

Philosophy of the intertextuality as a method of studying the Kyz Zhibek opera

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Abstract. This article examines the first Kazakh opera 'Kyz Zhibek' is considered from the point of view of the philosophy of intertextuality. Intertextuality is a concept first outlined in the works of poststructuralism theorists Julia Kristeva and Roland Barthes, and refers to the emergence and understanding of any single text from the vast network of discourses and languages that make up culture. No text, in the light of intertextuality, stands alone; all texts, including musical ones, are interconnected with the preceding texts, while the author of the text, determining in the process of creativity the relation of his text to others, not only enters into the dialogical context of the preceding, present and subsequent culture, but also develops his aesthetic and ideological position and artistic forms that most adequately allow it to be expressed. The concept of intertextuality goes back to the fundamental idea of postmodern non-classical philosophy, which allows us to consider the phenomenon of opera not only from purely musicological, but also from philosophical, cultural, linguistic positions. Opera is considered as a system of signs: a combination of songs, different types of arias, dances, as well as various storylines and musical framing. The use of the concept of intertextuality as an expression of the highest theoretical achievements of Western philosophy in relation to the national domestic musical and artistic material allows us to take a fresh look at the famous opera work and prove that the opera 'Kyz Zhibek' is a unique product of the era, based on both the Kazakh musical and Western European opera tradition.

Keywords: «Kyz Zhibek»; E. Brusilovsky; G. Musrepov; Kazakh opera; opera traditions; intertext; intertextuality; opera plots; opera composition; opera music.

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Дәйексөз үшін:

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Introduction

Opera belongs to one of the main places in the system of genres of musical art. The opera itself has a double basis. On the one hand, this is, of course, musical art, and on the other, we must not forget about the theatrical and dramatic genesis of opera. Since its inception, the opera borrows plots, genres, and composition from theatrical productions. It is enriched by them, constantly evolving. It is worth noting that the opera does not just borrow certain elements that you like, but processes them, adjusts them to itself, creating an amazing synthesis of drama and music.

The world opera heritage is replenished by masterpieces created by national opera schools. Moreover, schools constantly interact and influence each other. Any specific elements that are reflected only in the works of one of the schools, after a while manifest themselves in others.

The Kazakh Opera School was no exception. Having appeared in the thirties of the XX century, it is constantly developing in accordance with the world opera traditions, while maintaining a bright national identity, manifested both in plot and musical solutions.

Although the opera traditions of Kazakhstan are actively researched in various research and methodological literature, there are still almost no works concerning intertextuality, that is, how much Kazakh opera quotes and expands both foreign operas and works of art that are far from opera. Yes, of course, today there are several remarkable studies on opera in Kazakhstan, there are studies on individual opera elements. These are the works of Kuzembayeva S.A., Bakaeva I., Abulgazina G.K. and others, but these works do not cover the problem of intertextuality. In this work, the problem of intertext will be considered on the example of the famous Kyz Zhibek opera and important conclusions are drawn regarding its place in both the Kazakh and world opera traditions.

But before proceeding to the coverage of this particular opera, it is necessary to say in the introduction what intertextuality is.

The term 'intertextuality' has now been expanded to include all types of interconnected media. Initially, it was used specifically for literary texts, and it is generally accepted that this theory originates in linguistics of the early XX century.

The word 'intertextual' was coined in the 1960s by Yulia Kristeva in her analysis of Bakhtin's concepts of dialogism and carnival. This term comes from the Latin word 'intertexto', which translates as 'intertwine during weaving'. She believed that all texts are 'in dialogue' with other texts and cannot be read or understood completely without understanding their relationship.

Kristeva formulated her concept of intertextuality based on the reinterpretation of M. Bakhtin's work «The problem of content, material and form in verbal artistic creativity» (1924), where the author noted that in addition to the reality given to the artist, he also deals with previous and contemporary literature with which he is in constant «dialogue».

The idea of «dialogue» was perceived by Kristeva purely formalistically, as limited exclusively to the sphere of literature, dialogue between texts, i.e. intertextuality.

In the end, everything began to be considered as a text: literature, culture, society, history, the person himself.

