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THEME WOMEN IN G. ZHUBANOVA'S ORATORIOS

Summary: *The article examines the predominance of the feminine theme in G. Zhubanova's oratorios "Tatiana's Song" and "Vozlyubi chelovek cheloveka". The feminine theme, in turn, manifests in the use of feminine images in various manifestations.*

The principles of female composition in the author's oratorios and the peculiarities of the musical language in revealing the content of the poetic text are determined. The author of the article shows that the development of the thematic range of the oratorio genre led not only to the emergence of the author's creative identity, but also to the formation of a woman's position.

Positions aimed at identifying characteristics of female music. The study of gender identity in the work of women artists revealed the peculiarities of the female view of certain subjects. From the point of view of a woman, many things acquire special significance and on the basis of these meanings the emotional sphere of the work is formed.

Keywords: *G. Zhubanova, theme of women, Kazakh oratorio, woman-composer, female music*

Gaziza Zhubanova is one of the leading composers of Kazakh classical music. Her work covers a wide range from instrumental chamber music to large symphonic works, from vocal romances to monumental vocal and symphonic genres. The civic spirit in the discovery of modern ideas, as well as a highly developed emotional sensibility, indicate the relevance of studying the problem of the "female theme", which is reflected in many of the composer's works.

In the studies of the last five years, devoted to the analysis of the work of G. Zhubanova on the topic of women, there is a different subject area [7]. The purpose of this work is to show the predominance of the female image in G. Zhubanova's oratorios.

The tasks are set: to reveal the theme of a woman in the works "Tatiana's Song" (1983) and "*Vozlyubi chelovek cheloveka*" (1989); the formation of the concept of "female basis", introduced by the composer into the poetry of Pushkin-Abai; to define the principles of female composition in the author's oratorios.

At all stages of Zhubanova's creative work, there were many works based on the image of a woman. In particular, she excelled in the genre of ballet (The Legend of the White Bird, Hiroshima (1966), Karakoz (1989), Madame Butterfly (1991)). In addition, the opera "Enlik-Kebek" and the symphony "The Island of Women" are distinguished by the depth of design and maturity of the composer's writing. Determining the role of these works in the development of Kazakh music, researchers do not consider issues related to its feminine principle [3].

To visually demonstrate the prevalence of the female image in G.Zhubanova's oratorios, its thematic basis is correlated with the general processes of Kazakh musical culture. The initial methodological position is the possibility of reconstructing gender history through the symbolism represented in the works of a woman composer.

In addition to information regarding vocal and symphonic works by G.Zhubanova, the work uses scientific knowledge about the peculiarities of the work of women composers of Russia and Western Europe. The texts of oratorios by G. Zhubanova, poems of the writers of sixties, translated and written texts, notes, audio and video recordings were used as research material [8].

In this study, scientific interest is not the musical and poetic content of the oratorios, but the composer's ability to represent gender characteristics in revealing the female image. The historical principle lies in the correlation of the "female basis" with certain periods of creative work of G.Zhubanova. This, in turn, allows showing progressive trends in the evolution of the oratorio genre (novelty of content, dynamization, proximity to theatrical performance) [9].

Throughout the history of Kazakh music, the work of female composers has a special place. It is safe to say that the musical heritage, headed by the poetess Sarah, Maira, kuishi Dina, continued in the work of G.Zhubanova. She, as the first female composer, received a professional musical education and the opportunity to work with highly qualified musicians who will perform her music. While writing a symphony, for example, a large number of musicians are needed to perform it, as well as a conductor who will lead the orchestra. Historically, women have not had the opportunity to organize something like that. However, G. Zhubanova had all the possibilities for this [12; 13].

To understand the subject of the study, it is necessary to distinguish between the concepts of "male music" and "female music". In this context, Fiona Maddox, British classical music expert, founder of BBC Music Magazine and researcher of the biography of the first ever female composer, Hildegard Bingen, says that "gender is not in the music itself, but in the plot."

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That is, there is no gender concept in music. We can talk about gender from the point of view of the history of music, music education, but it is clear that it is impossible to determine the gender of the author of a piece of music. If you've heard the special lyrical nature of a piano piece, you might think it was written by a woman, but in fact it might have been written by a man. Take, Chopin, for example [4; 11; 14].

