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UNIQUE WORLD OF THE CREATOR

Abstract. The article describes some issues of formation of personal qualities and spheres of activities of N. Tlendiev, that have been determined through ethnicity hearing. The range of issues include the analysis of performing and composing activities, stage behavior, as well as innovative performance style, introduced by the famous kuishi into Kazakh music.

On the one hand, the formation of N. Tlendiev as a person was determined by the strength of ethnic ear, and, on the other, by the depth of professional knowledge. It was determined that in all his diverse creative activities, that is, performing, composing, conducting or organizing activity, the gift of ethnic ear and high professional competence played an important role. The rich images reflected in his musical compositions, a wide range of thematic lines, the variety of musical methods and instrumental techniques that have not been studied, will result in new research works in the future. In the future the vital activities of N. Tlendiev should be investigated from a scientific point of view, confirmed by documents and facts, and the particular monographic work should be devoted to them.

Key words: kuy, singer, composer, ethnic hearing, orchestra.

Introduction. N. Tlendiev said: “Is there anything in this life that means much more than nation!? Particularly, the people led us to such condition thanks to which such an orchestra was created. So, our future life depends only on people's desires” [1].

Only over time one begin to understand how true are our chosen paths. After all, only those values that are created with great love for the people are distinguished by their vitality and are forever preserved in the memory of the people.

The unlimited love of Nurgissa Tlendiev for his nation, first of all, is evidenced by the fact that his multi-genre compositions are performed and are relevant today. At the same time, we see that the «Otyrar Sazy» orchestra which was created by him, continues its activities and development. The warm feedbacks of his associates and colleagues also testify about his high feelings.

Methods. The creative range of Nurgissa Tlendiev (1925-1998) is very wide: from a popular song to a complex opera, from a dombra kuy to the instrumental-orchestral compositions. His creative message is clearly reflected not only in the studies of musicologists, but also in the creative work of the performers, research works of literary critics, as well as journalists working in documentary films and mass media. Of course, in view of the published works, defended theses, video clips, documentaries and their authors (it is necessary to take into account the high appreciation of the prominent figures), it can be seen that the facets of N. Tlendiev's life and creativity are thoroughly revealed. This can be seen from the titles of the published books: “Kaharman - Nurgissa”, “Gasyr sazy terbetken”; from separate articles: D. Kunaev “Tua Bitken Daryn”, L. Ismayilova, A. Mukhambetova “The Mature Talent”, Zh. Karmenov “Menin Pirim - Nurgissa”, M. Alimbayev “Zharynsyn zhuldyzday Zhana Zhakkan”, K. Myrza Ali “Kubylys”, M. Karatayev “Tolganystan tolgany”, R. Berdibayev “Gasyrlar Sazy”, K. Nakyp “Anyzga Ainalgan Azamat”, etc. Because, we keep memory of Nurgissa's happy image in the last years of his life. It seems that he reached such condition without any difficulties. However, his life during the period of repression of the 1930s and 40s remains in the shadow, the harsh front years, when he barely survived from serious injuries, or post-war period during the second repressive wave. These “closed” years of life can be restored through the interviews of Nurgissa which were published in the press (in Kazakh and Russian

languages), his brief statements about the history of musical compositions, memories of contemporaries and colleagues¹. Since this issue does not apply to a limited range of scientific works, and requires further basic research, in this article we will only focus on some aspects related to the unique gift of N. Tlendiev - his ethnic ear.

Results. In this regard, the question arises: why Nurgissa's compositions are so popular that they became national, and, despite the time, continue to be in demand today? The answer to this question can be as follows: because N. Tlendiev combines a traditional steppe school² and a professional city school³. The thing is that, using them in his creativity, he was able to brilliantly, and with feelings demonstrate his skills, qualifications and love. Moreover, through the steppe school the power of ethnic ear was clearly expressed, and through the city school - the depth of professional knowledge. When thinking about the power of ethnic ear, we recall the words of I. Zemtsovsky on the problem of "ethnic ear": "... *the formation of the ear is not a one-way process: we develop our ear (and our entire environment, in one way or another, consciously and unconsciously, is involved into this development), but the ear itself develops and creates our personality*" [3, 6 p.].