An important consequence of the assimilation of consciousness to text was the «intertextual» dissolution of the sovereign subjectivity of man in the texts-consciousnesses that make up the «great intertext» of cultural tradition. The author of any text – artistic or any other – «turns into an empty space of the projection of an intertextual game». Kristeva emphasizes the unconscious nature of this «game», defending the postulate of impersonal «impersonal productivity» of the text, which is generated as if by itself, in addition to the conscious volitional activity of the individual: «We will call intertextuality this textual interaction that occurs within a separate text. For the cognizing subject, intertextuality is a concept that will be a sign of the way the text reads the story and fits into it».

L. Perron-Moises stated that in the process of reading, all three: the author, the text and the reader – turn into a single «endless field for the game of writing». The processes of «blurring» of human consciousness and its creativity were reflected in various theories put forward by post-structuralists.

Since then, intertextuality has become the main characteristic of both postmodern works and analysis. It is worth noting that the practice of creating intertextuality has existed for much longer than the recently developed theory of intertextuality.

In fact, literary intertextuality is when a text refers to other texts or to its cultural environment. This term also implies that texts do not exist without context. In addition to being a theoretical way of reading or interpreting texts, in practice references to other texts also add additional levels of meaning. These author-created links can be intentional, accidental, direct (as a quote) or indirect (as an indirect hint).

Another way to look at intertextuality is to no longer see anything unique or original. If all texts are made up of previous or co-existing contexts, ideas or texts, are any texts original?

As Graham Allen wrote, «intertextuality seems to be such a useful term because it highlights the concepts of relativity, interconnectedness and interdependence in modern cultural life. In the postmodern era, theorists often argue, it is no longer possible to talk about the originality or uniqueness of an artistic object, be it a painting or a novel, since each artistic object is so clearly assembled from pieces of already existing art» (Graham, 2000: 45).

An author or poet may intentionally use this technique for a number of reasons. They would probably choose different ways to emphasize intertextuality depending on their intention. They can use links directly or indirectly, for example, they can use a link to create additional semantic layers, emphasize the essence or put their work in a certain framework.

A writer can also use a link to create a humorous situation, highlight inspiration, or even create a reinterpretation of an existing work. The reasons and ways of using intertextuality are so diverse that it is worth considering each example to establish why and how this method was used.

Types and examples of intertextuality.

There are several levels of potential intertextuality. To begin with, there are three main types: mandatory, optional, and random. These types deal with the significance, intent, or lack of intent behind the relationship, so they are a good place to start.

Mandatory intertextuality.

This is when an author or poet intentionally refers to another text in his work. This can be done in various ways and for a variety of reasons, which we will consider. The author intends to use external links and wants the reader to understand something about the work he is reading as a result. This usually happens when the reader simultaneously catches the link and understands the other work being referenced. This creates supposed semantic layers that are lost if the reader is not familiar with another text.

Optional intertextuality.

Optional intertextuality is a milder kind of interconnectedness. In this case, the author or poet may refer to another text to create another insignificant layer of meaning. If the reader understands the link and recognizes another text, it can improve his understanding. The important part is that the link is not crucial to the reader's understanding of the text being read.

Random intertextuality.

This third type of intertextuality occurs when the reader establishes a connection that the author or poet did not intend to establish. This can happen when the reader has knowledge about the texts that the author may not have, or even when the reader creates references to a particular culture or to his personal experience.

How does intertextuality manifest itself in opera? To answer this question, let us turn to the article by Dinda L. Gorli devoted to the problem of intersemiotics and intertextuality in a certain tradition (Dinda, 2016).

The author writes that taken from a mixture of folk epics, folk songs, fairy tales and religious legends, parables and proverbs concerning human, respectively ethical, standards of virtues and

sins, the opera has a mythological background. Opera can be viewed as a hidden but magical crystallization of the psychological attitudes of humanity. Such human qualities as intelligence, wit, wisdom, cunning, patience, beauty and ugliness are the central motives for the creation of human art in all cultures. Both the «higher» arts of painting, sculpture, music, poetry and dance, and the «lower» arts of circus, photography, tattooing and gardening are associated with the «unpleasant ambiguity of the interrelationships of «art» as a means for beauty and pleasure from artistic expression. The opera includes mythological images of modern drama that express deep emotions of love, hatred and conflicts of opera etiquette. For example, 'The German Song of the Nibelungs', written eight hundred years ago, inspired Wagner to write the opera cycle 'Ring of the Nibelungs'. Saint-Saens followed the biblical plot in the opera Samson and Delilah.