Thus, it is clear that only the structural properties of certain musical genres can give rise to the concept of "female music". This is typical for stage music based on poetic text, dramatic, visual and plot development, in particular, for opera, oratorio, etc. [6; 15]. In her ballet, opera, symphonic and oratorio works, G. Zhubanova tried to reveal the essence of a woman, and not to portray the "image of a woman" in the context of dramatic love conflicts, which are mentioned in most classical stories. These are: firstly, the great humanistic idea that affirms life - the right to happiness (oratorio "Tatiana's Song", ballet "Madame Butterfly", ballet "Karakoz", opera "Enlik-Kebek"); secondly, the courage of women on the path of national suffering (ballet The Legend of the White Bird, symphony The Island of Women); thirdly, a fervent appeal to prevent a repetition of the world tragedy (ballet "Hiroshima", oratorio "Man love man")

In her statements about the work of S.A. Gubaidullina, it is said that she has absolutely her own sense of time, absolutely her own emotional sphere, "this is not national, I think it is connected precisely with the female perception of music, with female psychology" [10]. After all, in fact, the male composition is dominated by constructiveness of form, clarity of thinking, and in female music, in the sense of feeling, everything is much more interesting. Accordingly, in the work of G. Zhubanova, the principle of female composition comes from female psychology, from a sense of form, from a sense of time, an emotional structure.

The study of the literature of Western European, Russian and Kazakh musicologists shows a number of features of women's music. And we, in turn, will try to explain these features on the basis of G.Zhubanova's oratorios "Tatiana's Song" and "Man love man".

The special figurative system characteristic of the female nature was clearly reflected in the period of the composer's creative maturity. The oratorio "Tatiana's Song", written in 1983, is the beginning of a new lyrical direction in the work of G. Zhubanova. The composer herself connects these changes with the full disclosure of the historical and patriotic theme in the previous oratorio "Aral Story" (1978) and the opera "Twenty Eight" (1981). In the previous oratorios "Dawn over the Steppe" (1960), "Lenin" (1976), a sense of social and civic spirit is manifested. And in the course of her creative searches in a new direction, the composer managed to skillfully combine a new lyrical direction with a female essence.

The oratorio "Tatiana's Song" is a large and complex work based on the famous song of Abai "Amal zhok kayttim bildirmey". The literary and musical basis of the oratorio, associated with Abai, requires special attention. According to the research of the philologist Z. Akhmetov, Abai translated excerpts from the novel by A.S. Pushkin's "Eugene Onegin" in 1887-1889. They form a poetic cycle of 8 sections: 1. The image of Onegin; 2. Tatyana's Letter to Onegin; 3. Onegin's answer to Tatiana; 4. Word of Onegin; 5. Onegin's letter to Tatiana; 6. Tatiana's word; 7. According to Lensky's words; 8. Onegin's posthumous speech.

In turn, G. Zhubanova makes fundamental changes in her oratorio to form a new female theme: (1) recreates a new, abbreviated order of Abai's poems. Namely, the composer selects the sections most revealing the image of Tatiana; (2) based on the female reformulation, the dramatic plot of the oratorio has undergone a change. The conflict between Onegin and Lensky, on the basis of Onegin's open courtship of Olga, loses its relevance and drops out of the plot; (3) in connection with Tatyana's nomination for the main role; the introductory section "The Image of Onegin" acquires a different meaning. Used in the orchestral Prelude-Prologue "Portrait of Onegin" performed by the reader, it becomes the reason for the appearance of Tatiana's love feelings, the hero of her romantic dream, and not an introductory description, as in the case of the original.

Analyzing the original text of the novel, one can single out the main idea of the novel - a spiritually devastated person falls under the influence of society, not striving for self-affirmation. The conflict between man and society is subordinated to one thing, to the fact that a common force suppresses and destroys one individual, if he does not go to resistance against the system. In the new version of G. Zhubanova, a well-known work of art takes on a different female narrative; the main goal is to reveal the inner experiences of the heroine and the reason for her personal transformation. According to A. Mukhambetova: "Through the restraint cultivated by upbringing, a tragic emotion breaks through, the cry of the soul for a lost romantic dream, depicted with subtle psychologism, is extremely truthful" [5, 409].