Thus, I. Zemtsovsky believes that in the anthropology of human ear, listening (or auditory perception) and behavior, cognition and speech are integrated. In this regard, based on the scientist's opinion on the unity of the parties, we would like to bring them to the properties and functions of N. Tlendiev: through auditory perception, he managed to absorb traditional music and, as a performer, transmit the heritage of his ancestors to the audience; at any time and in any place (on the stage, at work, during leisure, in the family, etc.) he formed in himself the freedom of behavior which is inherent in sal and sere, whereby he made certain conclusions for self-expression, being able to achieve great success; leaving behind an inexhaustible musical treasury through knowledge, he won the hearts of the listeners, finding a common language with most people, created an ethnographic orchestra, participated in international competitions and promoted national art.

Although Tlendiev is often mentioned as a master of improvisation, his performing skills are gradually being forgotten. Nurgissa, as a *kuyshi*, a performer of folklore compositions, rigorously conveyed the sound of *kuy* to the listeners, with great responsibility he preserved their original identity and authorship. Of course, his highest professional competence contributed to this fact. He transmitted the following *kuy* to the contemporaries and future generations: the folk *kuy* "Aksak Kulan" (II version), Bayserke's *kuy* "Zhekpe zhek", his father Tlendi's *kuy* "Arman", Zhambyl's *kuy* "Oy, duni-ai", Katshybay's *kuy* "Balamishka", Temirbek's *kuy* "Jetim bala", "Sherniyaz" etc. Currently, half of these *kuy* are referred to as Nurgissa Tlendiyev's *kuy*. In particular, in concert programs and in the 35th disc of the 41 series of the CD "1000 Kazakh *kuy*" (2010), released by State order, *kuy* "Zhekpe-zhek", "Balamishka" are declared under the authorship of N. Tlendiev. In the collection of E. Tungyshuly "Atadan Mura" he is presented as a performer from whom these *kuy* were heard, and the preface to this book was written by N. Tlendiev himself [4]. Unfortunately, today, despite the fact that not so much time passed from the day of the death of the outstanding *kuyshi*, and there are still alive people who personally knew the musician, there are some regrettable circumstances. Such misunderstanding can be confusing for

¹ Kaharman - Nurgissa: essays, poems, poems-zhyr / Comp. S. Abdraimov. - Almaty: Sanat, 1999. - 352 p.; Gasyr sazyn terbetken: Memories about Nurgissa Tlendiev / Comp. S. Abdraimov, G. Shakarim, D. Tlendikelini, B. Issa. - Almaty: Bilim, 2007. - 280 p.; Tlendiev Nurgissa Atabaevich: recommended bibliographic index / National Library of the RK. Comp. D.A. Kistaubayeva, B.Д. Usenbayeva. Almaty, 2015. 217 p.

² Nurgissa's father, a famous *kuyshi*, who took part in instrumental competitions with Bayserke, the founder of the *kuyshi* traditions of Semirechye, his mother, Saliha, was an aunt of the famous Kenen Azerbayev, sung to the accordion accompaniment. Until the end of his life, Nurgissa kept his mother's musical instrument as the apple of his eye. From an early age, in addition to his father and mother, he met with the prominent representatives of traditional art, and adopted their experience. About how, in 1938, he received the *dombra* as a gift from the hands of Academician Akhmet Zhubanov, in the autumn of that year he met with *akyn* Zhambyl and a group of creative people, Nurgissa recalls: "*Zhaken is a relative to us, a close person. At a festive event in honor of Tlegen's newborn daughter, my father's brother, Tlendi, Zhambyl-ata visited our house with a group of akyns, including Kenen, Issa, Umbetali, Shashubay.*

At some point, the adults wanted to listen to the kuy in my performance. At first I was very embarrassed, but with the support of people - "do not be shy, show what you can do" - I decided to play the hurricane kuy "Uran" by Jaken, dedicated to the Bekbolat batyr's uprising. Everyone listened with great attention, at the end exclaiming "Ah, well done!", and asked to play again. I performed the kuy of Tattimbet, Kurmangazy, as well as the kuy of Zhambyl "Oh, dunie-ai" [2, 361 p.].

