

Dombra phenomenon in the Kazakh reality

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Abstract. *The dombra is one of the most widely used musical instruments, which originated in ancient times and is still preserved today. The dombra is widespread among the Turkic peoples from Altai to Anatolia.*

According to archeological excavations and stone monuments, the origin of the dombra dates back to the ancient Turkic era. The origin of the dombra was the Altai Mountains, the golden cradle of the Turkic peoples. According to the research of the well-known turkologist Sartkozha Karzhaubayevich, an ancient dombra-like musical instrument found in a cave of the Zhargalant-Kairkan ridge in the foothills of the Mongolian Altai Mountains has two strings and nine keys. In the ancient Turkic period, the dombra instrument was widely used, as can be seen in the images of a man holding a dombra, carved on the balbal stones, the handles of weapons such as swords and daggers.

This article is devoted to the problems of philosophical analysis, which can be used to identify reliable information about the phenomenon under study. In addition, this article summarizes the characteristic features of traditional Kazakh culture, as well as the features of the existence of folk musical genres.

The historical data of the dombra phenomenon in the culture and musical creativity of the post-Soviet era and its influence on the development of the activities of the Kazakh people are considered. The article also describes the varieties of dombra of standard factory manufacture, defines the features of the structure and manufacture of dombra – the most common folk musical instrument in Kazakhstan, the types of dombras, the physical and mechanical properties of strings made of guts, and polymer material.

The results of the study allow us to delve into many current problems that have not been fully solved: leveling cultural differences between different ethnic groups, preserving the self-identity of the nation in the era of all-consuming globalization.

Keywords: *phenomenon; musical instruments; performing traditions; instrumental genres; dombra; dombra kuyleri; the sound of the steppe.*

1. Introduction

Over the centuries, the field of instrumental music of the Kazakh people has accumulated the spiritual nourishment of many historical periods, developed its own unique sound, unique style, mastery, maturity, and national identity. The dombra has a special place in the spirituality of the Kazakh people. The roots of the Kazakh dombra go back to ancient times. The dombra is

one of the invaluable national spiritual values of the Kazakh people, which has been discussed for many centuries since ancient Turkic times and passed down from generation to generation.

«There are three words that are closely connected with the ancient life of the Kazakhs. They are yurts, men's knitwear, and dombra. If a yurt is considered as a shelter, then «Early horse is a man's wing», that is, a fairy tale is a necessary product for that wing. And the name

of the dombra is unique. It is the key to the spiritual wealth of the Kazakh people» – Zh. Nazhimidenov wrote in the foreword to his work «Konyr undi Dombra» [1, p. 112].

Academician A. Zhubanov «The dombra, the most beloved and sacred musical instrument of the Kazakh people living in the steppes, is pleasant to the ear, close to the heart, and its silvery sound is very mysterious. From the double strings drawn like a wire lies the mind and mood, which have been characteristic of many centuries» [2].

In the XIX century, the most popular musical instrument in the life of the Kazakh people was the two-stringed dombra. If in ancient times the ancient instruments were used only to accompany songs, poems, fairy tales, now the dombra is one of the most complex instruments for solo performance.

According to various monuments, as well as the writings of ethnographers, the dombra and other similar instruments were known even in the Middle Ages. For example, we read about the tambourine in the works of Abu Nasir al-Farabi. The Uzbek double-stringed dutar, which is very similar to the dombra, was first mentioned in al-Husseini's treatise, *The Musical Canon*. The Kazakh folk instrument dombra is found in the records of the XIV century. Its original form and structure do not differ from the Kazakh dombra, and the similarity of the names of such instruments probably indicates that they have the same origin [3, p. 182].

The scientist K. Zhubanov, who first commented on the name of dombra, says in his article «The origin of the Kui genre in Kazakh music»: «it should be the name of one totem, which has spread smoothly throughout the countries of Eurasia, and is considered the owner of music in all» [4, p. 58].

