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<https://orcid.org/0000-0002-2572-3892>

<https://orcid.org/0000-0003-4149-381X>

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## Audience of traditional art in Kazakh steppe

Aidos Makulbekov<sup>1\*</sup>, Gulzada Abdaliev<sup>2</sup>

<sup>1</sup>L.N. Gumilyov Eurasian National University, Astana, Kazakhstan

<sup>2</sup>Kyrgyz State University named after I. Arabaev, Bishkek, Kyrgyzstan

(E-mail: <sup>1\*</sup>[aidossozak@mail.ru](mailto:aidossozak@mail.ru), <sup>2</sup>[gulzadaabdalieva@gmail.com](mailto:gulzadaabdalieva@gmail.com)).

**Abstract.** This article considers the evolution of the stage art audience formation in the traditional society of the Kazakh steppe civilization, linking it to the ancient historical, cultural, and ritual processes of our people, as well as to the very origin of the earliest form of stage art. We regard the future improvement of the artistic culture of today's spectator on the assumption that cultural and spiritual continuity between different generations of spectators of the Kazakh steppe will not be broken. Consequently, it becomes obvious that this position is a trend characteristic of the world history of art.

For example, folk art activities in other countries are based on the traditional entertainment of the gathered audience. In general, the origin of art is closely intertwined with folk art. They are inextricably related and cannot develop without each other. This phenomenon is confirmed by numerous facts from the history of world theater. There is every reason to come to a scientific conclusion that this position is applicable to the formation of artistic public. We can say that various kinds of entertaining folk games and festive performances, originating in real scenes of nomadic life of the Kazakh people, developed on the basis of national customs and were the initial stage of formation of spectators and listeners of arts and crafts of the traditional Kazakh civilization. Examining the rich cultural history of the steppe, we believe that the study of the audience of the performing arts in the traditional Kazakh society is of great scientific theoretical and practical importance.

This issue is still in the category of topics not considered in the framework of scientific research of the national culture philosophy. It is known from history that centuries-old cultural heritage of the steppe region and Kazakh people has a diverse and rich content, along with its own unique style. It is culture that plays a huge role in the vitality of any nation. If we consider the identification of a nation through the prism of its contribution to the development of mankind, then national art is just that distinctive feature that helps defining the nation. Thus, the Kazakh people have made a significant spiritual contribution to world culture through their national art.

**Key words:** Audience; traditional arts; national culture; aitys; social phenomenon; kuy; theater; culture; performance; Kazakh steppe.

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## **Introduction**

Musical-instrumental art was special form of art that united the audience of performing arts in Kazakh steppe. In the studies where musical-instrumental art was considered: «Kazakh people in nomadic life created various musical instruments to express their rich feeling and love for nature, and through that they communicated with nature» (Beihai, 2015: 404), – these arguments are probably proof of this. Therefore, it is clear that invaluable cultural heritage of Kazakh people was the art of musical and instrumental singing, an early and widespread form of national stage art.

It is known that audience had the first original system of cultural Universum in the traditional society of the civilization of the Kazakh Steppe, which was unique to the ancient Kazakh people of melodic and performing art. It is clear that they are melodic ritual poems of Kazakh nation. Speaking about this, M. Auezov said: «the group of ritual poems in Kazakh is divided into four types. The first – poems on animal husbandry, the second – religious, ritual Poems, the third – wedding ritual Poems, the fourth-sadness-grief poems». The main idea of our scientific research is the conditionality of the presence of its own audience-audience in all this. In other words, there is a scientific reason to believe that, firstly, all Kazakh ritual poems are of melodic and musical nature, secondly, they are both individual and group in the form of performance, and thirdly, they are pronounced in front of square community within the framework of the law of natural traditions. For example, «all the songs on the peasantry are produced by the country of Labor itself ... «I don't know» (Auezov, 1948: 37) – such thoughts are guarantee of that. From a scientific point of view, Kazakh traditional poems are cultural-philosophical episteme with its own object, subject, and social situation.

## **Research materials and methods**

The theoretical basis of the article is derived from foreign and domestic fundamental studies published in the field of cultural-ontological, cultural-cognitive, epistemological, cultural-axiological, socio-cultural, structural, cultural-theoretical, and methodological directions related to the sphere of culture and cultural studies. In the course of the research, we divided the audience of traditional art of the Kazakh steppe into several groups. In addition, relying on interdisciplinary research, we used various methodological methods, such as: actualization and conceptualization, review of analytical sources, retrospective method (to study the history of formation of the audience of traditional art in the Kazakh steppe), system analysis and universalization, historical and logical analysis, etc.

## **Discussion and results**

«It is known from musical culture history of our nation that one of sources of the formation of the art audience and listener's audience in Kazakh steppe is Kazakh aitys art. However, it can be seen that historical chronological system of the formation of aitys art in Kazakh steppe is still not defined. At the same time, it is difficult to say at what time

aitys appeared. In Kazakh folklore, the genre of aityys existed since ancient times. Since it is genre loved by people and widely used by many, this genre was spread widely even after October Revolution and in Soviet Kazakhstan. In the Encyclopedia of History of Kazakhstan was said: «However, it can be said that customs of life, such as zhar zhar, badyk koshiru, aityys between the dead and the alive, originated from early times, spread from mouth to mouth, and became a spiritual treasure of the country» (Kazakhstan tarikhy. Encyclopedia, 2019: 78). If we refer to the written data, it means that «Aityys is a syncretic genre, to say more concretely, it started from folk songs and later became aityys of akyns, according to M. Zharmukhameduly: «It is said that the first folk songs – «Zhar-zhar» and «Badik» – went through various stages of development and reached perfection». His first samples consisted of common memorized poems, but later, the character of improvisational reciting was predominant.

According to historical data, M. Auezov defined the concept of aityys as: the name «Aityys» is used in the sense of speech contest, arguing, discussing, or competing, criticizing, «Aityys is a genre of poetry that has long been established in oral literature, word contest, zhyr contest with improvised words in front of people»– such definition was given in cultural encyclopedic, literary scholar M.Zharmukhameduly gave the definition: «Aityys is a poetic speech contest of two opponents based on arguments, motives, an art competition». M. Auezov: «Aityys of akyns, aityys with poetry. In fact, it is used in poetry competitions and art competitions. ...It is sung with poetry, or with a special song of each akyn: accompanied by kobyz, dombra, harmonium» and this clearly shows that «aityys word is a very lively, very flamable and valuable word in Kazakh antiquity» (Auezov, 1985: 155) In addition, it is said that the art of Aityys gained a wide field and developed with great momentum since the second half of the 19th century in Kazakh steppes. One thing to note at this point is that there is an opinion that the aityys of earlier historical periods (X-XIII centuries) did not reached us, and the reasons for this are unknown (Zharmukhameduly, 2001: 12).

