re» placed in the bounds of modern dombra’s fretboard and the body. This was not

the lowest fret either. The lowest fret «mi» was placed on dombra's cover as the time passed. It is called «тысқары перне». One more fret – semi-rythm «C-sharp» between «шыңырау перне» and «табалдырық перне» – is called «кәдесіз перне» in Kazakh. Though called «кәдесіз» which means uncertain, it doesn't mean that this fret isn't used at all. As Kazakh musical life included ancient ture tartys, sure tartys contests, as well as «kulak shygaryp tartysu» and «eser tartys». If the primary ture tartys and sure tartys contests judged the kuis' meaning, numbers, and performance mastership, the latter two contests are completely different. The contest «kulak shygaryp tartysu» assumes the following (Asemkulov, 1989).

If two dombra players cannot outdo each other in kui numbers, performance mastership, as well as kui meanings, the judges carefully choose the prize winner since the art contest is a very delicate phenomenon. Here the leading kui performer managing the contest gives a particular melody to both of the performers. These two dombra players are laid the condition to make totally different kuis out of this one melody. Both kuis should start from this melody and end with this melody. Sometimes the improvisational kuis created by both of the performers turned to be equal in performance and tunefulness, then it was hard for the judges to determine the winner (Asemkulov, 1989).

Eser tartys contest is similar to modern «musical quibble» or «musical fun» games. For example, like an «indecent» contest between akyns, eser tartys is a game played after major dombra players' performance. In this contest the performer whose kui is most distasteful, against any musical logic, funny and whose movements are the most vulgar wins the prize. The abovestated fret “кәдесіз перне” was mostly used in eser tartys contest, and made the people laugh with its «ugly» sounds (Asemkulov, 1989).

Though there are lots of types of dombra, it is still a dombra. It was named according to its nature in Kazakh tradition, and still can be named as per the tribe names (Zhuzbai, 2009).

There are lots of contemporary kui performers with their unique kui performance style, who advocate our folk tradion. Since there are artists, the art will never die. Their names will always be in the folk's memory.

Discussion and Conclusion

It should be appropriate to note Aitkali Zhaiymov, who advocates the kui tradition and is well-known among the majority. Aitkali Zhaiymov is a dombra player, a kui composer. He was born in 1947 in Kulsary region of Atyrau oblast. He graduated from Atyrau musical institute, Kazakh national conservatory after Kurmangazy (in 1978). In 1978-1991 he was the head of the chair in conservatory, from 1991 he has performed the duties of the director, artistic adviser and the chief conductor in National instrumental orchestra after Kumangazy. In addition to musical compositions of different genres, A.Zhaiymov has the kuis named «Eltolgau», «Kui-Ana», «Akkuly aidyn» (Zhaiymov, 1997).

His kuis have specific performance peculiarities. The mastership of kui performers with a specific style amused the folk. And Aitkali is a unique kui performer who passed down the art of our ancestors to younger generation, who manifested the knowledge, as well as the specific methods of kui performance.

Let's stop on the performance and history of origin, the peculiarities and the storyline of the kui «Azil Akzheleng».



«Azil Akzheleng» is a light, playful, humorous kui impromptu in «Akzheleng» genre, its form develops in improvisational style (Figure 6). The main rhythm is based on Kurmangazy's kui «Buktym-buktym». However, it has its own novelties and peculiarities. The introduction also develops in parallel quart. Therefore, it is distinguished by continuous strokes of 3-4 fingers on one fret that is not typical of traditional kuis. There is also a measure of syncopic ratio on right hand; the change from one mode to the other that was not practiced before gives a humorous effect to the kui and endows it with originality (Zhaiymov, 1997).

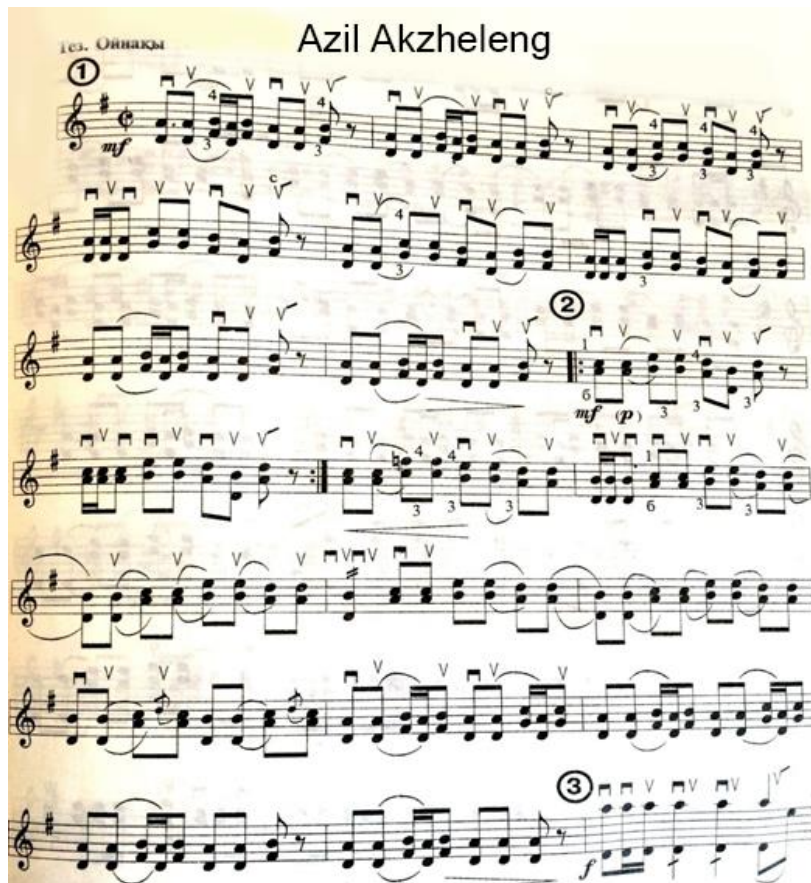


Figure 6. The kui «Azil akzheleng»

The title (1 digit) consists of two elements, the first of them (1 digit) is in quart intonation that is modified differently during the play. And the second element of 2nd digit in another pitch continues the pace of the first element. The use of slurs in the pace makes the melody colorful and beautiful (Zhaiymov, 1997).