«Every nation, every nation has its favorite tools. We know this very well. And our dombra is such an ancient instrument for the entire Great Steppe, uniting all Turkic-speaking and not only peoples. Since time immemorial, it has accompanied us in moments of joy, triumph, and victory. Our cultural values, traditions, and heroic tales are transmitted from generation to generation through the sounds of strings

and melodies of kuys» the First President of Kazakhstan, Nursultan Nazarbayev, said [5].

As you know, on June 12, 2018, the First President of the Republic of Kazakhstan, Elbasy N.A. Nazarbayev, signed a Decree according to which the National Day of Dombra will be celebrated in the country on the first Sunday of July. The holiday was established to further consolidate society around the idea of preserving and reviving the national culture and identity. National Dombra Day will increase the interest and desire of the younger generation to study dombra and national art.

Nursultan Nazarbayev stressed that dombra is now a Kazakh brand. Within the framework of the «Rukhani Zhangyru» program, this tool has made a special contribution to the popularization of our national culture around the world. The kuis of Kurmangazy, Dauletkerey, Tattimbet, and Sugur, Kazangap, and Dina are unique examples of Kazakh musical art.

The oldest musical instrument on Earth lives and develops. In 2010, an electronic version of the Kazakh dombra appeared-it repeats the appearance of a classical instrument, and electronic strings give it an interesting new sound in the spirit of the times.

Interest in dombra, as well as its popularity, never faded. Today, an increasing number of young people masterfully wield this instrument, which cannot but rejoice, and it is in our power to preserve this tradition and pass it on to the next generation.

The structure of modern Kazakh musical culture, on the one hand, reflects the complex and nonlinear historical process of its development, on the other-some global trends.

The republic preserves the most ancient forms of art, while at the same time, the culture is constantly changing under the influence of immanent and external changes of modern times.

2. Research methods

The study of the dombra phenomenon in the musical art of Kazakhstan required an appeal to relevant sources, including the work of U. Dzhumakova. G.Zhubanova expresses her views on the development of the dombra

phenomenon in Kazakhstan on the pages of her autobiographical essay «My World is Music!». One of the largest studies in this area was the joint work of V. Tebenikhin and A. Karasaeva.

In the context of the considered problems, the studies of P. Aravin and A. Mukhambetova deserve attention. The provisions on the specifics of the sound system of the Kazakh dombra (plucked chordophone), the relationship of modal supports in the culminating sections of the West Kazakhstan dombra kuys with a natural series (P. Aravin); aspects of their comparative study with the Central Asian makom (A. Mukhambetova) have not lost their relevance and have been developed in this study [6].

Today, Kazakh folk music can be heard in its original natural sound by traditional musicians and in a variety of modern interpretations. Fans of Kazakh music are well aware of the names of such musicians of the older generation as Kairat Baibosynov, Bekbolat Tleukhan, Aigul Ulkenbayeva, Saule Zhanpeisova and many others. This is not to mention those luminaries who laid the foundations of Kazakh folk music.

To date, dombrovaya music is still the most studied. Almost all well-known representatives of different dombra traditions (Kurmangazy, Dauletkerey, Dina, Seitek, Tattimbet, Sugur, etc.), their work is reflected in the scientific literature, in modern research, including dissertations. Nevertheless, the dombra schools (seven in total – Kurmangazy, Dauletkereya, Abyl, Oskembay, Kazangap, Tattimbet, Sugur), which were actually first described by A. Zhubanov, are still poorly studied [2].

The life and creative activities of some of them have not yet received wide coverage in the scientific ethnomusicological literature. Even the concept of a «dombra school» still requires close attention. According to A. Zhubanov and folk musicians, the Kurmangazy school is represented by seven students who directly adopted kui from him [2].

3. Discussion

The most developed period of Kazakh Kui art dates back to the XVIII-XIX centuries. During

this period, regional schools of Kazakh Kui were formed. In the Soviet era, with the introduction of written music reading, aimed at further development of the art of the dombra, the state of free development entered a new channel. On the contrary, the pace of the old national Kui school has slowed down.