To fully reveal the psychological state of the main character, the composer uses other translations of Abai (4), which are world heritage (5th part - translation of the romance "I saw a birch tree broken" by A.G. Rubinstein, words by V.A.Krylov; Postlude - M.Yu. Lermontov "My soul is gloomy"). The harsh intonations of the chorus on the verses "I saw a birch tree fallen" bursting into the world of lofty dreams instantly dispel Tatyana's romantic ideas. In this first lyrical digression, the composer tries to tell about the death of a young man in an eastern allegorical way. In music, the ear catches a restrained, stifled cry. This is Tatyana's voice, looking at the world with bitterness, more sober than "poor Lensky"; expressed by natural lyrics - objective, detached from the tragedy of one person.

Another introductory text "My soul is gloomy" was used by G. Zhubanova as a transition to the final thought of the oratorio, as the preparation of a dombra

theme (5). For the second time in the history of the Kazakh oratorio (for the first time the oratorio "Myths of Aral"), the composer uses the theme of dombra as CODA. Its role is psychologized, it deepens the feelings of the heroes and, on the other hand, dombra here is like the intonation of Kazakh speech, like the timbre of Kazakh melody.

In disclosing the concept of "female basis", introduced by the composer into the poetry of Pushkin-Abai, special attention is required not only for the literary basis of the oratorio, but also for the musical component (6). The pure, romantic soul of a young girl brought up on novels longs for light love, sincere and faithful. G. Zhubanova, in turn, was able to feel, with her feminine nature, the level of sensuality of the heroine and reflect this in the musical language. And for this, the composer decides to abandon the realism of the novel and develops it from the standpoint of lyric-romanticism. The exclusion of heavy brass instruments from the orchestra, the individualization of wooden groups, essentially pursued the goal not only to reduce the composition of the orchestra quantitatively, but also to emphasize the special lyricism, psychological depth and focus on the inner experiences of the heroes. In harmonization, everything is emotionally restrained. The transparent and clean harmonic pattern of the accompaniment gives the music a romantic effect. The instrumental connections between vocal phrases are similar to the expressive interpretation of Tatyana's words.

It can be seen that the method of using Abai's poems in the reading of G. Zhubanova has its own characteristics. The composer does not go beyond the rules of preserving the semantic basis of a literary work. On the contrary, the musical language deepened the content of the work and formed a new reading. High skill and care for national traditions led to the free movement of the musical theme. Thanks to this, the model of creating a musical version of lyrical images has been highly appreciated in the musical community. Although the musical basis of the numbers of the oratorio "Tatiana's letter" are Abai's songs, the effect of processing is not felt. In terms of the depth of Abai's philosophy, the composer gave the work a classical, complex form.

In G. Zhubanova's oratorio "Man love man", the female essence of the composer comes into contact with the image of Mother Earth, which is widespread in Kazakh musical culture. According to the Kazakh mentality, the image of a woman in works of art as a whole does not have a negative image, as in Western European models. On the contrary, in their works the authors tried to show respect for a noble mother, a wise woman, a heroine of the people. The image of a woman in Kazakh national culture is characterized by the qualities of kindness, modesty, talent, endurance [1]. Among the folk epics, only the image of "mystan kempir" was used as a representative of evil.

The main idea of the oratorio is to love the earth and keep the peace on earth. The idea of peace has always occupied a special place in the composer's work ("Batyrlyqtyn biik shyny" (1953), "Ana-zher ana" (1964), "Bolashaqqa amanat" (1982)). Zhubanova's plans were to write a work with deep meaning, covering a global scale. The plot of the oratorio is based on wars between tribes, peoples, races, on the tragedies of Hiroshima and Chernobyl, which resonates in the hearts of all mankind on earth. And the combination of a topical theme and a well-chosen set of images have become characteristic of the composer's feminine nature.

