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Beketayeva M.S.

MA., Suleyman Demirel University, Kaskelen, Kazakhstan

E-mail address: m_beketayeva@mail.ru

AITYS AND KAZAKH ORATORY AS ONE OF THE NATIONAL FORMS OF DEBATES

Аңдатпа. Бұл мақалада айтыстың түрлері мен шешендік өнері туралы айтылған.

Кілт сөздер: айтыс, ақын, дебат, импровизация, қазақтың шешендік өнері.

Introduction

Aitys - is a singing contest of Kazakh Akyns, improvised poetic dispute and one of the traditional forms of oral folk poetry. Poetic scramble, rapid duel of words is held in front of the audience during big family gatherings, holidays, wrestling performances that raise its public importance. Akyns start the poetic contest without prior preparation improvising alternately. competing in a resourcefulness of wits. Blaze of thoughts and ability to compose verses extempore. Inspired improvisation is performed to the accompaniment of traditional musical instruments like Dombra, Kobyz and individual melodies of Akyns accompanied by expressive gestures. In this regard Aitys harmoniously synthesizes a number of arts - instrumental music. Singing (vocal), poetry, recitative genre, creation of a melody (Saryn). Oratory improvisation, theatre and visual arts, mimicry, articulation, gesticulation, modulation of music tones and posing. Performance of Aitys applies deep knowledge of symbolization, myths, poetic language and abstraction. Inherent resourcefulness, art of wit and imagery thinking arc qualities required for the performers of Aitys. Aitys is one of the most ancient forms of Kazakh folklore that has reached our days without modifications and remains to be very popular among Kazakhstani people. Aitys is regarded as one of the most difficult forms of performing at1s. Besides the poetic gift performers require musical abilities, quick and sharp mind [1,p.21].

A word of “aitys” has meanings of telling, debating, describing and competing[2,p.73]. In the science of Kazakh folklore it is a type of rhetorics to depict the people’s life. Akhmetov & Yskakov (1965) mentions that “It describes the joy, sorrow, social-political life of people, current ideology, customs and traditions, general social and individual relations, and the forms of argument according to their particular time.” Although, the primordial aitys was performed only orally, later the lyrics were supported with dombra (stringed instrument). It is said that the initial source of aitys began from the traditional singings of “zharzhar” (Kazakh traditional farewell song) and “badik” (the oldest type of aitys, Kazakh traditional singing for sick or troubled person

in shamanistic way, before Islam). This form of aitys still exists; however, because of the entrance of Islam to the Central Asia, the content of singing took some courses to a religious way, which is known as “Din aitys (religious aitys).” The purpose of religious aitys was to explain the rules and regulations of Islam to ordinary people, but, because of Soviet atheistic ideology this genre was restricted lately.

Aitys is the main expression of Kazakhs musical creativity. Aitys is akyns' song competition, one of the traditional forms of the people's oral poetry. The aitys origin goes back to ancient times and began in the common ritual songs and choras songs-dialogues between dzhygits and young ladies, which has evolved into an akyns' aitys. In the past century there lived marvelous akyns, such as Danak, Sabyrbai, Shozhe, etc. Nowadays the tradition of 'aitys' is continued by the modern famous akyns: Zhandarbek, Rinat, Ainur, Sara and others. The important problems of public life were voiced in aitys. Aitys is very dynamic, requires speed, special quick wit and a mastery of improvisation. The Akyn's aitys is the peak of improvisators art. It is conducted on holidays, at trade fairs and so on. Singers - represented by the oral musical poetic culture -have existed in Kazakhstan since ancient times. They were called: akyn; a poet-singer, improvisator; zhyrau - a creator and teller of epics; anshi, olenshi are the singers.

Many samples of poetic creation have been recorded in singers' performances: terme, zhyrau, tolgau. The ritual common songs are elegiac, plaintive and lyric and emotional. The following are sung by them: koshtasu – departure with relatives and close friends: yestirtu – notification about a loved one's death, zhoktau – lamentation, konil aitu – consolation. The wedding kui are "opening of the celebration" "tot bastar", "Zhar-zhar"; "a girl's farewell" - "kysdyn koshtausy" or "parting" - "synsu" and "opening of the veil" - "betashar". In Kazakh culture, “yelendip” (song writer) deserved the title of “akyn” after participation in several competitions - aitys and after defeating one of the famous akyns (akyn is an improviser, the bearer of elevated high poetry). A real akyn was considered the one who defeated the rivals with artistic resourceful, witty improvisations.

Kazakh oral-poetic fund contains the various types of aitys:

1. **Traditional zhar-zhar.** Wedding song performed in turn by the chorus of young people and girls when a bride enters the house of her groom.
2. **Spell “badik”.** It is performed by the men's and women's choruses in order to expulse the spirit of the disease “badik”, as well as “badik-aitys” directly when girls and boys use the form of the spell “badik” for joyful song-poetic competitions.
3. **“Kiyim aitys”** when the competing young boy and girl use the existing poems improvising the last lines.
4. **Aitys** of a boy and a girl, which has two types: kaiym aitys and aitys when the competing people improvise the text completely.
5. **Riddle Aitys** improvised with verse.
6. **Competition in the performance of musical plays – kyuis (kyui tartys) or epos.**
7. **Aitys** of the orator-sheshens and biis when solving various tribe disputes.
8. **“Tak, pak, tas”** when each participant tries to continue the verse pronounced by other participants of this poetic play trying to select the most successful rhyme and to complete the line.
9. **Aitys of akyns**, which requires high professionalism in poetic improvisation and extremely high level of the development of poetic tradition [3,p.68].