This point of view indicates that aityys is a performing art of both melodious and music in Kazakh steppe. If we try to analyze these historical and cultural data, we will make sure that aityys is a unique branch of the oral art of Kazakh people in the form of music and poetry. At this point, we believe that there is a reason to make conclusions about social nature of Kazakh aityys art, its cultural-social nature, performance-auditory, stage performance-theatrical structure, which is convenient for our scientific research.

First of all, if we talk about the art of aityys as a social phenomenon, there are convincing views on it. For example, in the encyclopedic materials: «The art of aityys can be called a social institute. Because the aityys has a special influence on the solution of social problems in the society. It also gradually gets rid of its former...certain traditional performance requirements and rises to the level of depicting scenes of political, social and public life in the dynamics of the development of the art of aityys».

At the same time, in determining the priori social nature of aityys, it should be possible to pay attention to the scientific concepts around central problem what is sociality in the theory of general knowledge in science? The main task here is to understand what kind of sociality we are talking about in the context of philosophical analysis of knowledge. In

other words, clarifying general understanding of the sociality of aitys-knowledge means clarifying the relation of aitys knowledge to sociality and the relation of potentiality to aitys knowledge. At this point, we make sure that our idea corresponds to the following two typologies of the socialization of knowledge. The first is «internal sociality» of speech – it is an educational cognition, a property inherent in the cognitive activity of a person. Transmission and absorption of knowledge through forms of action and communication. The ability to express one's own individuality and identity by mastering, assimilating knowledge and depicting its structure. It can be said that the ability of the subject to think and express social and cultural practical acts. N. Mynzhan said: «The content of poets' speech is diverse, it includes: traditional aitys, love lyrics, exaggeration and rumbles of opposition alternately compete..., such as playful jokes, mysterious poems, balyk poems, ata poems, tau poems, kara poems, kaiym poems, all types of poems are sung» (Mynzhan, 1994: 355), – this point of view probably indicates the differences in the nature of the internal sociality of the aitys. If so, it is clear that Kazakh art has not lost its national inner worldview and basis of understanding in its internal social nature and creativity, internal spiritual search. It is true that there are many stable conditions of the worldview that determine the peculiarity of epic-romantic poetics and rhythm of creative consciousness, system of image creation, principles of perception, sorting and summarizing.

The second, «external sociality», means the manifestation of the spatio – temporal nature of knowledge as a phenomenon dependent on the state of the social system (speed, breadth, depth, openness, closure). The social system forms requirement for knowledge and criteria regarding its suitability in the art of shooting. The subject of perception uses images and analogies corresponding to the society in which he lives and takes into account religious, ideological and moral principles. An example of this is the history of the formation of the educational system of aitys in different eras of Kazakh society, the hierarchy of norms and positions in it. For example, there is no dispute that the features of a decent, flexible and favorable language, implemented by Masters of aitys, served as a fundamental basis for the further development of performance art in Kazakh steppe. The principles and moral norms of Masters of word, formed in the steppe, were described in their aspirations for the search for national style.

Aitys of akyns is born and performed in public, in front of listeners and critics. All akyns' aitys is performed in front of the people at entertainments, large gatherings, and big parties. «It is the stage where poet-improvisers and improvisers-zhyraus perform at the front of many people» – this is a natural phenomenon that can be observed in the field of any social group, that is, in the framework of certain audience. It is said that there is another classic saying: «The judge of the winner or loser of aitys is usually the people gathered for admiring» (Kazakhstan tarikhy. Encyclopedia, 2019: 79). The judges were people or their respected elders and listeners who gave their evaluations»– were in the scientific study: «The people and the representatives of masses, who detailed discussed the words of two akyns and judge them honestly in public competition» (Zharmukhameduly, 2011: 13).

The third point is that the art of aitys is apriorically cultural, and its audience is its own socio-cultural phenomenon. For example, it can be found in encyclopedic materials: «the



art of Aitys is an aesthetic work ...it can be said. Because, apart from its aesthetic nature characteristic of art, Aitys had a special influence on solving social problems in society» (Kazakhstan tarikh. Encyclopedia, 2019: 848), – we would say that the records confirm it. As well as, the fact that it is the people who evaluate and support aitys, and who criticizes it, probably testifies the socio-cultural nature and status of the listener-spectator audience of this art. If so, «Many people judge akyns during aitys» (Mynzhan, 1994: 355) – and «Honestly, if there was no public that applauded the aitys akyns and were excited about their performance, it would be impossible for the poetic aitys to have a special place in the cultural and spiritual life of the ethnic group as a special discursive oratory» (Kazakhstan tarikh. Encyclopedia, 2019: 848) – attitude is probably guarantee of that. However, one thing that should be mentioned at this point is the position of justice in the value dimension of Kazakh community. When judging fairly Kazakh firmly adheres to the cultural principle «Soz tapkanga kolka zhok», «Ataly sozge arsyz talasady». At the same time, about the art of aitys: «The competing akyns attack and clash with their wit and artistry, and by their confrontations, they interest and tempt their listeners to various degrees and put them in various states of phenomena» (Auezov, 1948: 229) – based on such characteristic features, it is possible to come to the conclusion that Kazakh traditional aitys is a unique art that can define cultural identity of its audience.

Further, in the fourth place, we see that there is reason to believe that Kazakh art of aitys was one of the first forms of stage art in Kazakh steppe. This idea is based on the opinion of M. Zharmukhameduly «It is true, in the country where written literary traditions and theatrical art were not born, aitys had a special nature of entertainment, where general public gathered and listened to it and received aesthetic pleasure (Zharmukhameduly, 2001: 4) – with an allusive approach to the stage performance, «Aitys was like a theater where our people enjoyed various games and festivals and traditional dances» (Kazak madenieti. Encyclopedialyk anyktamalyk, 2005: 25) – the fact was confirmed by the data. As well as, in the conclusion by M. Auezov's about akyns'aitys: «...for listeners, it always has a very intense theatrical and dramatic effect, it turns it into an art form», he said, «Actually, on the basis of the akyns' aitys, there are many signs of Kazakh folk theater art in the content of different genres, in the tradition of its use. There is a clear and accurate seed of people's theatre» (Auezov, 1948: 229) – and N. Mynzhan: «Aitys is a wonderful tradition of the Kazakh people's poetic art and serves as a school for training poets, akyns'aitys, and on the one hand, it serves as a national theater» (Mynzhan, 1994: 355) – is probably based on his opinion. At the same time, some thoughts can be said about the reception and reaction of the audience:

– it is possible to recognize cultural activity of aitys audience based on the position that both audience and judge of the aitys art are the people themselves. To it, «the attention of the public watching aitys is drawn to the witty speech of the, their attention to the answers given by the akyns' aitys, and they give enthusiastic applause to the artists».