Thus, we see that opera can be based on a solid mythological foundation. The same applies to the Kyz Zhibek opera, which we will analyze below.

Before proceeding directly to the study of the opera, let's talk about how we will apply the method of intertextuality to the study of this work.

Materials and methods

The borderline position of opera between musical and theatrical art determined its morphological structure. That is, this genre is located between theater studies and musicology. And if the first scientific field considers opera as a specific branch of the theater, avoids the analysis of musical dramaturgy and pays attention only to the theatrical and performing form of performances, then the second is engaged in the study of music to the detriment of theatrical productions. The history of opera in this case is integrated into the history of musical art. The main object of his interest is, first of all, opera scores. At the same time, the peculiarities of performances, the performing skills of artists, the creativity of librettists, etc. are practically ignored. The development of the opera genre is considered as a self-movement of musical forms, which, although connected with the main stage action, still have an independent value.

Many aspects of opera art remain almost without attention. First of all, this applies to those who are not included in the list of interests of either theatrical or musicological science. A new approach is proposed within the framework of cultural studies. In the context of this field of knowledge, both theatrical and musical aspects of works created in these genres are studied. In addition, emphasis is placed on the analysis of opera traditions within the framework of national culture. The origins of the formation of those dramatic techniques, the creation of which was significantly influenced by elements of the culture of the countries in which they were written, are considered. Thus, the culturological approach is the most comprehensive and covers all spheres of opera art.

However, none of these methods allows us to consider opera as a product of the interaction of different cultures and different eras, both in terms of text and in terms of music. This is where the intertextuality method can help. It has already been said above what intertextuality is, now let's talk about how to use it as a method of text research.

The method of intertextuality, that is, the presentation of a text, including a musical one, as a product of the interaction of different cultures and eras can help enrich the idea of a particular opera not only as an individual product of the epoch, but also as a work that served as a natural result of the development of certain processes in culture and society. Such a work is the opera «Kyz Zhibek», which will be justified in our article.

The comparativistic method is also important in relation to this opera. The comparative approach consists in comparing several objects of research in order to identify some similarities, common attitudes and principles in them. The aim is also to find some differences that would indicate the uniqueness and originality of these objects. However, the comparison is preceded by a deep understanding of the objects being compared. In this article, the Kyz Zhibek opera will be considered in the context of world opera art, which will make it possible to realize not only that opera is a synthesis of various arts, but also that it continues the traditions of opera art.

Discussion

The theme of the Kazakh opera tradition, as already noted above, was developed in the works of Bakayeva I.A. 'Ballet scenes in Kazakh opera – to the problem of genre interactions', Ordalieva J.S. 'The play as a source of opera performance', 'Dramaturgy of G. Musrepov in Kazakh opera', Abulgazina G.K. 'Kazakh epic opera of the seventies', Kuzembayeva S.A. 'National artistic traditions and their convergence in the genre of Kazakh opera', 'Kazakh operas' and others, but in these works the intertextual analysis of operas, in particular, the Kyz Zhibek opera was not sufficiently presented.

Kyz Zhibek is the first Kazakh opera, which premiered on November 7, 1934. The plot is based on a lyric-epic poem, it tells about the tragic fate of two lovers, the beautiful Kyz Zhibek and the brave Tulegen, who could not be together because of the machinations of Bekezhan, who was in love with a girl. The main characters of the work are Kyz Zhibek, Tulegen, Bekezhan and Bazarbai. They are the participants in the main conflict. Bekezhan loves Kyz Zhibek unrequitedly, but her heart has already been given to another – Tulegen. Bazarbai, his father, does not consent to the marriage of his son, the young man goes against his father's will and goes to meet Kyz Zhibek, but on the way to the girl's village, Bekezhan kills him. To date, sixteen versions of the Kyz Zhibek poem are known. According to one of the options, the girl marries his younger brother Sansyzbai nine years after Tulegen's death. But in the opera, the ending is different – Kyz Zhibek, unable to bear the death of Tulegen, throws himself off a cliff.