³ In 1949-50, Nurgissa Tlendiev studied at the Alma-Ata State Conservatory, and in 1950-52, at the conducting faculty of the Moscow State Conservatory in the class of Professor N.P. Anosov.

the future generations and lead to false opinions about Nuraga. In our opinion, N. Tlendiev has enough kuy, both quantitatively and qualitatively, to be called a composer- kuyshi, so we think that we should not consider them as his own, original compositions.

In regard of the nature of his manner of behavior, self-expression, which are typical for the sal and sere, we imagine him as a conductor on the stage. We can say that he was a conductor not only of the orchestra and soloists, but also listeners, holding the whole audience in tension, "in the palm of his hand, or in his fist". P. Aravin, who was often the host of N. Tlendiev's concerts, recalls his image on the stage, which enabled the audience to participate in the creative process: "... *His behavior was sometimes extraordinary, not academic. He could stop conducting for some time at all, and only a strict, sometimes witty, and often invocative glance at a certain group of the orchestra, at a certain soloist spoke of his constant control over the situation ...*

His signature, brightly theatrical technique: in the middle of the composition, before the reprise, turn his back on the orchestra, as if giving the musicians complete freedom of performing art, and gracefully pass the hand back and forth to the orchestra and to the public to create an amazing effect of unity, complicity, and co-creation for everyone on the stage, and in the hall, both musicians and listeners. When he soloed his virtuoso improvisations on the dombra, he was able to escalate such tension of expectation that the orchestra's entry at the energetic wave of his hand seemed like an explosion of emotions, a breakthrough of a sense of joy, inspiration, and the audience enthusiastically responded with a flurry of applause" [5, 12 p.]

As a composer, Nurgisa Tlendiev made an invaluable contribution to the Kazakh musical culture. About four hundred songs which were born in his heart, were analyzed in the form of two research works - PhD theses⁴⁴. His works, such as the ballet "Dostyk Zholy", the poem-ballet "Orteke", the opera "Altyn Taular" (co-authored by K. Kozhamiyarov), poems-kuy "Kairatty Otyrar Sazy", "Konildi Bikesh" overture, "Bostandyk Tany", "Ordabasy", "Zhenis Saltanaty", "Makhambet", music for 19 movies ("Kyz Zhibek", "Qily Kezen", "Menin Atym - Kozha", "Kulager" etc.), to more than 20 dramatic performances ("Karakoz", "Abay" by M. Auezov, "Zhamilya" by S. Aitmatov etc.), 17 animated films ("Karlygashtyn kuyrigi nege ayir?", "Aksak kulan", "Kyryk otirik" etc.), documentary films ("Akademik Satbayev", "Ybyrai Altynsarin" etc.), as well as for dombra kuy must surely result in new researches. Moreover, these compositions can serve as the basis not only for Master's theses, but also for PhD theses in the framework of the new State education system. So, in musical cognition, a separate development should be devoted to the richest sound fund of Nurgissa. Because, in his compositions, in a comparative analysis of the use of methods and techniques, the most important secrets of the interaction between the surrounding world and music are revealed, felt through ethnic auditory perception, for example, associated with the image of birds: imitation of the voice in songs ("Ak shagala", "Boztorgai", "Kustar ani", etc.) [6], in kuy and orchestral parts instrumental reproduction of the flying and voices of birds, or in the films ("Kyz Zhibek") and in cartoons ("Karlygashtyn kuyrigi nege ayir"), etc. So, in the first bars of the kuy "Ata tolgaу" one can hear the amble of Zhambyl's horse riding from afar, in "Makhambet" we see images of racing horses, in the movie "Bandyни kugan Hamit" or the cartoon "Aksak kulan" in the video dedicated to horses, the music brings deep artistic representations and images. In this regard, it becomes obvious that Nurgissa was able to hear barely audible, to see barely visible, thanks to his high ethnic ear⁵. To prove our point of view, we would like to mention another opinion of I. Zemtsovsky: "*To have ethnic ear means to have the ability to hear a lot, that is, to have a rich cultural auditory imagination. Ethnic ear makes music culturally significant for us - to the extent of our own culture, that is, our ability to penetrate into the culture (our own or someone else's) in general" [3, 8 p.]*