– it can be said that aitys word, melodious songs, musical rhythms keep the emotional state of the listening audience at a high level and increase cultural cognitive level of the audience. Aitys «will also provoke the excitement of the spectators. This is a guarantee of

the view that both parties who are arguing, and the third party watching aitys, will be in the embrace of the wave of sounds that rises and falls».

– «akyns' aitys is who have a very high poetic intuition and knowledge, who are recognized as masters of the art of aitys, recognized and appreciated by people» and «The winner or loser of the aitys is often judged as spectators who gathered to admire».

– we can see the harmony of musical intonation nature and aesthetic taste of the listener's audience and we have to recognize it. Fifthly, the presence of three subjects in Aitys art: performer, listener and judge, acknowledges the discursive natural feature of Aitys art (Mynzhan, 1994: 355).

Now we would like to dwell on the socio-cultural and audience nature of Kazakh traditional instrumental music, including the art of kuy. «Kuy is an ancient genre of Kazakh instrumental music.... The legend of Kuy dates back to the Hun era. It is mainly divided into dombra kuy and kobyz kuy. ... Kuy became a separate genre in the XIVth century» (Kazakh oneri: Encyclopedia, 2002: 302) – such description was given in the encyclopedic material. Researcher of Kazakh art of kuy A. Seydimbek notes: «The branching of song and kuy genres as a musical sense (means) in Kazakh steppe was formed long before Kazakh nation took Kazakh ethnonym and appeared on the stage of history» – and it states: «even the author's kuy that reached today, cover the time period of more than thousand years» (Seydimbek, 2010: 9).

From this written monument we:

– we make sure that kyui art is an ethnic instrumental performance art genre characteristic to Kazakh nation since ancient Hun era.

– we understand that the art of kuy is a characteristic of Kazakh nation (we use this concept as an ethno-structural characteristic of Kazakh), that is, that the art of kuy is an ontological sign that represents Kazakh as Kazakh.

– we can observe the process of classification of kuy according to instrumental types: dombra kuy and kobyz kuy.

At the same time, «Korkyt (IX century), Ketbuga (XII-X centuries), Sary Saltyk (XIII-XIV centuries), Asan kaigy (XV century), Kaztugan (XV century) such historical personalities were only Kazakh people that were able to convey musical heritage of individuals to this day. ...Because Kazakhs were the immediate heirs of the wonderful culture of the Great Steppe nomads (only Kazakhs share a border with Turkic-speaking people around them) and they managed to preserve the legacy of that great culture until today. ... Music researchers are currently registered about 5,000 kuys and 5,000 songs of Kazakh heritage». Kazakhs are the only people who have managed to convey the musical heritage of such historical figures as asankai (XV century), Kaztugan (XV century) to this day. ... After all, it was the Kazakhs who became the heir to the amazing culture of the nomads of the Great Steppe, hardened over thousands of years (only the Kazakhs border with the common Turkic-speaking peoples around them), and they managed to bring the foundation of this great culture to the present day. ... Music researchers today register about 5 thousand Kazakh Kyui and about 5 thousand song heritage» (Seydimbek, 2010: 9-14) – were in written monuments. Also, «Kuy is a musical genre, an instrumental play of Kazakh people. Dombra, kobyz, and

flutes were played. ... Kyui is a name characteristic of the instrumental music of the Kazakh, Kyrgyz, and Uzbek people» (Kazak madenieti. Encyclopedialyk anyktamalyk, 2005: 223 ) – was given such definition. From this point we see the reason to recognize that the art of kyui belongs to the type of author's creativity, that it is recognized in the content of instrumental plays, and that kuy is an instrumental musical genre of Turkic-speaking people.

At the same time, the content of «Kazakh national kuy» is based on legends and historical events («Aksak kulan – Zhoshikhan», «Amir Aksak», «Iskander», etc.) and developed mostly in a programmatic form. The people's struggle against oppression and injustice, the noble dream and feeling of joy longing for a free life were expressed with deep excitement in them (Kazakh oneri: Encyclopedia, 2002: 302).

– in the classical approach, the creator and the listener of kuy art are defined as the natural essence of society. It can be recognized that priori law is also related to kuy art, just as the art of aitys ceases to be art without its listener and audience. For example, Su Beihai: «Before playing a certain kuy, dombra-kuy players briefly narrate legends related to that kuy, sometimes they briefly cut a part of the kuy and draw the attention of public to the kuy» or Kobyz kuy (specifically the kuy «Mungly Kyz») keeping in mind its social nature, «Kuy – melody fills the listener with an incomparable feeling of pity and love for the soul-wounded fine girl» (Beihai, 2015: 412-413) – such thoughts were proof of it.

Analyzing the ancient Kazakh art, A. Seydimbek recognized that one of the forms of art that was widespread and a great spiritual support in the Kazakh people before Great October Revolution was the art of kuy, «it was said that an inseparable companion of the inhabitants of the great steppe from birth to death...song – kuy» (Seydimbek, 1981: 115). And the outstanding researcher of Kazakh music art of the 20th century K. Zhubanov in his article published in 1936, wrote: «...We should consider kuy as example of most highly developed form of Kazakh music» (Zhubanov, 1959: 115) and M. Auezov said: «The cold melody of the flute, konyr kuy of the kobyz, and the many kuy s wrapped in not only two-stringed, but also three-stringed for the deliberate kuy of the dombra, played by dense population of Kazakh country in all of Central, East Kazakhstan, Altai, Alatau, and Syr regions, are a significant product for history» (Auezov, 1962: 60). In the written monument on the origin of Kuy art was said by K. Zhubanov: «The word «kuy» from the mouth of people living in the countryside is a name characteristic of instrumental music, its roots are known since the fourteenth century.» (Seydimbek, 1981: 146). «From the point of view of kyui being a kind of music genre, the earliest information about it can be found in books written in the 19th century» (Zhubanov, 1959: 116), – it can be seen that he said based on his point of view. «... Kuy has a significant place in the culture and lifestyle of Kazakh people. An example of it is a thousand numbers. For example, Kazakh kuy according to causes of birth are «arnau kuy », «syi kuy», «tilek kuy», «khabarshy kuy», «estirtu kuy», «baseke kuy», «emeurin kuy», «kulak kuy», «elikteu kuy» and there is a tradition to differ them (Seydimbek, 2010: 75), – so writes A. Seydimbek.