One of the main features of this oratorio is its text. In other vocal and choral works, Zhubanova relied on the words of Kazakh poets and writers (Kh. Ergaliev, S. Zhiyenbaev, K. Myrzaliev, K. Amanzholov, etc.). In this oratorio, she uses the poetry and prose of representatives of modern, multinational Soviet literature. The editors of the oratorio use the works of R. Gamzatov, Sh. Aitmatov, V. Wulf, E. Vinokurov, O. Suleimenov, Yu. Kim, Yu. Drunina.

In addition, the specificity of the oratorio genre includes the biblical passage "The Revelation of King James". They are taken from chapter 8, entitled "Chernobyl - common wormwood." The content of the revelation reveals the reason for the composer's appeal to the traditions of Christianity. After all, before the oratorio was written, in 1986 there was the Chernobyl disaster that shook the whole world. G. Zhubanova was deeply moved by the absurd event in Soviet society. And the first words of the oratorio clearly show a direct connection with those historical events.

As an epigraph, the reader pronounces the words "We are all in the same boat today, and space infinity is overboard" from the novel by Sh. Aitmatov "Spotted dog running at the edge of the sea." The literary texts of Sh. Aitmatov, their deep meanings and visions occupy a special place in the work of G. Zhubanova (in 1964 "Mother – Mother Earth", in 1987 "White Ship", in 1984 "And the day lasts longer than a century ... "). Behind these epigraphs lies the theme of realizing the meaning of human life, which is characteristic of this period of the composer's work. Seeking answers to questions about the future of human life.

Words and texts of different authors used in the oratorio have a common meaning. To show the values of all mankind, the author combines poems about nature, love and war into one whole.

The most widely used are the poems of the Avar poet R. Gamzatov: "And I love the crimson dawn", "The stars of the night", "There are twenty million of us", "A grand piano in Hiroshima", "Mother is swinging a cradle in the village", "As long as the Earth is spinning", "Only there would be no more war. " The love lyrics of R. Gamzatov dedicated to women were very close to G. Zhubanova. For the first time his poems were used by the composer in the symphony "The Island of Women". The selected poems have two thematic systems: one is dedicated to

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the Motherland, the beauty of nature; the other is the memory of the victims of the war inspired by a feeling of deep sadness and peace.

Along with the poetry of R. Gamzatov, poems by Yu. Drunina and Yu. Kim on the theme of the war years were used. In the lines of Yu. Drunina's poem "The Mysterious World of Yanomami" there are real female feelings about the unpleasant and strange events of the war. She is unique in her femininity and has a unique image. She invites us to strive for pure nature and purity of the mysterious world, inaccessible to humanity.

The lines of Yu. Kim's poem "Prayer for Peace" intrigued Zhubanova with the words of an appeal to be kind and do well. The lines "Do not deceive, do not kill, have pity, man love man! And you will be forgiven on earth, And you will be rewarded in paradise..." became the basis not only for the last part of the oratorio, but for the entire oratorio.

Zhubanova chose a poem by O. Suleimenov from samples of Kazakh poetry. He is also one of the leading figures in the literary arts of the postwar period. In addition, his light, lively, free poetry belongs to the popular models of the generation of the sixties and reflects the period of the "Thaw" in Soviet life.

In the works of G.Zhubanova, the poems of O.Suleimenov are widespread. Especially in vocal music, romances and ballads ("Black Berkut", "I flew out of the grass", "Black Lark" (1965); "Red Messenger and Black Messenger" (1985)). Before the oratorio "Man love man" O. Suleimenov wrote a libretto for the oratorio "Bread and Song" (1980) based on Brezhnev's book "Virgin Land". This oratorio uses poems that reflect the author's philological love for the world and an associative expression of modern poetic style. Ideological reflections and traditional expression of the name made the poem "Ainalayin" one of the main achievements of the author's work.

These texts make up ten parts of the oratorio "Man love man" and reveal the basis of its poetic content. The poems of the named authors differ not only in deep artistic meaning, but also consonant with the worldview of G. Zhubanova. Their main experience, intertwined with the war years, taught them a different look at the social conditions. The main characters of the poem were fascinated by the rejection of lies and realism. And the prayerful nature of the musical drama emphasized the needs of society for reassurance, after the misfortune of atomic explosions and the shed blood of a brutal war.