Aitys genre continues to live in Kazakh culture in our days. In all the times, Kazakh traditions of oral competitions reflected the reality, artistically reproduced the historical essence

characteristic for this social and cultural situation. And in our days aitys traditions are the actualized culture of the past as it “mobilizes” the experience of the past for the sake of the present.

Competitions of akyn-improvisers are characterized by the width of not only voice (singing) but by the speech (language) diapason. The most prominent akyns received the titles “sal” and “sery” (Birzhan sal, Akan sery). Sals and serys were the performers and the bearers of the oral folk creativity of the nomad civilization and had the high status in the traditional Kazakh society. They were different from others not only by wearing different clothes but also by the unique behaviour in the society. Sals and serys were always surrounded by the poet-improvisers, legend-tellers, wrestlers and musicians. The most prominent sals and serys with their retinues were always travelling along the steppe taking part in the people’s feasts. Thus, when coming to an aul, sals and serys were like peace bringers.

Taking into consideration all the mentioned features of aitys, which specify its uniqueness, we can refer aitys to the unique, authentic and the most dynamic types of Kazakh folk creativity. In principle, no other cultures have anything similar to aitys and this shows its uniqueness as a cultural phenomenon and confirms the contribution of the Kazakh tradition into the treasury of the global civilization.

Aitys is a contest centred on improvised oral poetry spoken or sung to the accompaniment of traditional musical instrument – the Kazakh dombra. Two performers (“akyns”) compete with one other to improvise verses on topical themes in a battle of wits that alternates between humorous ripostes and penetrating philosophical reflections. During the competition, the performers sit opposite one another improvising a dialogue on topics chosen by the audience. The winner is the performer considered to have demonstrated the best musical skills, rhythm, originality, resourcefulness, wisdom and wit. The most meaningful and witty expressions often become popular sayings. The element is practised on a variety of occasions, ranging from local festivities to nationwide events, where practitioners often use the contest to raise important social issues. Although it was traditionally performed only by men, many women now participate in Aitys and use the contest to express women’s aspirations and viewpoints. Today, Aitys is a very popular cultural component of Kazakhstan’s multi-ethnic societies and constitutes a vital part of the identity of bearer communities. Older performers teach and transmit their knowledge and skills to younger generations [4,p.17].

Kazakhs oratory. Orator (lat.) — a person who has a gift of eloquence. Orator’s speech is peculiar with the high mastery of word possession, ability to speak figuratively, convincingly, concisely. Ancient Greeks took the oratory lessons from recognized teachers, tried to grasp all its rules and mysteries. In Ancient Greece the outstanding masters of the oratory were considered Aristotle, Demosthenes, Cicero, Plato. Orators of the Kazakh people were brave and fair, knew the laws well, not timid before khans and sultans. Aitys — the competition in the oratory. Poetic oratory gains the specific significance, when meaningful events occur in the life of country, when the danger threatens the native land, human honor and dignity are touched. Thus, in the years of the great people’s distress (“Aktabanshubyrindy”) Tole-bi, Kazybek-bi and Aiteke-bi took the historical stage. Biys had the excellent knowledge of history, customs and traditions of their people, their outstanding activists, and heroes. One can include sayings-proverbs, wise utterances, widely spread among people. Speeches of Kazakh orators are notable for the concise, emotional, figurative nature, semantic significance. The sample of eloquence can serve the heritage left by Kazakh biys — Tole, Kazybek, Aiteke, Maiky, orators Zhirenshe, Asankaigy, Syrym. The speeches of judges, passing resolutions on the land litigations, issues on the orphans

and widows' fates, compensation of the damage caused to people, were also parts of oratory. Orators could demonstrate the mastery in the disputes on the question discussed. Certainly, not everyone could join the argument in legal case. Yet, talented speakers among ordinary people influenced the development of the literary language, art of eloquence. Syrym Datuly's oratory. Since younger years Syrym was a recognized orator. For justice and dignity in disputes, litigations he was called bala bi.