The dombra system is considered as a historical phenomenon that determines the national identity of music, closely related to the needs of musical practice and the development of instruments. So, in the past, the gut strings of the dombra, on which a special sound was extracted, corresponded to a low system. Since the 30s of the twentieth century, the system has significantly increased and chromatinized, which is associated with the release of dombra on the concert stage, the creation of an orchestra of folk musical instruments. Instead of gut strings, a fishing line is now used; the quart system prevails.

In the study of this issue, we relied on various sources, primarily on the preserved stories about the work/performance of famous representatives of the instrumental tradition and their aesthetic ideas; information collected as a result of a sociological survey and conversations with modern dombrists, mainly teachers, graduate students and students of music colleges and the Kazakh National Conservatory Kurmangazy (among them – People's Artists, Honored Workers of the Republic of Kazakhstan, professors – K. Akhmedyarov, K. Sakharbayeva, A. Tuktagan, B. Iskakov, chief conductor of the Academic Orchestra of Folk Musical Instruments Kurmangazy A. Zhaimov, teachers and postgraduates S. Sadykov, E. Basykaraev, S. Zhuzbayev) specific indicators of the real height of the dombra tuning, obtained at concerts of modern musicians [9].

For many modern musicians, one of the landmarks in choosing the instrument tuning height is the creative activity of the best representatives of the West and East Kazakhstan dombra traditions in the twentieth century. Among them are Dina Nurpeisova (1861-1955) and Abiken Khasenov (1892-1958). They knew the acoustic features of the dombra and preferred to play kui in a low line, but on stage they could

raise it. So, Dina, performing kui Kurmangazy, tuned the dombra strings to small octaves [10].

Communication with students, postgraduates and teachers of the Department of Dombra revealed a diverse and rather contradictory picture. Nevertheless, all the statements of musicians about the structure, its dependence on various factors, we have distributed in the following areas:

- a) the structure and regional, local (composer) styles;
- b) the structure and nature of the performed work;
- c) construction and dombrovoe performance;
- d) on the relationship of strings and structure;
- d) the height of the building and the quality of the tool;
- e) construction and master manufacturers;
- g) types of formations (the concepts of high, medium and low) and their characteristics;
- h) the structure and hearing of the musician [11].

The quality of the strings is also important. Silk-give a dull sound, quickly tear, because they are a twisted thread. Intestinal-have good sound characteristics, designed for a low build.

The height of the building depends on the tool itself, the materials from which it is made. As noted above, the dombra formation has increased. It is no accident that some of its types cannot be tuned low, the sound of the instrument deteriorates. However, there are other samples. When the volume increases, their sound becomes expressionless.

If in the past the instruments «sustained» a low tuning, i.e. a clear, distinct sound was preserved, now there are few such samples. Many of them have lost this quality.

The fact that most modern dombras do not keep a low order, perhaps, is also the fault of the masters involved in their production. They are obviously guided by the high-altitude standard set by the orchestra of folk musical instruments. The last one is approaching the formation.

The sound of the instrument is associated with the character of a particular master, his personal qualities, and his temper [12].

The analysis of the musicians' statements about the height of the dombra system, as well as

its real fixation during the performance, allows us to make several facts.

1. Dombra kui should be performed in low order. Their sound should be brought closer to konyr days. If earlier the standard of sound was the system located at the junction of the major and minor octaves, now the so-called orchestral system serves as a reference point. The latter is optimal only for the performance of pieces by European and Kazakh composers, accompanied by a piano and an orchestra of folk musical instruments.

2. Each musician plays differently. The choice of tuning height is determined by objective and subjective factors, including the orientation to the stage performance, the sound of the orchestra of folk musical instruments, as well as the feelings of the performer himself, the level of his skill, professionalism, etc.