At the same time, A. Seydimbek: «It is necessary to slowly study the continuity of music – kuy... with the life history of people, that it is the goddess of beauty that rose from the existence of that people» (Seydimbek, 1981: 146), – coming to the conclusion, he said:«at the

same time, it impresses with its authenticity, which is completely intertwined with socio-historical life» (Seydimbek, 2010:10).

Therefore, there is a reason to conclude that the art of Kazakh kuy, like other arts of our nation, was connected with all aspects of social life, and was able to depict every period of Kazakh history as clearly as possible, more precisely, socio-cultural lifestyle, worldview, personality patterns, beliefs, and emotions of Kazakh country were reflected in the language of kuy. When speaking on musical culture of middle ages of Kazakh people, first of all, it should be noted that Kazakhs are the only people who have preserved Korkyt ata's kuy (VIII-IX centuries), who was recognized as a famous kobyz player of entire Turkic people when considering musical heritage that survived from that time to the present (Seydimbek, 2010: 39). The place and problems of organization of traditional art in the era of Korkyt Ata in Kazakh steppe can be glanced over. If we listen to the written data, it was said: «The great thinker, philosopher Zhyrau-kuyshi Korkyt Ata lived in Syr in the VIII century. He was the vizier of three khagans: Inal, Kolerkin, Kanglykozha, that ruled in the Altai, Irtysh, Zhetisu regions... he issued laws and decrees on the issues of big meals, how to hold big weddings, etc.

C. Beihai wrote: «Famous Kazakh musician named Korkyt lived in the XIII-XIXth centuries, when Oguz Khagan ruled from Kipchak tribe» (Beihai, 2015: 411). It was written in encyclopedia materials: Kobyz kuy originated from Korkyt Ata. It was Ikhlas who brought his works to us (Kazak madenieti. Encyclopedialyk anyktamalyk, 2005: 323). And A. Seydimbek wrote: «To this day, more than ten kyuis of Korkyt were reached, they were notated, recorded in discs, and took a firm place in the repertoire of kobyz players. ... It is necessary to consider that the most significant reason for the development of Korkyt kuy's to this day is the widespread use of kyui tradition in Kazakh steppe. This is a clear evidence of the fact that the art of kuy has continued without interruption in the centuries since Korkyt era. Ketbuga (XII-XIII centuries), Sypyra Zhyrau (XIV century), Asan Kaigy (XV century), Kaztugan (XV century), Koylybai Baksy (XVI century), Markaska Zhyrau (XVII century), Baizhigit (XVII century), Abylay Khan (XVII century), Kurmangazy (XIX century), Dina (XX century) were great musicians, and kyuis produced by them are rich musical treasures, it is the truth that is seen and heard» (Seydimbek, 2010: 39). It is known that such an instrumental musical tradition was widely reflected in the written historical, scientific and literary records of Turkic-speaking peoples of the Middle Ages. At the same time, it is known that Al-Farabi (IX-X centuries) was a talented musician of his era. His world-renowned work as a composer was called «Musikanyn ulken kitaby». At the same time the following works can be mentioned: Ibn Sina's (980-1037) «Aiygu kitaby», «Arylu kitaby», Al Khorezmi's (787-850) «Key of Sciences», M. Kashkari (XI century) «Diuani lurat-it-turk», J. Balasagun's (XI century) «Blessed shaft», Abdulkadir ibn Ghaibi Maragi's (XI-XV centuries) «Musika gylmyndagy әуендер zhinagy», Akhmadi's (XV century) «Musikalyk aspaptar aitysyz», Daruishi Ali's (XVII century) «Musikalyk traktaty». In these spiritual relics, it can be observed that scientific socio-cultural systematic knowledge regarding the place in society and social significance of musical culture characteristic to Turkic peoples, as well as the aesthetic possibilities, were established.

In the same way, it can be seen that the original Kazakh instrumental performance art, performed in public, was recognized and scientifically proven to be a great socio-cultural



phenomenon. If we listen to A. Seydimbek: «is a akyn, is a singer or is a kuy player, when the public listens to his art, it was a long-established tradition among Kazakhs to find the kobyz under his shoulder and the dombra on his hands». (Seydimbek, 2010: 41). With this idea, the art of kuy has its own audience, «that is, for a qualified Kazakh listener, kuy is not only a melody, but first of all, it is a provider of information about the phenomena of life» – (Seydimbek, 2010: 78) these lines prove them further.

Now we consider it appropriate to dwell on the problem of the listener-spectator audience of performing arts in Kazakh steppe of the XVIII-XIXth centuries. After all, it is known that the originality of the art of this period, first of all, during this period, the art of performing Kazakh music broke out of its Turkic limits and defined its individuality. Secondly, it is recognized that the XIXth century was especially important for Kazakh performing music. A. Seydimbek said: The most abundant and meaningful music of this period played a crucial role in establishing general aesthetic culture's originality. At the same time, it can be seen that social audience character of Kazakh instrumental performance art of this historical period is preserved. The outlook written in this data proves it: «The democratic quality of Kazakh music, which is played in the middle of both the khan and the working people finds its expression in a certain gathering, as well as genealogical character of each recorded kuy, juxtaposed with the life of the country...».

The writings of I. Georgi and I. Andreyev are worth mentioning among information about Kazakh instrumental musical performance culture from the XVIII century. For example, I. Georgi described in his writings that life in Kazakh steppe is so connected with the art of performing music, that the field without accompanying music is even non-existent, while I. Andreyev (1743-1801), an engineer of the Russian king, collected ethnographic historical data of Semey, Ust-Kamenogorsk, Buktyrma, and Ombi regions, and it was documented that kobyz and sybyzgy instruments are used more in the life of Middle Zhuz Kazakhs, as well as the improvising character of music-kuy are predominant.