Syrym Datuly's oratory. Since younger years Syrym was a recognized orator. For justice and dignity in disputes, litigations he was called bala bi. S. Datuly led the national-liberation movement directed against colonial policy of the Russian empire and the tyranny of the khan's nobility. Syrym's younger sister described her brother in the following way: "Everybody was talking about Syrym's three peculiar qualities: first — Herculean physics, second — daring nature, third — wisdom. I would compare him with an eagle or tiger. Polish journalist A. Yanushkevich wrote as follows: "I believe more in the amazing flexibility, pungency of mind and thought of Kazakhs. What easy words they have! Each of them can be used both for explanation, and confrontation to the counterpart's arguments, even children's consciousness and mind develop quickly". Syrym Datuly's physics, facial features are perfect, he is as cast out of steel". Syrym is an outstanding orator. He used his gift for the explosion of the politics of tsarism and khans for the unification of people in the liberation struggle. Syrym was distinguished with dignity, honesty, respect and love for his people. When Kazakhs were taken away the fertile lands with basins, arable lands, pasture lands, land of fathers and great-grandfathers, batyr Syrym delivered the speech to defend his people. His eloquent speech was filled with pain, compassion, indignation; he called to fight, defend his land, criticized Esim khan, who did not support the national-liberation movement. Inventive, imaginative, bold sayings of Syrym stayed in people's memory. Witty, fair, inspirational speeches of batyrs, biys, orators are unconditionally the lessons of verbal skills, samples of eloquence. They urge people to unity, accord, friendship, justice and humanity [5,p.14].

Conclusion

Aitys is one of the most ancient forms of the Kazakh folklore that has reached our days without modifications and remains to be very popular among Kazakhstani people. Aitys played an important role during the policy of reviving Kazakh national traditions, celebrations, and names of Kazakh heroes. Nowadays Aitys is a very popular cultural component of Kazakhstan's multi-ethnic societies and constitutes a vital part of the identity of bearer communities. Older performers teach and transmit their knowledge and skills to younger generations. Aitys genre continues to live in Kazakh culture our days. In all the times, Kazakh traditions of oral competitions reflected the reality, artistically reproduced the historical essence characteristic for the social and cultural situation. And nowadays Aitys traditions are the actualized culture of the past as it "mobilizes" the experience of the past for the sake of the present.

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Берикболова А.Ж.

С. Аманжолов атындағы Шығыс Қазақстан мемлекеттік университетінің аға оқытушысы ф.ғ.к., Қазақстан Республикасы, Өскемен қ.

e-mail: assel_82@inbox.ru

ЗЕЙНЕП МҮСІЛІМҚЫЗЫ БАЗАРБАЕВА ЖӘНЕ ҚАЗАҚ ТІЛ ИНТОНОЛОГИЯСЫ

Abstract. There were mentioned in the Article Zeynep Bazarbaeva Muslimovna and circumstances in relation to the Kazakh language anthology.

Key words: mentioned, anthology.

Тіл білімінің фонетика саласы екіге бөлінеді соның ішінде сегменттік фонетика: тілдің дыбыстық жүйесін қарастырса, суперсегменттік фонетика тілдің интонациялық жүйесін қарастырады аталған саланы және жалпы басқа салаларды дамытуда теориялық, тәжірибелік тұрғыдан негізін салуда түрлі тілші ғалымдардың қосқан үлестері өлшеусіз. Бұл жолда талай лингвистика саңлақтары тарихта қалды. Соның бірегейі, филология ғылымдарының докторы, профессор, ҚР А. Байтұрсынов атындағы Тіл білімі институтының салыстырмалы және түркі тіл білімі бойынша бас ғылыми қызметкері, қазақ тіл біліміндегі тұңғыш интонолог ғалым – Зейнеп Мүсілімқызы Базарбаева. Кеше де, бүгін де адалдықты бетке ұстаған ғалым З.М. Базарбаеваның ғылыми мұраларын саралап - салмақтау бүгінгі ұрпаққа үлгі-өнеге, берері мол дәріс екені еш даусыз. Сондай-ақ, фонетика, интонология мен фонология саласын қарастырудағы пайдаланған эксперименттік зерттеулері мен әдістерін, ғылыми тұжырымдарын оқып - білу – тіл білімінің теориялық - методологиялық деңгейін көтеруге пайдасын тигізері анық.

Зейнеп Мүсілімқызы Базарбаева Алматы қаласында 1952 жылы 3 қыркүйекте дүниеге келген. Тіл білімі маманы, филология ғылымдарының докторы (1997ж.). 1970-75 жылдары Мәскеудегі Морис Торез атындағы мемлекеттік шет тілдер институтында, 1977-1980 ж. аспирантурада оқыды. 1980 жылдан бастап ҚазССР ҒА А. Байтұрсынұлы атындағы Тіл білімі институтында кіші, аға ғылыми қызметкерлері және институттың ғалым хатшысы болып істейді. Қазір жетекші ғылыми қызметкер, ҚР ҰҒА-ның корреспондент-мүшесі. Профессор В. М. Шварцманның жетекшілігімен «Интонация вводных единиц в языках различного типа (на материале французского, казахского и русского языков)» деген тақырыпта кандидаттық диссертациясын (1983ж.), «Қазақ тілінің интонациялық жүйесі» деген тақырыпта докторлық диссертациясын қорғады [4, 54 б.].

Ғалымның ғылымға келуі 1975 жылы Морис Торез атындағы Мәскеу мемлекеттік шет тілдері институтын тәмамдаған соң, аспирантуралық мектепте жүргенде басталады. Алдымен, 1981 жылы ҚР ҰҒА Тіл білімі институтында ғылыми қызметке келеді. 1983 жылы «Интонация вводных единиц в языках различного типа (на материале французского,