The melody paces up in the 3rd digit of the 1st end, and alteration method is used that changes the pitch of the notes and modal pace. 4th digit is repeated with changes of 1st end, sound range becomes broader, and tertia play starts: small tertia and reduced tertia, or small tertia and small second constitute the basis of f-fis – sounds in this part. Then the title elements are repeated, and after 6 digits 1 end sounds again in a modified form. The author demonstrates

his mastership making the melodies overflow and change. Then the primary elements of the theme are repeated again, and finished after pacing up once more. The kui range is compared to traditional kuis' range. The parts of 1 end are repeated three times and in sounds differently, with new colors in repetition. The theme covers the middle part as well. In spite of many repetitions in the culmination part of the kui, the kui is of small structure (Zhaiymov, 1997).

In addition, the author's ability to combine tokpe and shertpe kuis' peculiarities is worth noting. A. Zhaiymov could perfectly use shertpe kuis' features with overflowing melodies with its intricate and diverse patterns, delicate colors (nuances). Thus, he created a newly designed kui performed in «Akzheleng» genre (Zhaiymov, 1997).

An outstanding kui performer, an excellent composer of Kazakh music and a famous figure Nurgissa Tilendiev's kui performing peculiarities is an example for his successors.

His compositions found the place in listeners' hearts and colored the Kazakh music with beautiful music.

As the kui «**Balamishka**» is a composition of a modern performer, it brought a novelty and humor into Kazakh kui art. As it is based on Tatar music, small variations of Tatar music are clearly manifested in this kui. And we know how cheerful are the celebrations carried out by Tatar nation.

The performer strokes c-g¹ support several times in the beginning of the kui, and passes straight to the main part like the singers who warm up with high pitches in the beginning of the song. As we have noticed, the typical head part doesn't start with d-a, g-d¹ supports. The clicking sounds like those produced by snapping the middle finger and the thumb of the right hand start the kui. Without stroking the strings, «the clicking» sound of the right hand's fingers is produced, then with the fourth finger of the left hand the d-g¹ sounds are stroked and c-e¹ frets are pressed. The music progresses further in this tempo in size 4/8 pressing the frets h-d¹, d¹-f¹, c-e¹ through slurs. Here we notice that performer can produce 5, 6 or even more sounds with one stroke. Once again we are convinced in wide possibilities of dombra instrument and an opportunity provided for the performer to convey his feelings and imaginations.

There are surprisingly diverse methods of performing dombra kuis that include stroking with left hand fingers, and making sounds with the hand by tapping the dombra's cover or its body, as well as producing the sounds stroking the strings behind the bridge! These methods require masterful skills and not every performer can master them. Variations are modified in every repetition. We see that the glissando method that typically slides down along the frets of dombra, this time raises up with a melody. These kinds of several methods can be executed in one kui in modern kuis. And the use of several methods in one kui was a novelty for kui performers. As the Zhetisu region is the region where different nationalities are gathered, the kui of this region could be influenced by Tatar and Kyrgyz kuis. For example, Kyrgyz nation also has a hand waving method. These factors certainly influenced and factored into the development of specific peculiarities of our folk art.

The kui «Balamishka» makes the listener laugh involuntarily. Requiring a masterful performance, this kui is distinguished by a light, playful humor. The mimics, different movements, overflow of the melody influence the listener's



feelings and makes him smile and laugh. That's why, the folk still loves this composition and listens to it with delight, and young performers are eager to perform this kui. By means of these light and playful kuis, we can instill love and respect to own instrument and culture in younger generation.

Here is the cheerful and beautiful kui «Balamishka» dedicated to his mentor, Latif Khamidi (Figure 7).

Balamishka

Күйді орындаушы - Н.Тілендиев Nurgissa Tilendiev

жылдам, шабытты

Figure 7. Musical notes of «Balamishka»

Despite the ever-increasing tendency to Western art, kui art remains as a popular musical genre in Kazakh society. Modern kui art attracts young people to the study of national traditions and national cultural heritage.

The saying goes that «Саусағы салалы биші болар, құлағы салалы күйші болар» (The child with long fingers is a future dancer and the child with big ears is a future kui performer). The Kazakh kui art represents a spiritual value that has been passed down through generations over centuries (Abugazyuly & Mauletuly, 2008; Keikin, n.d.). There is one more saying «Ділің жетпегенге, тілің жетпейді» meaning that you cannot express by means of language what you don't feel with your heart. And the language of kuis can express inexpressive, mysterious, delicate secrets of a soul.

Implications and Recommendations

Kui supported the spirit and empowered the people during the hard times of Kazakh nation.

Kui witnessed the death and disease; it witnessed the inner feeling of wisemen, and mourned and signed with the people who lost their close ones in the battle.

The topic certainly has many points that require deeper study. The detailed research of the regional differences in conveying humor by means of musical instruments, the determination of artistic methods used in jocose songs and kuis, the description of each method, the description of ethnic elements regarding humoristic culture are the objectives of future research.

Thus, kui art is a type of Turkish folklore. Kui art – songs that have a jocose form. This form of art has become a national heritage of the Kazakh people, which contains Kazakhs' ancient traditions and customs.

The article can become a theoretical source for further research on culture and folklore of the nomadic peoples of Central Asia.

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