We believe that it is scientifically important to consider the development of socio-cultural nature and audience nature of kuy art in the Kazakh steppe in the XIXth century. It is worth mentioning that one of the features and development of the kuy genre in this historical period is its new dynamism, the personification of the power tradition and the growth of its social and cultural status. At the same time, we agree with attitude of domestic researchers: «In the cultural identity of the people, in addition to the widespread development of music and kuy genres, solo singing and performance of individual instruments (music) in the concert form increased to a high level of artistry and skill». Secondly, if we talk about the issue from the point of view of the listener audience of kuy art, we can see the process of growth of the listener's public and the status of the art audience. The listener's aesthetic and music perception abilities and attitudes are formed in innovative ways, thereby increasing the appreciation of artistic fields, their status is raised, the performer's happiness, we can say that zhyraus, akyns, musicians, kuy players, sal, seri moved to the stage of professional (author's) institute (Kazakh onerinin tarihy, 2019: 130). Therefore, it is known that the XIX century has a renaissance meaning and is called the «golden age» in the history of national culture. In this era, music was formed and developed in the traditional oral form in the Kazakh land.

For example, along with epic art, indefatigable Western songs, kuys, deep-breathing songs, kuys, heart-warming Zhetysu songs, kuys took widely place in these stylistic directions. Music and kuy schools of West, Arka, East, Zhetysu further enriched Kazakh music with their regional characteristics. It is known that these creative and performing features form the core of the music of unique nation and are recognized by prominent representatives (Kazakh onerinin tarihy, 2019: 131).

A characteristic feature of Kazakh performing art of historical period under consideration is « ... professional composers performed their own works with great skill in the country, presented one of the most wonderful works of art, ... the thematic side of music includes a wide range of perspectives: love, miss and dreams, the abyss of sadness and grief, natural phenomena, love homeland was expressed with great skill», and we agree with such opinion: in the works of folk composers, the most important problem of society – the problems of the nation – was addressed at a large political and social level (the fate of people, freedom, contradictions of life, inequality, loneliness and poverty and other motives). This probably describes «internal» and «external» social nature of instrumental performance art in Kazakh steppe of the XIX century. According to academician A Zhubanov this conclusion is proof «the composers of the XIX century... pay more attention to the fundamental problems of their time, the most important social phenomena ...» (Zhubanov, 1942: 21). Therefore, we can see the nature of Kazakh performance art, which, regardless of the century, acquires a socio-cultural character from its original origin and performance aspect, and is directed to its listener-spectator audience.

It is known from history that one of the most fundamental and complex branches of national performance art in Kazakh steppe is the art of instrumental melody. It mainly includes dombra, kobyz, and syrнай, which are very voluminous art forms in terms of form and composition. It gets true: The melody is rich in national color, concrete and attractive, clear from the point of view of imagery, there is also a lot of core of the professional symphony genre. The melodic-form structure of the kuy, the rhythmic-arrangement methods are numerous. It can be seen that kuys are divided into topics such as historical, lyrical, legendary kuys, sad kuys, arnau, tolgau, depending on their content and character. Having agreed with this view: «The most common type of kuys among the people are dombra kuys. We consider it appropriate to dwell on socio-cultural and audience nature of this performing art. Based on the thesis that «Kuy is the secret of the inner world of the person», these words are truth: «the deep inner world of Kazakh kuy has deeply responded to the spiritual needs of people at every stage of the nation's history and has become its own slogan... For hundreds of years, various social and political changes took place in Kazakh steppe, wise ancestors, brave mothers, priests, famous khans, intelligent judges passed away, but the people's soulmate were music and kuys, their strength, faith, and spiritual support.

For example, it is possible to mention aitys kuys in the ways of historical development of kuy culture. According to folklorist-scientist K.Sydykuly, this type of art, which is widespread in the Mangistau region, consists of creating kuy immediately improvised, participating in art contests and competition. As a concrete fact, he cites that the musician Uskenbay had a fight with Turkmen dutarian Kulbay. Scientist concluded: kuy competition,

competition of art and kuy is a trend of improvisational tradition of folk composers from early times. This attitude guarantees it: «a number of classically produced kuys in the aforementioned stylistic directions is great (Kazakh onerinin tarihy, 2019: 135).

There is a lot of sympathetic information about Kazakh music in publications in the second half of the XIX century and the beginning of the XX century. They were in «Turkistan ualayatyyny gazetini» (Tashkent, 1870-1822), «Dala ualayatyyny newspapers» (Omby, 1888-1893), «Kazakh gazity» (Troitsk, 1907), «Kazakhstan» (Orda, 1911-1915), «Eshim dalasy» (Kyzylzhar, 1913) and «Kazakh» (Orynbor, 1913-1918) often contain the materials of qualified people related to Kazakh musical culture.

Based on the above-mentioned points of view, we will make sure of socio-cultural nature, the legality of the work of performance art in the process of understanding socio-historical nature of Kazakh kuy art. According to A. Seydimbek, the idea that follows socio-cultural nature of the Kazakh music art is that the instrumental music art is not only connected with the beliefs of the Uly Dala nomads, but at the same time, it is also possible to understand that the tradition of singing together and playing kuy is characteristic of their daily life. Based on historical records of the years 135-86 B.C., it is noted that the thoughts related to the social nature of this art of music are also common to the Turkic peoples.

At the same time, it is not difficult to see that kuy art belongs to the art form that has its audience. A. Seydimbek wrote: «There are very important historical and ethnographic data that among Eurasian nomads, kuy was involved since ancient times, and that it is connected with divine beliefs. During the time of the Khaganate, the Turkic peoples had a tradition of welcoming every morning with a new kyui. That is, if there were 365 days in a year, so many new kyuis appeared. These kuys, created throughout the year, were drawn on the great day of Ulys (March 22-23) at great feast, from which 9 kyuis were chosen to be passed down to generations (Seydimbek, 2010: 30).

At the same time, it is clear that the condition of kuy art should be justified scientifically and from the point of view of its audience. In A.Seydimbek's words, «in the end, this issue is the most relevant taste-demand in the course of researching the history of Kazakh music», it is true: «in this context, the actual goal of the study of the history of the art of kuy and the character of dignity is to provide scientific and systematic information about the origin and culture of the nation», it will be true: thereby contributing to the preservation of cultural and spiritual continuity in the memory of the present and future generations and the further development of musical culture.