3. There is a certain setting zone of the Kazakh dombra. It has an upper and lower border that has changed over time. It is relative and does not always coincide with the tones of a uniformly tempered system. At the same time, the location of the tuning zone is quite stable – at the border of the large and small octaves. Therefore, the timbre quality of the sound is a constant value. It is thanks to the developed timbre hearing that dombrists have the ability to find the right pitch for a particular instrument, which, of course, also has individual qualities.

4. It should be assumed that the degree of pitch discrimination in the lower register is much higher than in other musicians. Probably, this ability was even more developed earlier. Due to the increase in the dombra structure, the hearing of modern musicians has become, in our opinion, less sensitive to the perception of low frequencies.

5. The dombra setting determines the pitch of the kyu. To some extent, it is equivalent to the concept of tonality in European classical music. With the stability of the frets on the dombra neck, the actual sound of the tones and their color will depend on the height of the formation [10].

Of course, within regional styles, the opinions of musicians differ in the assessment of individual local traditions, performing schools. If the shertpe-kui of Central Kazakhstan (Karatau,

Arka) are usually performed in a low order, then the plays of the Eastern region (Altai, Tarbagatai) are performed in high order. Moreover, the latter should only sound like this, otherwise their content is distorted. In some kuyas («Anshynyn Zary», «Shynyrau», etc.), shrill sounds are used (P. Zhuzbayev, B. Iskakov). And the musicians strive to show the beauty, the sonority of the tones of the upper register (the manner of playing by U. Bekenova, M. Khamzin). The sound of the dombra in the high order reveals similarities with the sherter-a three-stringed musical instrument that has also gained popularity in this region of Kazakhstan.

The tuning of the dombra is connected both with the performed work, its character, and with the style of a particular folk composer.

The contribution of Kazakhstani scientists, who collected samples of folklore and comprehensively studied the artistic perfection of songs and kuys, the improvisational art of akyns, kuyshi and zhyrshy, is invaluable. Thanks to the enthusiasm and amazing dedication of Akhmet Zhubanov, Alexander Zataevich, Bolat Sarybayev and others, the ancient instruments kyl-kobyz, zhetigen, saz-syrnai seemed to «step» from the past to the present. And in the works of subsequent generations of ethnomusicologists of Kazakhstan, the «kieli» dombra has found its true place as a classical instrument of Kazakh musical culture.

The history of Dombra dates to the Neolithic period. Scientists have discovered ancient rock carvings dating from this period, depicting a very similar musical instrument. So, we can consider a proven fact: the dombra is the oldest of the string plucked structures. Its age is several millennia [11].

It is established that two-stringed musical instruments were common among the Saxon nomads about 2,000 years ago. Around the same time, similar dombra models were popular among nomadic tribes living in the territory of present-day Kazakhstan.

Gradually, the instrument spread throughout the Eurasian continent. The Slavic peoples simplified the original name to «domra». The difference between the domra and the Kazakh

«relative» is a small size (maximum 60 cm), otherwise, the «sisters» look almost the same.

String groups of instruments are the most revered in Kazakhstan. In ancient times, no event was complete without akyn singers: weddings, funerals, folk festivals. Musical accompaniment necessarily accompanied epic tales, epics, legends.

Modern masters have expanded the scope of the dombra: in 1934, it was possible to reconstruct it, create new orchestral types. Now the oldest instrument on the planet is a full member of the orchestra.

The investigated phenomenon of «Dombra» refers to the basic concepts in the minds of every citizen of Kazakhstan. Considering this phenomenon in a comparative aspect (in the minds of Russian-speaking and Kazakh-speaking people), in our opinion, will have an impact on the education of people with a sense of patriotism, a sense of pride and admiration for their homeland, love for Kazakhstan.

The need to study this phenomenon in the education of the future generation is because, in modern conditions, the future generation actively comprehends the role of the place of birth, the territory of residence, the traditions of the ethnic group, and the linguistic community in the life of each person.

Dombra is a whole philosophy, a whole world. The faithful companion of the Kazakhs deservedly occupied a place of honor in the yurt. Through dombra, the steppe people talked, argued, brought news, showed respect, and talked about their love... Kui tartys-a competition of kui performers was popular among the people, as was aitys-a competition in the eloquence of akyn improvisers.