A series of works has been written about the "Otyrar Sazy" ethnographic orchestra, which was created and formed by Nurgissa Tlendiev, but we would like to focus on the innovations introduced into the orchestra through the gift of ethnic ear. He added a previously alien and a new style in the scale of timbre orchestral performance to the Kazakh musical worldview, expressed by national instruments, using

⁴ Aituarova A. Folk traditions in the mass music of Kazakhstan: (Based on the creativity of N. Tlendiev). Abstract. Cand.thesis. Tashkent, 1993. 26 p .; Iskakova G.N. National Origins of Song Creativity of N. Tlendiev. Abstract. Cand.thesis. Almaty, 2010. 27 p.

⁵ I. Zemtsovsky indicates several factors in the formation of human ear. On the basis of his theory, new facets are revealed that are associated with the auditory abilities of N. Tlendiev, which require a separate study. Auditory abilities of Nurgissa Tlendiev are the basis for future studies, such as the works "Glinka's Ear" by B. Asafiev, "Zataevich's Ear" by N. Tiftikidi, "Asafieva's Ear" by E. Nazaikinsky.

structural, dramatic, rhythmic, intonational features which are typical for dombra kuy. In other words, he combined the part of the orchestra, which obeys strict rules, with the part where the soloist freely demonstrates the traditions of improvisation of an individual performer. From this point of view, the influence of both the steppe and city schools on N. Tlendiev is obvious.

One of the innovative kuys is "Alkissa", in which the analysis of the individual version, the innovations in the performing style can be noted.

The composition begins with a transition - from an open string to the constant sound "g-d¹". Such an introduction can be called a "tuning" to kuy, as it occurs at the beginning between the main melody and other parts, as well as at the end. The main melodic line in the tradition of improvisations is developed by hitting the strings with the fingers at the bottom of the "d". On the string "g", the melody successively rises in a chain to the sound "g¹", moves next to the sound "a¹" and returns back. In the downward direction of the melody, a combination of major and minor systems is observed. After this part, the permanent part, performed by the orchestra, is first performed in solo performance. Here the composer ends with a brief catchy melody. In this case, the significance of tertias increases: through tertial biconicals, progressive intonation in the tertiary range, tertiary leap, etc.

The second part, which is based on the traditions of improvisation, is distinguished by the sound of the bourdon "d" characteristic of ancient kuy, extracted from an open string. In this part, which demonstrates technical excellence, the duration is reduced compared to the previous one: the eighths in the first part here moved to the sixteenths. Thus, this part is distinguished by its fast pace, which assertively, reaching its climax, then goes into the orchestra. At the end of the kuy, the soloist and orchestra unite, sound harmoniously and end together.

The improvised parts of the shertpe style in the "Alkissa" kuy do not repeat each other. That is, at each concert, its improvised parts always changed, updated and developed. Therefore, concert performances, which are now stored in the archives, must be recorded on musical notation in order to receive several versions of the same kuy. Thus, we will be able to transmit the improvisation art of the gifted kuyshi to the future generations, as well as prove the varied forms of the kuy.