Now we will take a step to consider the history of theater art in Kazakh steppe and its audience from the perspective of our research. At the same time, it is necessary to pay attention to ancient images of the theater art of Kazakh people. For example, it can be seen that the performance of baksy is a sign of stage performance, which belongs to the ritual of ancient beliefs of stage and spectator-auditory character in the genre of Kazakh music (Uly dalanyyn kone saryndary, 2019: 43).

We notice that the conceptual genesis of the concept of «baksy» is related to the semantics of the concept. «The terminological dictionary explains the etymology of the word «baksy» as originating from ancient Turkic word «bak», which means «to see», «to look». «Bak» is

an ancient Turkic word, in Kazakh it means «watching», «care for the sick» (healing), etc. definition is given in the words. At the same time, the theatrical nature of baksylyk: «Baksylyk includes the features of many arts: like the theater of one actor (mono-performance), dance, music, poetry, prose and performance (play, performance, vocal types). Thus, ritual and speech, music and dance form a syncretic structure of baksy games».

At the same time, there is a scientific point of view that recognizes the Kazakh art of aitys, which is the basis for the birth of Kazakh theater art, and is suitable for theatrical scenes. For example, Russian art scientist N. Lvov said: «The most interesting form of performance of akyns, close to the theater, was their creative competition between themselves, so-called «aitys» (from the verb «to say» – to talk), a kind of song dialogue, the participants of which tried to compete or surpass each other with specific images, sharp funny, beautiful song. There were undoubtedly elements of theatricality in aitys. According to L. Bogatenkova, who described the theatrical nature of this aitys art, it is indisputable that the elements of theatrical performances can be seen in the aitys art, and it is recognized that there were solemn theatrical scenes in Kazakh domestic ceremony and ritual songs, and that there were versions of the national theater in the folk-ritual songs and zhys of the Kazakh steppe (Bogatenkova, 1964: 3-6). We believe that it is reasonable to pay attention to this point of view from a scientific point of view.

At the same time, the views that were able to see theatrical attributes in Kazakh household traditions are also noticed. For example, the idea of considering Kazakh kudalasy, kyz uzatu, wedding party, sundet toi, besik toi, tusau keser, and other national holiday events in the context of theatrical performance is raised. Analyzing the abovementioned, we can conclude that, in general, all the events formed in connection with the traditions of our nation's life in Kazakh steppe formed the basis for the formation of national theater art and its rise to professional level. It is probably evidenced by the view that «Theatre is ... a national pride that has naturally entered into the life of the people, is growing and forming together with itself».

Scientific studies and encyclopedic materials testify that the attributes that were the basic basis for the formation of stage art, more precisely, theater art in Kazakh steppe, were reflected in theatrical entertainments of the first and second half of the XIX century and the beginning of the XX century (before the October Revolution of 1917) (Kazakhstan Gylymy: Encyclopedia, 2010: 361).

At the same time, first of all, there is a basis that international fairs organized annually in large trade centers in Kazakh steppe, on the one hand, had a great influence on socio-economic life of the pre-revolutionary Kazakh village, and on the other hand, on spiritual and cultural growth of Kazakh steppe in the first and second half of the XIX century.

More specifically, we consider it reasonable to mention that stage entertainment performances were shown at these fairs, there was a small theatrical art and it had a suitable periodic audience, which is related to the scope of our scientific research. Historical information about fairs: «The first trade centers in Kazakhstan that operate every year were established in 1833. There was a fair in the Bokei Horde attached to the St. Petersburg Palace. ...1900 There were 106 fairs in the field regions. Among the important fairs in Kazakhstan at that time were: Konstantin in Akmola (1827), Botov in Karkaraly district (Koyandy)



(1849), Tayinsha or Tayynshakol in Petropavl district of Akmola (1852), Oyil (1867), Temir in Ural region (1870), Peter in Atbasar (1872), Shar in Semipalatinsk region (1876), Aulieata in Syrdarya (1889), Karkara in Zhetisu region (1893) and others (KR OMM, 64-k.).

If we view at the historical data, for example, it is known that a fair was organized from May 25 to June 25 in 1848-1930 at the Koyandy station on the Karkaraly-Kyzylzhar road once a year, and it has a place in history under the name «Koyandy Fair». It is a historical fact that many household goods were brought to the fair from Russia and Central Asia and were sold (Kazakhstan history. Encyclopedia, 2019: 708) and taking into account that the fair was also a place for entertainment performances, we are sure that the stage art of Kazakh entertainers also found a place there. K. Kuanyshbayev (1893-1968), a popular wit with sharp words, performed a witty performance at the Koyandy fair and surprised the audience in written literature. It was written in L. Bogatenkova's small work that his fame spread throughout Kazakhstan (Bogatenkova, 1964: 9).

It was noted that K. Kuanyshbayev first showed his talent at fairs and art events in theater studies. Of course, this data showed the years 1922-24. In our opinion, that was the first and probably not the last of fair entertainment performances.

And according to the data of 1897, there were four large fairs in Zhetisu region, among them: Naryn-Sergiopol, Atbashi, Almaly and Karkara fairs, and among them Naryn-Sergiopol fair in Lepsi district was officially established in 1885. It was opened on May the 1st and was shown to have operated between May 1st and June 15th (KR OMM, 44-k.). The Karkara fair was officially established in 1893. It was documented that it was opened on March 29, and the working period was from May 15 to June 15, then it was changed to June 15 – August 15. (Orazov, 2016: 65). According to the encyclopedic data, by the end of the XIX century, trade relations with China through the Zhetisu region were on the path of rapid growth, and trade with China was carried out through the customs points of Zharkent, Bakti, Issykkol (Przewalski), Naryn and Khorgas. Based on the information, at Karkara fair in 1926 in the middle of July, It was said that the 10th anniversary of the Karkara (Alban) uprising was celebrated by the organization statesmen O. Zhandosov, Y. Koshkinov, A. Zhunisov, etc., and artists from the city of Kyzylorda showed their art at the fair (Kazakhstan tarihy. Encyclopedia, 2019: 611). To clarify this point, R. Orazov said that a total of about 30 artists, including A. Kashaubayev, I. Baizakov, K. Kuanyshbayev, S. Kozhamkulov, Ye. Omirzakov, K. Zhandarbekov, Z. Atabayeva, M. Dauletbayev and others performed at the fair (Orazov, 2016: 73).