G. Musrepov carefully studied all versions of the poem. The librettist was attracted, on the one hand, by the pageantry and scale of the poem, and on the other, by the richness and beauty of the epic narrative, the beauty and sublimity of the tragic love of two young people. As the authors of the collective monograph 'Kazakh Operas' write, 'an artist whose pen is marked by 'detailed and fine finishing of linguistic material' (M. Auezov's definition), who has always recognized 'the power of the word in its artistry' (the expression of G. Musrepova), in all its diversity and brilliance expressed the facets of his unique talent in the libretto of the opera 'Kyz Zhibek'. Knowledge of native folklore (prose, poetic and musical), traditional culture, its various forms and genres, the richest epic art, the art of eloquence and oratory were fully and life-giving reflected in it' (Kuzembaeva, 2010: 20).

The first national Kazakh Kyz Zhibek opera was created in 1934, during the most difficult period of development of the Kazakh national opera school. The creators of the first works of this genre in Kazakhstan had to solve many problems associated with transferring the experience of European opera to the national soil, with introducing the Kazakh listener to this new genre, forms of music making and artistic principles. The composers and librettists managed to successfully cope with the problems that arose in front of them. The authors of the first operas managed to combine the vast heritage of European opera art with the centuries-old traditions of Kazakh national music and poetry. The creators of these works relied on traditional Kazakh folklore, used elements of epic and ritual poetry in their compositions, and also tried to use all the diversity of Kazakh song culture and traditional instrumental music.

The libretto of the opera 'Kyz Zhibek', the pearl of the Kazakh national art, is written in a figurative poetic speech, reminiscent in its style of folk dastans. The main content, the meaning of the entire dramatic conflict is embodied precisely in the libretto, i.e. in the scripted dramaturgy created by G. Musrepov. To a large extent, the libretto differs from its prototype – the epic, as already mentioned above. According to Ordalieva Zh.S., 'in the libretto for the opera 'Kyz Zhibek', the writer's desire for 'genre modulation', for the translation of the epic into a different system – into drama, stands out vividly. In this regard, the conflict has been significantly aggravated, its main forces have been emphasized. The action centers around a central storyline. To create more tension in the development of the conflict, the playwright changes some plot moves, for example, the image of Bekezhan is introduced already in the first act, whereas in the epic he appears much later. Musrepov's libretto is marked by the logic and harmony of the composition, as well as compliance with the canons of the drama' (Ordalieva, 2016: 18).

Both the librettist and the composer masterfully brought out the image of Kyz Zhibek, which is a centuries-old symbol of beauty for the Kazakh people. In order to emphasize the purity, tenderness and chastity of the girl, the authors introduced one of the traditional Kazakh symbols into the opera – the white swan (Musataeva, 2022). This name is also the first solo number of the main character – ‘Gakku’, which means ‘swan’ in translation. An interesting fact is that the song itself is based on an imitation of the swan dialect.

The opera introduced the image of another bird, but this time predatory. In his solo number in the first act, Bekezhan, the main antagonist, compares himself to a bird of prey, here you can see some allegorical meaning. As you know, through the solo numbers in the opera, the character of the actors is revealed. Thus, the main character appears to the viewer in the image of a swan, and Bekezhan – in the image of a bird of prey that threatens the swan. (In this context, we can recall the scene of the rescue of the Swan Princess from Pushkin’s ‘Tales of Tsar Saltan’). A bird of prey – Bekezhan – threatens the life and happiness of a beautiful swan – Kyz Zhibek. And although the predator is defeated, before that he manages to destroy the happiness of the main heroine of the opera.