Since N. Tlendiev often used the tradition of improvisation, performing the kuy "Alkissa", recently it has become noticeable that young kuyshi, following his beginnings, demonstrate their improvisational abilities and even abuse them [7]. Some of them deviate from the frame of a specific structure, on which N. Tlendiev relied, adding own innovations. In particular, towards the end of the kuy there is an addition that develops from the string in the sound "d" and from the lower "d". In principle, if Nurgissa wished to develop "d", he could have added it himself, using his composer's abilities and performing skills. Probably today, when the author is not with us, one should not be the "co-author" of N. Tlendiev and add some parts into his composition. So, as mentioned above, N. Tlendiev was a bearer of both the steppe and city schools, was one of the professional composers of the written tradition, and no one can make changes to the compositions of professional composers of the written tradition. For example, abroad, performers bear the liability for changing not only the sound, but also the sound coloring.

Recently, similar situations can be observed in the process of instrumental contests⁶, during which N. Tlendiev's kuy undergo various changes. The reason for this is understandable, because, first, this is a creative process, and second, Nurgissa himself freely used improvisation. However, when using the author's composition during a contest, one still cannot deviate from the original composition of the composer. As B. Amanov notes, the contest types have their own requirements⁷. At present, instrumental contests are widespread, where modern kuyshi demonstrate their performing skills while performing the compositions of traditional kuyshi composers. In such cases, memory and technical excellence are taken into account, but the right to improvise and make changes in the author's composition is prohibited, so kuyshi should be aware of exactly what competition they are participating in.

⁶ Recently, the ancient tradition of instrumental competition is reviving, moreover, the introduction of an innovative structure is becoming popular. In particular, there is a traditional competition of two kuyshi, an instrumental competition of national representatives, in an innovative structure - kuyshi and orchestra, orchestra and orchestra, etc.

⁷ B. Amanov identifies three types of instrumental competitions: 1. Instrumental competition in performing skills; 2. Instrumental competition - acquaintance with composer art; 3. An instrumental competition demonstrating the ability to memorize, as well as composer skills through mnemonics [7]. None of these types is given the right to improvise a composer's piece-kuy.

Conclusion. Summing up, we present the conclusions identified as a result of the analysis:

1. There are many publications and studies on the creativity and musical heritage of N. Tlendiev, which form an opinion, give the impression that the facets of the life and creativity of the famous kuyshi are revealed. However, it should be noted that some aspects of his life remained unexplored and creativity has not yet been fully studied. In the future the vital activities of N. Tlendiev should be investigated from a scientific point of view, confirmed by documents and facts, and the particular monographic work should be devoted to them.

2. On the one hand, the formation of N. Tlendiev as a person was determined by the strength of ethnic ear, and, on the other, by the depth of professional knowledge. It was determined that in all his diverse creative activities, that is, performing, composing, conducting or organizing activity, the gift of ethnic ear and high professional competence played an important role. The rich images reflected in his musical compositions, a wide range of thematic lines, the variety of musical methods and instrumental techniques that have not been studied, will result in new research works in the future.

3. Today, Nurgissa's contribution to Kazakh music is appropriate to associate with the greatness of Zhambyl. Nurgissa often met with the akyn, received blessings⁸, listened to wisdom, conveyed his musical heritage to the listeners, dedicated the kuy "Ata tolgaу" to him, constantly mentioned his name at the concerts, regularly visited the Zhambyl Museum, and before his death, he performed The Koran reading ceremony at the poet's burial place, and it is no coincidence that N. Tlendiev was buried next to this outstanding man. Thus, it becomes clear that the greatness of Zhambyl contributed to the development of Nurgissa Tlendiev, the formation of his performing skills, composer heritage, behavior and organizational activities, cognition, hearing and the ability to comprehend the power of the word. It is worth saying that the ethnic auditory abilities of Nurgissa and Zhambyl absorbed life-giving power from one source. These titans of Kazakh culture served people with great love, left the intimate heritage, made an invaluable contribution to national music.