Even if we look at the sources related to the entertainment performances and the audience at Karkara fair, we can make a clear argument. I. Baizakov's memory about this can be mentioned: «It was the third day after we arrived in Karkara. With the help of the head of fair, we nailed our playhouse out of boards, distributed our advertisement, and said that we would start the following day. ... Many people gathered there. Mostly there were songs, music, jokes liked by people. The surface of the theater house was open and surrounded by boards. People who couldn't fit inside looked outside from the top of the horse. The game took place in the afternoon. Amir's song in the evening raised the mood of the fair. When Amir raised his voice, raised it again, interrupted it, some of the spectators got excited and

raised it. ...The next morning, people started coming in crowds. ... More than two thousand people were Kazakhs» (Baizakov, 1983: 72-74). If we pay attention to another historical data, Tayynshikol fair draws attention to itself in 1892 in Ombi district. There is no doubt that that fair was also an entertainment show and had its own audience space based on the established tradition in the process of art exhibitions in the history of periodical fairs organized in shopping centers in Kazakh steppe.

## **Conclusion**

The audience of entertainment performances at fairs can be compared to the following conclusions. First of all, it can be said that the audience of fair entertainment performances has acquired periodicity. Secondly, since the performances were held under the open sky, as I. Baizakov said, we will make sure that the number of spectators was from one thousand to two thousand. Thirdly, based on the fact that trade fairs have become international, we come to the conclusion that the art audience is made up of foreigners. Fourthly, the social composition of the audience is polyphonic, and according to historical data, it includes: employees, merchants, governors, administration-policemen, buyers, small traders, employees of the shopping center, ordinary farmers, residents of the address going to the fair, and many other social groups. It is clear that the representatives of the groups formed the audience. Fifthly, it is true that the folk performances at the fair have a tribal character, and the audience is also divided into tribes and races. Sixthly, based on the fact that in such fairs, in the practice of the art of aitys in its expressive form, there were kayim aitys, girl and boy aitys, it was determined that young girls and boys were also present, and we notice that the democratic position prevailed in the audience of Kazakh art. Seventhly, the creative activity of the audience was reflected, and the tradition of the audience expressing their critical and positive opinions at once was reflected.

It can be seen that the influence of Russian culture began in the second half of the XIX century on the emergence of national theater art when studying the history of Kazakh art. For example, there was an interest in the theater art among Kazakh intelligentsia in the XIX century, and the opening of Russian theaters in the Kazakh lands of the Russian Empire – Orynbor, Ural, Omsk, Petropavlovsk, Semey, and there were historical data on the arrival of nomadic Tatar troupes and the opening of Tatar amateur circles later after 1905-1907 (Lvov, 1961: 7).

And it was said: «...the first Russian theater in Kazakhstan was organized in Ural in 1860» (Kazakh theater tarihy, 2019: 37), – B. Kundakbaiuly noted: «... the opening of the city theater in Omby in 1865... » and «...in some parts of Kazakhstan, the work of Russian troupe revived and professional theaters began to be organized. On January 14, 1869, Orinbor City Russian Drama Theater opened its stage in Kazakhstan for the first time» (Kundakbayuly, 2006: 11-12). It should be noted that the first stage art was born in Semipalatinsk, which was organized in 1890 by the «Society of lovers of music and Dramatic art», «This is an organization that brought together about thirty permanent lovers and worked with a special charter» (Kundakbaev, 1981: 6).

One of the political and cultural factors that led to the emergence of stage art in Kazakh steppe, domestic researchers associate with arrival of Russian progressive-democratic intellectuals who were exiled after the revolution of 1905, and during those periods, the tours of mobile Tatar troupes began in Kazakhstan and they stopped for a long time in the cities of Kyzylzhar, Semey, Ural. It was said that it performed, that it was a stage model for local Kazakh youth, that the prominent Kazakh youth tried to create a national stage art, and it was said that the first performance in the Tatar language was staged in 1905 in the city of Orinbor (Kundakbayuly, 2006: 13-15).

In 1914-1915, he introduced to the stage of Russian theater in the city of Omby the art of music and kyui prepared by the organization of Kazakh youth with the help of Russian actors. According to B. Kundakbayuly, «a yurt was built on the stage and a small play called «Kim zhazykty» was performed.» (Kundakbayuly, 2006:15). There is a scientific basis for the fact that the above-mentioned art performances in the Kazakh land of that period were a pioneer in the formation of system of stable multi-level audiences of Kazakh professional art. The first performances in the Kazakh language, organized by the fans, were shown in Orynbor, Omby, Semey, Tashkent. (Lvov, 1961: 7).

Before the First World War, N. Lvov said that there was an increasing desire to stage amateur performances (plays) similar to Russian theaters (Orynbor, Ural, Semipalatinsk, Petropavlovsk) among Kazakh intellectuals (especially in the edge of cities), «The birth of Kazakh national drama dates back to the same years (1910-1916). At that time, the plays by Kulbai Togisov and Ishangali Mendykhanov appeared» (Lvov, 1957: 12).

At this point, we will witness the history of formation of the audience of Kazakh theaters. Our scientific conclusion in this regard is that, firstly, the performances have a specific location character and are held in certain buildings; secondly, we notice the relatively stable nature of audience of theater productions; thirdly, the dynamics of growth of cultural level of their audience is observed, it is observed that it consists of representatives of the intelligentsia, educated youth, small employees, officials; fourthly, another feature of audience of theater productions in the above-mentioned cities is their multi-ethnic character, based on research, it is said that it consists of Kazakh, Bashkir, Tatar youth; fifthly, it is clear that the majority of audience is made up of Kazakh youth who have pursued education from the countryside; sixthly, it can be seen that the period of transfer in audience of Kazakh art took place, and educated youth and intelligentsia laid basic foundation of the audience. The problem raised in this paragraph is formulated by us in this way.

### **Authors' contributions**

Makulbekov Aidos Tolebekuly – forming an idea, formulating the purpose and objectives of the study, writing the text of the article, properly studying and resolving issues related to the reliability of the data, taking responsibility for all aspects of the work.

Abdalieva Gulzada Koshoevna – critical review of the article with comments of intellectual content, writing the text of the article, approval of the final version.