According to musicologists and researchers, the phenomenon of dombra lies in its depth and diversity. It can sound like an entire orchestra, conveying a wide range of sound. Such music finds a response in the soul of listeners and resonates with the human psyche. The long neck, rounded shape, soft materials, and sinewy strings-this simple design creates the perfect acoustics.

Among the Kazakhs, as among many Turkic peoples, the dombra, which is a kind of their

calling card, occupied a special place among all the variety of instruments. Since ancient times, the instrument has been the most popular and widespread in all regions of the Kazakhs' residence, a mandatory participant in numerous family and public holidays and rituals, a mandatory attribute of dombrists (dombrashy, sazshy, kuyshy), singers, improvisational poets (akyns), healers and shamans (bakhshy). And at the present time, virtuosic dombrists and improvisers remain constant participants of folk festivals. All of them, as a rule, preserve and continue the performing traditions of their predecessors, including the trinity: composer-singer-accompanist, i.e. they were both authors of words and melodies, as well as performers of their own compositions [11].

Dombra played an important role in the life of not only professional performers and akyns, but also ordinary nomadic pastoralists. Dombra was an indispensable attribute in every yurt and hung in a place of honor. Children were taught music by playing a miniature dombra-shinkildek. Adults knew the motives of famous songs and kuys and could play the simplest of them. Kazakhs are naturally very musical and aesthetic people. Long wanderings on the steppe contributed to the development of contemplation and music-making. We must also not forget that music was a means of communication.

No one has ever played the dombra for nothing. The music was always accompanied by the word, it helped the perception of the words. For example, to inform relatives about the death of a relative, they often invited kuishi, who played notification of death.

Dombra strings are able to convey the sounds of the steppe, galloping hooves, mountain streams. Dombra is the key to national education and training. It has not lost its relevance to this day. Many modern musicians include the sound of dombra in their compositions [12].

The great importance of the dombra in the life of the Kazakh society is also indicated by many legends and myths, where this musical instrument appears.

It is impossible to say that dombra is a unique and inimitable invention of the Kazakhs. Many

nations have analogues, but the dombra can be called one of the stunning options for musical perfection. This seemingly simple tool is able to express the deepest feelings of the human soul. In the past, he was closely associated with the Kazakh people, and I hope that this will continue in the future.

There are legends about the origin of this magical tool, passed down from generation to generation. Few people could afford to make dombra from precious rocks, but even in modern houses and apartments, dombra is often the most significant decoration of the interior. This instrument is played by both old and young people, and the interest in the instrument is huge.

After conducting this research, we are confident that the dombra was, will be, and will remain a national symbol of the Kazakh people. Kazakhs have a tradition to give a newborn a small dombra with the hope that this tool will accompany the child all his life, helping and supporting in difficult moments of life [13].

Kazakh researchers note that the features of shaping in traditional kyu are associated with the instrument itself, with the design features and the technique of playing the Kazakh dombra. The modern two-string chordophone is tuned based on the foundations of «re-sol» and has 19 frets on its neck. To describe the dombra as the leading and most technically developed instrument for playing Kui, we add that there were two main varieties of dombra – western and eastern.

Dombra, common in the west of Kazakhstan, was characterized by large size, had a thin neck and an oval body shape. The Eastern version of the instrument was smaller, with a flat body and a short neck that included only 7-9 frets. In the practice of music-making, the West Kazakhstan dombra performed as a solo instrument with an extensive repertoire of instrumental kuys. The dombra of the East Kazakhstan region was used more often as an accompaniment to singing.

Even though the Kazakhs did not have professional training on the dombra until the second half of the last century, they learned to play the instrument mainly from experienced performers. Like other related peoples, the Kazakhs in the past had a widespread practice

of public competitions of dombrists, which contributed to the improvement of the performing practice of musicians, the development of their composing skills, gaining recognition and wide popularity in society. Dombrovye tartys among all the Turkic peoples were one of the forms of competitions, which also included: song and poetry aitys, wedding, sports, and equestrian competitions, etc. [14].