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ТҰЛҒАНЫҢ БІРЕГЕЙ ӘЛЕМІ

Аннотация. Нұрғиса Тілендиевтің (1925-1998) шығармашылық ауқымы өте кең: көпшілікке арналған әндерінен бастап, кәсіби тыңдармандарға бағытталған күрделі операларға дейін, ал аспаптық өнерде домбыра күйінен бастап, оркестрлік туындыға дейінгі ауқымдылықты қамтиды. Оның шығармашылығы мен қалдырған мұрасы тек музыкатанушылардың ғана емес, сондай-ақ, тәжірибелік ізденіс үстінде жүрген орындаушылардың, ғылыммен тұрақты түрде айналысқан әдебиетшілердің, деректі фильм немесе көпшілік үшін арнайы жазатын газет-журнал тілшілерінің назарына алынған. Әрине, шығарылған еңбектерге, қорғалған диссертацияларға, түсірілген бейнебаяндар мен деректі фильмдерге және олардың авторларына (бұл ретте ірі тұлғалар тарапынан биік бағаланғанын ескеру қажет) қарап, Нұрғиса Тілендиевтің өмірі мен шығармашылығының қыр-сыры ашылған сияқты болып көрінеді. Себебі барлығының көз алдында Нұрғисаның соңғы жылдардағы бақытты бейнесі қалған. Осыған қарап бұл бақытқа ол еш қиындықсыз жеткен сияқты болып көрінеді. Дегенмен, 1930-40 жылдардағы қуғын-сүргін заманында композитордың өмірінің қалай өткендігі, сұрапыл соғыс жылдарында майданға аттанған кезі мен ауыр жарақаттанып өлім аузынан қалай аман қалғаны немесе соғыстан кейінгі репрессияның екінші толқыны болған кездегі уақыттары жабулы қазандай жабулы күйінде тұр. Өмірінің көлеңкелі тұстарын көзі тірі кезінде баспасөз беттерінде жарияланған Нұрғисаның сұхбаттары (қазақ және орыс тілдерінде жарыққа шыққан), шығармаларының шығу тарихы туралы жазылған қысқа мақалалары, замандастары мен әріптестерінің естеліктері арқылы қалпына келтіруге болады. Бұл мәселе ғылыми мақаланың шектеулі ауқымына сыймағандықтан, келешекте іргелі еңбек ретіндегі ауқымды ізденістерді талап етеді. Мақалада Н.Тілендиевтің этникалық есту қабілетіне қатысты кейбір мәселелер қарастырылды.

⁸ N. Tlendiev met with Zhambyl Zhabayev several times. For the first time in 1938, and the last time, visited the akyn with his mother Saliha to receive his blessing before going to the front. Tlendiev recalls how, at the first meeting, Zhambyl kissed Nurgissa on the forehead, blessing: "My light, keep your dombra. The Kazakh dombra contained both history permeated with joys and sorrows, and art. If you diligently and carefully master it, this dombra can tell a lot to the people"[1, 362 p.].

Нұрғиса шығармаларының көпшілікке танылуы, халықтық туындыға айналып, ғасырдан ғасырға көшіп, өзектілігін жоғалтпауының сыры неде деген сауал туады. Бұл сұраққа оның дәстүрлі дала мектебі мен кәсіби қала мектебін қатар алып жүргендігінен деп жауап беруге болады. Себебі, бұл екеуін өз шығармашылығында тікелей пайдалану арқылы ол шеберлігін, біліктілігін және сүйіспеншілігін көрсете алды. Бұл ретте оның дала мектебінен – этникалық есту қабілетінің беріктігі болса, қала мектебінен – кәсіби білімінің тереңдігі байқалады. Адамның есту қабілетінің антропологиясында тыңдау (немесе есту қабілеті) мен мінез-құлқының, танымы мен сөйлеген сөзінің біртұтас екендігін анықтай, Н.Тілендиевтің бойындағы қабілеттері мен қызметтері мазмұндалады. Ол – тыңдау арқылы дәстүрлі музыканы бойына сіңіре алды және орындаушы ретінде атадан қалған мұраны жеткізді; қай жерде және қай кезде болмасын (сахнада, қызметте, демалу барысында, отбасында және т.б.) өзін-өзі сал-серілерге тән еркін ұстап, мінез-құлқын тәрбиелей алды және сол мінезінің арқасында істеген істерінен нәтиже шығарып, биік жетістіктерге жете білді; терең танымы арқылы композитор ретінде сарқылмас музыкалық қазына қалдырып, тыңдармандардың жүрегінен орнын тапты, сөйлеген сөзі арқылы көпшілікпен тіл табысып, этнографиялық оркестр құрып, оны халықаралық деңгейдегі байқауларға қатыстырып, ұлттық мұраны насихаттады.