A successful solution to the problems associated with the production of the opera on the Kazakh stage was proposed by both the librettist and the composer. E. Brusilovsky, when working on the music of the opera, which was originally conceived as a musical drama with small musical inclusions, relied on national folklore. Zataevich’s ‘1000 Songs of the Kazakh people’ were actively used. Suitable songs for the characters of the work were selected for a long time, so it is known that the leading melody was found with difficulty, which later became the leitmotif of the Kyz Zhibek party and, in general, the music of the entire opera. In the end, it was decided to focus on the melody of ‘Gakku’, which was performed by Isa Baizakov. The score used folk ritual melodies, including dance, labor dances and games, kui akyns-composers.

Results

This opera is very interesting from the point of view of intertextuality, as it is one big intertext. First, it is necessary to say about the music.

One such example of intertext is the lamento arias, which go back to the works of the famous Italian composer of the XVI century Claudio Monteverdi. As I. Okhalova writes, ‘the work of the Italian opera composer K. Monteverdi is one of the unique phenomena in the musical culture of the XVII century. In his interest in man, in his passions and sufferings, Monteverdi is a true Renaissance artist. None of the composers of that time managed to express the tragic feeling of life in music in such a way, to come closer to understanding its truth, to reveal the primordial nature of human characters in such a way’ (Oxalova, 2022).

The composer wrote many famous works written in the genre of opera. This is also ‘Ariadne’, of which only the well-known ‘Ariadne’s Lament’ has survived to our time, which became the prototype in the Italian opera of many lamento arias. Lamento arias have also spread in works created outside the Italian opera school, in particular, in the opera school of Kazakhstan. In the opera ‘Kyz Zhibek’, which is based on the lyrical epic about the love of the noble Tulegen and the beautiful Zhibek, lamento arias are widely used: Zhibek’s lament, Tulegen’s farewell.

Speaking about the influence of Italian opera, it is impossible not to mention another composer – Alesandro Montardi, who worked in the XVII century. In his work there are the most interesting finds in the field of orchestration, subtle dramatic flair, harmonic courage. But most of all, the composer’s arias are of interest, filled, in one case, with expressive, bright, pathetic virtuosity, and in the other, with noble cantilena. As many researchers of his work note, it is in these arias that all the emotionality and expressiveness of his operas are concentrated.

Similar finds can be seen in E. Brusilovsky’s opera ‘Kyz Zhibek’. In the first picture of the fourth act, the leading role is given to the orchestra, whose main function is to convey the emotional state of the girl. Kyz Zhibek dreams that she is going to meet Tulegen surrounded by cheerful friends, but suddenly the picture turns from cheerful and joyful into an alarming one:

Tulegen disappears, and the girl who is madly restless in search of her lover cannot find him anywhere.

In this work, you can also see echoes of the French 'opera of salvation'. At the heart of such an essay is the struggle with a formidable danger, some heroic act. Such operas always had a happy ending: the hero won, and the innocent were saved. In order to enhance the emotional impression, the authors used such a technique as recitation against the background of an orchestral sound, which depicted the noise of an approaching chase, a storm, etc. Operas in this genre were written by composers E. Meul, L. Krubini, J.F. Lesueur and others. There is a similar technique in the opera 'Kyz Zhibek', which opens with an orchestral introduction. At this time, a majestic picture of the approaching caravan – the nomadic Khan Sarlybai of the Shekty clan opens on the stage.

The Kyz Zhibek opera is closely connected not only with the Western European musical tradition. It is based on the music of the Kazakh people. That is, the opera itself is based on Kazakh myths and legends, which were often clothed in the form of a song. An example of intertext in this case is *cui*.

Kui in the Kyz Zhibek opera were aimed at mastering the harmonic and textural features of polyphony, as well as at finding suitable means of reproducing folk performance techniques. The *cui* in this work have a genre-everyday orientation, which determines the brightness and simplicity of their thematism. An important merit of the composer is to solve the problem of polyphony in Kazakh music, the harmonization of folk tunes.

According to D.M. Mosienko, 'an important merit of E. Brusilovsky was the successful solution of the task of harmonizing folk tunes. During the formation of national composer schools, this problem was the most acute and many artists of Central Asia and Kazakhstan tried to solve it in their own way. There were discussions, sharp polemics on the pages of magazines and newspapers. Some supporters of preserving all the features of folk music considered the combination of melody with harmony and polyphony as a violation of the 'purity' of the national style' (Mosienko, 2016: 262).