Kazakh masters made dombra in different ways: they were hollowed out of solid wood or glued together from individual elements: the main body was cut out of beech, oak or walnut, the neck-from pine or beech, the deck-from spruce wood. The strings were made from sheep intestines, and later they were replaced by synthetic ones.

In turn, P. Aravin expresses an idea, the essence of which echoes the above opinion: «The art of outstanding Kazakh dombrists ... it consisted not so much in the invention of the original primary cell, but in a skillful, original, and natural intonation continuation-the development of its thematic embryos, which in the future contain the prerequisites for creating kuys of various genre and emotional-figurative content»

In the modern world, Kazakhstan occupies its rightful place as a legal and secular state. The association of the phenomenon of «dombra» with the Kazakh people itself shows us the fact that this phenomenon is the basic and defining national identity of the Kazakh people [15].

«Dombra», contributed to the discovery of the source of education and education through contact with human needs. The art of dombra, connected with the three worlds, is also necessary for the development of national ideology. In the national ideology, it is difficult to preserve national values without adhering to the dombra melody. A tree that grows out of the ground gives a person a benefit (fruit, leaf). A dombra through the brown melody penetrates the ears and promotes. If the products produced from the earth are necessary for human nutrition, then the state obtained from the earth is the spiritual food of man. This means that the sound surrounding the world, and transmitting it into pleasant melodies, is a dombra instrument. If the sounds

of the surrounding world were destroyed, then people's ability to live would be undermined.

Traditional instrumental culture continues to develop today. At the present stage of the development of traditional art, great changes are taking place in it, associated with changes in social functions, forms of existence and performance. But still, as hundreds of years ago, the content of dombra music remains the pure feelings of the people, their feelings for the fate and happiness of future generations, their dreams and faith in prosperity [15].

The musical culture of the Kazakhs is the result of a long historical path, in which, along with the internal laws of the development of the musical language, a huge role was played by the complex processes of the collapse of old and the emergence of new ethnic communities, mass migrations, collisions. All these features are reflected in the specifics of musical culture with well-established characteristic regional, national style features. Like other national cultures, the key feature of the Kazakh musical culture has become multi-dimensionality – «the simultaneous existence of music from different cultural and historical eras, national creative schools, styles and trends».

The world of images is limitless-from intimate contemplation to philosophical reflection, subtle and deep transmission of human experiences. Having passed the centuries-old path of development, instrumental music has become one of the highest achievements of traditional Kazakh culture. Dombrovaya music is a phenomenon that is still alive and developing, giving listeners the joy of communicating with high art. Kazakh kui, having become one of the components of the modern world music culture, is its richness and diversity [16].

The dombra is a virtuoso philosophical instrument of the Kazakh, in skillful hands the dombra can convey the whole gamut of human feelings and experiences, the dombra embodies the symbolism of Al-Rabi's teaching about music as the highest abstraction accessible to human understanding.

And if kobyz, kyl-kobyz, dangyra, kepshik, dabyly, asatayak and zhetygen are assigned a place in the harmonization of the vertical division

of space, in establishing a connection with the upper world – spirits-aruaahs, then dombra is assigned a different spatial layer – horizontal, terrestrial, in the center of which is a Person. Moreover, in accordance with the peculiarities of the Kazakh traditional worldview, a person is not only the center of the middle world, but also a representative of the entire Cosmos – he is a microcosm. This concept of the universe is reflected in one of the main musical instruments of the Kazakhs – the dombra [17].

The history of Dombra dates to ancient times. Archaeologists among the terracotta of ancient Khorezm found in Koi-Krylgan-kala, terracotta musicians with a two-stringed instrument stand out. According to R.L. Sadokov, this instrument, having a hexagonal or pentagonal body, passing into the neck and existing since the IV century BC among the early nomads who lived on the territory of Kazakhstan, is nothing more than the ancestor of the modern Kazakh dombra [18].