Мақалада келесі нәтижелер ұсынылды:

- Н.Тілендиевтің шығармашылығы мен музыкалық мұрасы туралы көптеген басылымдар мен зерттемелер жазылған. Олардың көлемі әйгілі күйшінің өмірі мен шығармашылығының қыр-сырлары тұтас ашылғандай пікір қалыптастырады. Алайда өмірінің кейбір көлеңкелі тұстары әлі күнге дейін толық зерттелмегені анық. Н.Тілендиевтің өмірі мен шығармашылығы келешекте ғылыми тұрғыдан игеріліп, құжаттық және деректемелік тараптардан дәлелденіп, жеке монографиялық еңбек ретінде жазылуы тиіс.

- Н.Тілендиевтің тұлға ретінде қалыптасуына бір жағынан этникалық есту қабілетінің беріктігі септігін тигізсе, екінші жағынан кәсіби білімінің тереңдігі негіз болған. Оның орындаушылық, композиторлық, дирижерлік немесе ұйымдастырушылық тарапынан алғандағы шығармашылығының қандай да бір бағыты – этникалық есту қабілеті мен кәсіби біліктілігі арқылы өнердің төріндегі берік тұғырға қонғандығы анықталды. Ал музыкалық шығармаларында суреттеген бейнелік танымының бай өрісі, тақырыптық желісінің кең шеңбері, қолданған музыкалық әдіс-тәсілдерінің алуан түрлі ерекшелігі және зерттеу нысанына алынбаған аспаптық күйлері мен күрделі туындылары келешекте жаңа ізденістерге жетелейді.

- Қазақтың музыкасына Нұрғисаның қосқан үлесі, Жамбылдың алыптығымен ассоциациялық түрде ойға оралады. Жамбылдың алыптығы Нұрғиса Тілендиевтің орындаушылық, композиторлық шығармашылығының қалыптасуы мен мінез-құлқының, ұйымдастырушылық қарымының, танымының, есту қабілетінің, тіпті сөз құдіретін ұғуының дамуына көп септігін тигізді. Нұрғиса мен Жамбылдың этникалық есту қабілеті бір арнадан нәр алып, еліне үлкен сүйіспеншілікпен қызмет атқарғанына, артына тендесі жоқ мұра қалдырғанына, ұлттық музыкаға қосқан маңызды үлесіне қарап, алыптардың да қуаты – бірлікте екендігіне тағы бір көз жеткізгендейміз.

Түйін сөздер: күй, орындаушы, композитор, этникалық есту қабілет, суырыпсалма өнерпаз, оркестр.