Secondly, the method of intertextuality can also be used in the study of opera composition.

One such example of a composition is ballet scenes. There are six of them in total. All of them are distinguished by their artistic originality and each ballet scene has its own special function. In the first act, these are two female dances that are organically interwoven into the scene of youth games. They are of an interlude nature, replaced by games and songs. I.A. Bakayeva notes that the dances here 'recreate the pictures of youth games, fun and participate in the construction of the context – the human environment of the characters, against which the love drama begins – Zhibek's acquaintance with Tulegen: dances surround, ornament this event. They are, as it were, an introduction to action, representing an expository genre type of scenes with the function of modeling space, additions to the exposition of heroes' (Bakaeva, 2011: 180-181).

The next dance is located in the second act, this dance is organically interwoven into the ceremony of blessing the groom – 'Shashu', develops and complements the main action, according to Bakayeva, the dance here performs the function of plot development (Bakaeva, 2011: 181).

Another dance 'Sadak bii' performs, on the one hand, the function of an exposition of a side character, and on the other – the function of a counteraction (Bakaeva, 2011: 181). This is the dance of Bekezhan, which is performed by him before killing his rival.

The following two dances directly develop the plot of the work, and do not frame it. These are the dances 'Alty Kaz' and 'Zhibek's dream'. The dance 'Alty kaz', which means 'six geese', or 'six swans', is introduced into the plot at the time of Tulegen's death. The dying hero asks the birds to convey the news of what happened to his bride.

A detailed ballet scene 'Zhibek's dream', which also includes folk songs. Kyz Zhibek dreams of a wedding with Tulegen, but suddenly a kite appears, like a comparison of Bekezhan with a bird of prey, which circles over the main character. Tulegen himself at this moment is being carried away somewhere by nokers dressed in black clothes.

Thus, the ballet scenes in the Kyz Zhibek opera are becoming more and more dramatic from action to action and their role in revealing the content of the play, as well as revealing the images of the characters, is gradually increasing. It is interesting to observe I.A. Bakayeva, who especially emphasizes the importance of the last ballet scene and notes that 'it was the means of classical ballet, not folk dances, that were needed to convey its content. The conventionality of conveying the feelings of lovers is combined with the concreteness of pantomime' (Bakayeva, 2011: 182).

Examining the composition of the opera from the point of view of intertext, one can see that Western European traditions – ballet – are organically intertwined with the Kazakh national culture – with Kazakh national dances.

Thirdly, it is necessary to say about the plot. The fact is that the plot of the opera is common in Kazakh culture, so it is advisable to consider this opera together with some others. On the one hand, the text of the opera itself is an intertext, since it is based on national legends, and, on the other hand, acts as a source for two other operas created later and having a similar plot.

The first opera we would like to mention is the opera 'Enlik-Kebek'. Created at the turn of the 70-80-ies of the XX century, the lyric-epic opera marks a new era in the development of the opera art of Kazakhstan. The work is distinguished by the scale and strength of the artistic and musical embodiment, as well as the significance and integrity of the ideological and compositional design. The opera celebrates the theme of spiritual purity, high moral ideals and devotion. In its plot, the work resembles the tragedy of W. Shakespeare 'Romeo and Juliet'. Two young people, Enlik and Kebek, love each other, but because of belonging to two different and warring clans, they cannot be happy together. The young batyr Yesen is in love with the beautiful Enlik, they belong to the same family, and the young man considers himself a worthy candidate for the role of the girl's fiance. But her heart has already been given to another, brave and valiant batyr from another, hostile family, Kebek. The lovers, realizing that their parents and the elders of the clans will not allow them to be together, run away. They live happily together a son is born to the young. But the angry elders do not want to leave the two lovers alone. According to the verdict handed down by the Biy court, Kebek must fight Yesen. Kebek wins the fight, and Yesen dies, then both lovers are executed.