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## Айдос Мақұлбеков<sup>1</sup>, Гулзада Абдалиева<sup>2</sup>

<sup>1</sup>Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан

<sup>2</sup>И. Арабаев атындағы Қырғыз мемлекеттік университеті, Бішкек, Қырғызстан

## Қазақ даласындағы дәстүрлі өнер аудиториясы

**Аңдатпа.** Мақалада қазақ дала өркениеті дәстүрлі қоғамдағы сахна өнері аудиториясының қалыптасу эволюциясын ұлтымыздың көне тарихи-мәдени-рәсімдік үдерістерімен әрі оны



сахна өнерінің ең көне формасы тұрғысындағы шығу тарихымен байланыстыра қарастырамыз. Бүгінгі көрермен аудиториясының өнер мәдениетін арттырудың болашағын қазақ даласы көрермені мен тыңдарманы арасындағы мәдени-рухани сабақтастықтың үзілмеуі ұстанымын негізге аламыз. Сондықтан, бұл ұстаным әлемдік өнер тарихына тән құбылыс екені байқалады.

Өзге елдердің театрлары халықтың әдет-ғұрып, салтындағы ойын-сауықтың негізінен туғандығы мақалада дәйектеледі. Жалпы дәстүрлі өнердің дүниеге келуін халық өнерінен бөліп қарауға болмайды. Бұл екеуі бір-бірімен ажырамайтын тығыз байланыста, бір-бірінен дамуы да мүмкін емес. Аталмыш құбылысты әлем театрының тарихынан да аңғаруға болады. Осы ұстаным өнер аудиториясының тарихына да қатысты деген ғылыми тұжырымға келуге негіз бола алады. Өйткені, қазақ халқының көшпелі тұрмысындағы шаруашылықтың негізінде туындаған, оны бейнелеп келген елдің әдет-ғұрып жораларына сүйеніп, өрбіп отырған әртүрлі көңіл көтеру ойын-сауық ойындары, мерекелік қойылымдары қазақтың дәстүрлі өркениетіндегі көрермені мен тыңдарманын қалыптастырудың бастауында болған деуге әбден болады.

Қазақ даласының бай мәдени тарихын зерттеуде қазақ дәстүрлі қоғамындағы сахналық өнердің көрермен аудиториясына ырықша бөліп зерттеудің ғылыми теориялық әрі тәжірибелік маңызы зор деп есептейміз. Бұл мәселе, әлі де болса отандық мәдениет философиясында ғылыми зерттеу алаңында қарастырылмаған тақырыптардың санатында тұр. Қазақ халқы дала өлкесінің сан түрлі, бай мазмұнды, өзіндік ерекше стилі, ұзақ тарихымен иелік еткені мәлім. Ұлтты өлтірмейтін оның төлтума мәдениеті ғана. Ұлт атаулыны адамзат мәдениетіне қосқан үлесімен ғана парықтау қажет болса, онда қазақ халқының рухани мұрасының бетке ұстары ең алдымен ұлттық өнері болуға тиіс.

**Түйін сөздер:** аудитория; дәстүрлі өнер; ұлттық мәдениет; айтыс; қоғамдық құбылыс; күй; театр; қойылым; қазақ даласы.

### Айдос Макулбеков<sup>1</sup>, Гульзада Абдалиева<sup>2</sup>

<sup>1</sup>Евразийский национальный университет имени Л.Н. Гумилева, Астана, Казахстан

<sup>2</sup>Кыргызский государственный университет им. И. Арабаева, Бишкек, Кыргызстан

### Аудитория традиционного искусства в казахской степи

**Аннотация.** В данной статье мы рассматриваем эволюцию формирования зрительской аудитории сценического искусства в традиционном обществе казахской степной цивилизации, связывая ее с древними историческими, культурными и обрядовыми процессами нашего народа, а также с самим зарождением наиболее ранней формы сценического искусства. Будущее совершенствование художественной культуры сегодняшнего зрителя мы рассматриваем исходя из того, что культурная и духовная преемственность между разными поколениями зрителей казахской степи не будет нарушена. Следовательно, становится очевидным, что такая позиция является тенденцией, характерной для мировой истории искусства.

Например, деятельность народного искусства других стран основана на традиционном развлечении собравшихся зрителей. В целом зарождение искусства тесно переплетено с народным искусством. Они неразрывно связаны и не могут развиваться друг без друга. Это явление подтверждается фактами из истории мирового театра. Имеются все основания прийти к научному выводу, что эта позиция применима и к формированию художественной

публики. Можно сказать, что разного рода увеселительные народные игры и праздничные представления, берущие начало в реальных сюжетах кочевой жизни казахского народа, развивались на основе национальных обычаев и были исходным этапом формирования зрителей и слушателей творчества традиционной казахской цивилизации. Рассматривая богатую культурную историю степи, мы считаем, что изучение аудитории исполнительского искусства в традиционном казахском обществе имеет большое научное теоретическое и практическое значение.

Данная проблема пока находится в разряде предметов, не рассматриваемых в рамках научных исследований философии отечественной культуры. Из истории известно, что многовековое культурное наследие степного края и казахского народа имеет разнообразное, богатое содержание и свой собственный неповторимый стиль. Культура играет огромнейшую роль в жизнеспособности любой нации. Если рассматривать идентификацию нации через призму ее вклада в развитие человечества, то национальное искусство является именно тем отличительным признаком, определяющим саму нацию. Таким образом, духовный вклад казахского народа в мировую культуру определяется, прежде всего, его национальным искусством.

**Ключевые слова:** аудитория; традиционное искусство; национальная культура; айтыс; социальное явление; кюй; театр; представления; Казахская степь.

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#### Information about authors:

*Makulbekov Aidos Tolebekuly* – PhD student, L.N. Gumilyov Eurasian National University, K. Satpaev str., 2, 010008, Astana, Kazakhstan.

*Gulzada K. Abdalievа* – Candidate of Historical Sciences, Associate Professor, Head of the Department of Pedagogical and Humanitarian disciplines, Kyrgyz State University named after I. Arabayev, Razzakova str., 51A, 720026, Bishkek, Kyrgyzstan.

*Мақұлбеков Айдос Төлебекұлы* – PhD докторант, Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Қ. Сәтбаев көш., 2, 010008, Астана, Қазақстан

*Абдалиева Гүлзада Кошоевна* – тарих ғылымдарының кандидаты, доцент, педагогика және гуманитарлық білімдер кафедрасының меңгерушісі, И.Арабаев атындағы Қырғыз мемлекеттік университеті, Раззакова көш., 51А, 720026, Бішкек, Қырғызстан



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