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УНИКАЛЬНЫЙ МИР ТВОРЦА

Аннотация. Творческий диапазон Нургисы Тлендиева (1925-1998) очень широк: от популярной песни до сложной оперы, от домбрового кюя до инструментально-оркестрового произведения. Его творческое наследие находит яркое отражение не только в изысканиях музыковедов, но и в созидательном труде музыкантов-исполнителей, научных исследованиях литературоведов, а также журналистов, работающих в документальном кино и средствах массовой информации. Конечно же, учитывая изданные труды, защищенные диссертации, видео-клипы, документальные фильмы и позицию их авторов (при этом необходимо учитывать высокую оценку со стороны видных деятелей), может показаться, что грани жизни и творчества Н. Тлендиева досконально раскрыты. Потому как в общественной памяти остался гармоничный образ Нургисы последних лет его жизни. Создается впечатление, что к такому состоянию он пришел без особых трудностей. Однако «в тени» остается его жизнь периода репрессий 1930-40-х годов, в суровые фронтовые годы, когда он с трудом выжил от тяжелых ранений, или после войны в период второй репрессивной волны. Эти «закрытые» годы жизни можно восстановить разве что через интервью Нургисы, опубликованные на страницах печати (на казахском и русском языках), его краткие высказывания об истории возникновения произведений, воспоминания современников и коллег². И так как этот вопрос не относится к особому кругу научных работ

и в дальнейшем требует фундаментальных исследований, в данной статье мы остановимся только на некоторых аспектах, связанных с уникальным даром Н. Тлендиева – его этническим слухом.

В этой связи возникает вопрос: почему же произведения Нургисы настолько популярны, что стали народными и, невзирая на время, продолжают оставаться востребованными и сегодня? На этот вопрос можно ответить так: потому что Н. Тлендиев «совмещает» традиционную степную школу³ и профессиональную городскую школу⁴. Дело в том, что, используя их непосредственно в творчестве, он смог блистательно, с чувством продемонстрировать свое мастерство, квалификацию и любовь. При этом, если посредством степной школы ярко выражалась сила этнического слуха, то через городскую школу – глубина профессиональных знаний. В статье характеризуются свойства и функции Н. Тлендиева: через слуховое восприятие он сумел впить в себя традиционную музыку и как исполнитель донести до слушателей наследие предков; в любое время и в любом месте (на сцене, на работе, во время отдыха, в семье и т.д.) формировал в себе свободу поведения, свойственную салам и серэ, посредством чего делал определенные выводы для самовыражения, сумев добиться больших успехов; оставив через познание неиссякаемую музыкальную сокровищницу, завоевывал сердца слушателей, находя с большинством людей общий язык, создал этнографический оркестр, участвовал в международных конкурсах и пропагандировал национальное искусство.

Подводя итоги, представляем выводы, полученные в результате анализа:

1. Существует множество публикаций и исследований по творчеству и музыкальному наследию Н. Тлендиева, которые формируют мнение, создают впечатление будто раскрыты грани жизни и творчества известного кюйши. Однако следует отметить, что некоторые стороны его жизни остались без внимания, а творчество полностью до сих пор не изучено. Жизнедеятельность Н.Тлендиева в будущем должна быть исследована с научной точки зрения, подтверждена документально и фактически, чему следует посвятить индивидуальный монографический труд.

2. Становление Н. Тлендиева как личности было обусловлено, с одной стороны, силой этнического слуха, с другой – глубиной профессиональных знаний. Выяснилось, что во всем многообразии его творчества, т.е. в исполнительской, композиторской, дирижерской или организаторской деятельности важную роль сыграли обладание этническим слухом и высокая профессиональная компетентность. А богатые образы, отражаемые в его музыкальных произведениях, широкий спектр тематических линий, разнообразие используемых музыкальных методов и инструментальных приемов, которые не были изучены, в будущем приведут к новым изысканиям.

3. Сегодня вклад Н. Тлендиева в казахскую музыку уместно ассоциативно связать с воздействием Жамбыла. Таким образом становится понятным, что величие Жамбыла способствовало становлению Нургисы Тлендиева, развитию его исполнительского мастерства, композиторского наследия, поведения и организаторской деятельности, познания, слуха и умения внимать силе слова. Стоит сказать, что этнические слуховые способности Нургисы и Жамбыла «впитывали» живительную влагу из одного источника. Эти титаны казахской культуры служили людям с большой любовью и, оставив сокровенное наследие, внесли неоценимый вклад в национальную музыку.

Ключевые слова: кюй, исполнитель, композитор, этнический слух, импровизатор, оркестр.

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