Dombra, like no other tool, can be considered the main source of ethno-cultural information of the Kazakhs. Summarizing the experience of the people's life, their moral, philosophical views, historical and political realities, dombra served as an important link in the formation of the unity of the people and a link both in the horizontal space, uniting the people into a single ethno-cultural whole, without tribal, social, and other gradations, and in the vertical division, serving as a link of the Past, Present and Future. Thus, we can talk about the ethno-social role of this tool since it is one of the most important channels for uniting a socially heterogeneous collective into a single ethnic whole.

One of the characteristic pieces of evidence of this role is the custom of circular transmission of the dombra behind the Kazakh dastarkhan, when each person, performing a kui or song and passing the instrument to the next, joined the collective, entered a dialogue with it.

It is not accidental that the circular transmission of dombra is carried out during a joint meal – an act that ritually creates and reactualizes the world, since the meal, being a universal feast celebration, is, according to the correct remark of M.M. Bakhtin, the triumph of life over death. Therefore, this

cultural tradition is equivalent to conception and birth. The victorious body takes in the defeated world and is thereby renewed [19].

The anthropologism of the Kazakh picture of the world is clearly shown in the structure of the dombra. The well-known Kazakh musicologist B. Amanov studied the system of compositional terms of dombra culture by interviewing traditional musicians. This study revealed that the compositional terminology of dombrovyy kuys, as well as the structure of the instrument itself, in the view of traditional musicians, largely correlates with the images of a Person, a Mountain and a World Tree [20].

The cultural and spiritual sphere of the independent state continues with scientific progress. Samples of philosophical research provide an opportunity to draw scientific conclusions and to create a full range of ideas about the art of kui, which is the source of the mentality of the people. The dombra, which became the companion of the nomadic way of life, the mainstay of their lives, turned the dombra into a means of explaining their worldview and tastes. It is necessary to use the rich heritage of the art of kui, which has become a source of philosophical thought, for the benefit of future generations.

4. Conclusion

The culture of the Kazakh people has passed a long way of formation and development, in the process of which many tribes and peoples took part. It is the successor of the cultural heritage of all the peoples who took part in its formation, so the Kazakh people are one of the richest peoples in cultural terms.

Thus, we see that dombra, being an instrument of the Middle World, where good and evil, life and death are intertwined, unites vertically the entire spatial concept of the universe. The interweaving of good and evil, as well as the spirits associated with these images, are also reflected in the individual elements of this instrument [22].

Dombra has a long history of origin, a variety of performing traditions, and playing techniques. Its study shows that the instrumental culture of the Kazakhs is an integral part of the general

Turkic musical culture. The commonality of the elements of musical instruments is not a consequence of borrowing and mutual influence but is an indicator of the genetic community of cultures.

At the present stage, in the midst of the era of global cultural integration of the planet, which invariably leads to the blurring of traditional interethnic and interethnic borders, the identification of ethnogenetic roots contributes to solving the problem of studying the dombra phenomenon.

The study of the peculiarities of the history and original phenomena of the traditional culture of the people is a necessity of today. In this regard, it is necessary to form a new approach to our spiritual heritage as a phenomenon that establishes the identity of the nation. After all, it is impossible to form a national idea without resorting to cultural and spiritual heritage, Kui art has a special function as a tool for instilling national mentality in our national ideology, as a tool for forming a national worldview, studying the national dignity.

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Қазақ шындығындағы домбыра құбылысы

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Аңдатпа. Домбыра – көне дәуірде пайда болып, бүгінгі күнге дейін сақталып келген ең көп қолданылатын музыкалық аспаптардың бірі. Домбыра Алтайдан Анадолыға дейінгі түркі халықтарының арасында кең тараған.