So, the study of the "female theme" in G. Zhubanova's oratorios shows the final role of the works "Tatiana's Song" and "Man love man" in the process of creative development. Undoubtedly, the composer's spiritual and philosophical views were not formed immediately, but they were the result of many years of experience. The historical, patriotic and ideological themes touched upon in this genre gave the composer the basis for his desire to show individuality [2].

The active development of the thematic range of the oratorio genre led not only to the emergence of the author's creative identity, but also to the formation of a female position. Positions revealing the truth of female nature. It is important to understand the theoretical differences between "male music" and "female music" in terms of compositional practice. One of its features is the principle of development (exaggeration) of the plot. In particular, in the drama and emotionality of the female image.

The contents of two premieres in May 1983 reflect the relevance of the theme "women" in the work of the composer of that time (Symphony No. 2 "Island of Women"). And the last oratorio of G. Zhubanova "Man love man", written in 1987, leaves no doubt about the global significance of the image of the "mother".

Gender identity in the work of women artists is clearly expressed in the particular female view of certain subjects. From a woman's point of view, many things have a special meaning. And on the basis of these meanings, the emotional sphere of the work is formed. In the case of G. Zhubanova's oratorio, these are the features of female psychology in defending the position of a woman. The study of composer's creativity as a field of gender studies expands the space of its comprehension, qualitatively changes the angle of vision of the artistic image, contributes to a new reading of the genesis of cultural experience.

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ТЕМА ЖЕНЩИНЫ В ОРАТОРИЯХ Г. ЖУБАНОВОЙ

Резюме: В статье рассматривается преобладание женской темы в ораториях Г. Жубановой «Песня Татьяны» и «Возлюби человек человека». Определяются принципы женской композиции в ораториях автора и особенности музыкального языка в раскрытии содержания поэтического текста. Женская тема, в свою очередь, проявляется в использовании разнообразных женских образов. Автор статьи показывает, что развитие тематического диапазона жанра оратории привело не только к появлению творческой идентичности автора, но и формированию женской позиции, направленной на выявление характеристики женской музыки. Исследование гендерной идентичности в творчестве женщин-художников выявило особенности женского взгляда на те или иные сюжеты. С точки зрения женщины, многие вещи приобретают особое значение и на основе этих значений формируется эмоциональная сфера произведения.

Ключевые слова: Г. Жубанова, тема женщины, казахская оратория, женщина-композитор, женская музыка.

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Xor dirijorluğu kafedrasının müəllimi

Q. JUBANOVANIN ORATORİYALARINDA QADIN MÖVZUSU

Xülasə: Məqalədə Q. Jubanovanın "Tatyanın mahnısı" və "İnsan insanı sevir" oratoriyalarında qadın mövzusunun üstünlük təşkil etdiyi araşdırılır. Müəllifin oratoriyalarında qadın kompozisiyasının prinsipləri və poetik mətnin məzmununun açılmasında musiqi dilinin xüsusiyyətləri müəyyənləşdirilmişdir. Qadın mövzusu, öz növbəsində müxtəlif obraz təzahürlərində özünü göstərir. Məqalənin müəllifi göstərir ki, oratoriya janrının mövzu çeşidinin inkişafı nəinki müəllifin yaradıcılıq identikliyinə ortaya çıxmasına, həm də qadın mövqeyinin formalaşmasına səbəb oldu. Bu mövqe isə qadın musiqisinin xasiyyət-naməsinə müəyyənləşdirməyə yönəlmişdir. Qadın sənətkarların yaradıcılığında qender şəxsiyyətinin öyrənilməsi, bu və ya digər süjetlərə qadın baxışının xüsusiyyətlərini ortaya qoydu. Qadın nöqtəyi nəzərindən bir çox şeylər xüsusi əhəmiyyət daşımağa başlayır və bu mənalar əsasında əsərin emosional sahəsi formalaşır.

Açar sözlər: Q. Jubanova, qadınlar mövzusu, qazax oratoriyası, qadın bəstəkar, qadın musiqisi

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