Археологиялық қазбалар мен тас ескерткіштерге сүйенсек, домбыраның шығу тегі көне түркі дәуірінен басталады. Түркі халықтарының алтын бесігі – Алтай таулары домбыраның отаны саналады. Белгілі түркітанушы Сартқожа Қаржаубайұлының зерттеуі бойынша Моңғол Алтайының етегіндегі Жарғалант-Қайырқан жотасындағы үңгірден домбыраға ұқсайтын екі ішекті, тоғыз пернелі музыкалық аспап табылған.

Көне түркі дәуірінде домбыра аспабы кеңінен қолданылғанын қылыш пен қанжар тәрізді сабы бар тас балбалдардан ойып жасалған затты ұстаған адамның бейнелері дәлелдейді.

Бұл мақала жоғарыда аталған құбылысты жан-жақты және терең зерттеу үшін философиялық талдау мәселелеріне арналған. Сонымен қатар, бұл мақалада дәстүрлі қазақ мәдениетіне тән белгілер, сондай-ақ халықтық музыкалық жанрлардың өмір сүру ерекшеліктері жинақталған.

Посткеңестік дәуірдегі мәдениет пен музыкалық шығармашылықтағы домбыра құбылысы және оның қазақ халқының іс-әрекетінің дамуына ықпалы туралы тарихи деректер қарастырылады.

Мақалада стандартты зауыттық домбыраның түрлері сипатталып, Қазақстанда кең тараған халық музыкалық аспабы домбыраның конструкциясы мен жасалу ерекшеліктері, домбыра түрлері, табиғи және полимерлі материалдан жасалған ішектілердің физика-механикалық қасиеттері айқындалған.

Зерттеу нәтижелері бүгінгі таңда шешімін табу мүмкін емес көптеген өзекті мәселелерге тереңірек үңілуге мүмкіндік береді: әртүрлі этностар арасындағы мәдени айырмашылықтарды теңестіру, жаппай тұтыныатын жаһандану дәуірінде ұлттың өзін-өзі сәйкестендіруін сақтау.

Түйін сөздер: құбылыс; музыкалық аспаптар; мәдениет; орындаушылық дәстүр; аспаптық жанрлар; домбыра; домбыра күйі; дала үні.

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Феномен домбры в казахской реальности

Аннотация. Домбра – один из наиболее широко используемых музыкальных инструментов, зародившихся в глубокой древности и сохранившихся до сих пор. Домбра широко распространена среди тюркских народов от Алтая до Анадолы.

Согласно археологическим раскопкам и каменным памятникам, происхождение домбры восходит к древнетюркской эпохе. Прародиной домбры принято считать Алтайские горы - золотую колыбель тюркских народов. Согласно исследованиям известного тюрколога Сарткожи Каржаубая, в пещере хребта Жарғалант-Каиркан в предгорьях Монгольского Алтая найден музыкальный инструмент с двумя струнами и девятью клавишами, похожий на домбру.

В древнетюркский период широко использовался инструмент домбра, о чем свидетельствуют изображения человека, держащего в руках предмет, вырезанный из каменных балбалов, с рукояткой как у меча и кинжала.

Данная статья посвящена проблемам философского анализа для всестороннего и глубинного изучения вышеупомянутого феномена. Кроме того, в статье обобщаются характерные черты традиционной казахской культуры, а также особенности существования народных музыкальных жанров.

Рассматриваются исторические данные феномена домбры в культуре и музыкальном творчестве постсоветской эпохи и ее влияние на развитие деятельности казахского народа.

В статье также описаны разновидности домбры стандартного заводского изготовления, определены особенности конструкции и изготовления домбры, наиболее распространенного народного музыкального инструмента в Казахстане, виды домбры, физико-механические свойства струн из природного и полимерного материала.

Результаты исследования позволяют нам углубиться во многие текущие проблемы, которые не находят сегодня своего решения: нивелирование культурных различий между разными этническими группами, сохранение самоидентификации нации в эпоху всепоглощающей глобализации.

Ключевые слова: феномен; музыкальные инструменты; культура; исполнительские традиции; инструментальные жанры; домбра; куйи домбры; звук степи.

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