The famous poet of the Sagi Zhiembayev strictly follows the primary basis of the plot and tries to carefully preserve the language of the outstanding Kazakh poet M. Auezov. The poet even includes lines from the poem in the opera, thanks to his attentiveness, sensitivity and talent of the Sagi Zhiembayev manages to create an artistic equivalent of drama and verse. S. A. Kuzembayeva in her monograph 'National artistic traditions and their convergence in the genre of Kazakh opera' notes that it was the 'lyrical spirituality of S. Zhiembayev's poetry', which was one of the brightest features of the poet's creative style, and gave the poetic presentation of the drama 'Enlik-Kebek' a special flavor (Kuzembaeva, 2006: 266).

Another wonderful opera that tells about the tragic love of two young people is the work 'Kalkaman-Mamyr'. The first edition of the opera, called 'The Unsung Song', was written in 1980, the premiere of the new, second edition, where the name was changed to 'Kalkaman-Mamyr', took place on September 27, 2007. In the center of the plot are two young people – Kalkaman and Mamyr, they love each other, but due to the fact that the young man and the girl are relatives in the fifth generation, they cannot get married. Realizing that the parents and elders of the clan will not allow them to be together, the lovers decide to run away. Their escape angers the elders of the clan, but Mamyr returns to his father, asks him for forgiveness and permission to marry Kalkaman. The angry father of the girl Kokenai shoots an arrow and accidentally kills his daughter, which he bitterly regrets. Kokenai wants revenge on Kalkaman, who, in his opinion, is the source of all the troubles. Kalkaman is sentenced to death. But Anet baba, the elder of the clan, has a condition – let the young man ride through the steppe on the fastest horse, and Kokenai can shoot him with an arrow only once. The arrow hits the thigh of a young man. Kalkaman is delirious, and it seems to him that he is already back with his beloved Mamyr, and they are walking together in the starry sky.

This epic, like the two discussed earlier, also exists in several versions. According to one version, the main obstacle to the reunion of the lovers is not their kinship, but the poverty of Kalkaman, the end is no different. According to another version, Mamyr does not die, but Kalkaman is also sentenced to death. The young man is shot in the thigh with an arrow, but he takes Mamyr with him, that is, the end of the poem is happy, which was rare for stories about two lovers who could not be together because of the disagreement of relatives of young people.

Thus, having considered the plots of the three operas, we can say about their main similarities and differences.

The plots of the works overlap with each other:

1. In the center of the narrative is the tragic love of two lovers.
2. Parents, relatives of lovers and/or elders of the clan are against their wedding.
3. A young man and a girl go against the will of older generations and tragically die.

This is what the plots of all three operas are similar in. There is also another motif that is repeated in two operas – ‘Kyz Zhibek’ and ‘Enlik Kebek’ – this is the presence of a rival for the girl’s hand in the main character. In ‘Kyz Zhibek’ it is Bekezhan, in ‘Enlik-Kebek’ it is Yesen.

The main similarities between the three works were listed above, now let’s move on to the differences.

The reason for the conflict in all three operas is somewhat different. In the first essay considered, lovers cannot be together because the young man’s father wants to choose his bride himself. In ‘Enlik-Kebek’ young people are forced to flee due to the fact that they belong to two warring clans. And in the opera ‘Kalkaman-Mamyr’ lovers are not allowed to be together by the fact that they are relatives in the fifth generation.

The ending of the works is also different. In ‘Kyz Zhibek’ Tulegen dies at the hands of his rival, the treacherous Bekezhan, and the main character, unable to bear it, throws herself off a cliff. In ‘Enlik-Kebek’ the main character defeats his rival Yesen in a fair duel, but the lovers are executed. In ‘Kalkaman-Mamyr’, Mamyr is killed by the hand of her father, and her lover is wounded in the thigh. And although the wound does not seem fatal at first glance, according to the last scene, which describes how Kalkaman is delirious, we understand that the main character of this opera is mortally wounded. Thus, in the first and third operas, lovers are separated, they die separately. One of the heroes dies at the hands of his rival, and the second is unable to withstand this separation, unable to fight internal, mental pain or bodily illness. The only opera where the characters, though not for long, but were together, is the opera ‘Enlik-Kebek’. A beloved son is born. They themselves die, but they stay together until the very end. One of Enlik’s last three wishes is to be buried with Kebek. Their son, according to another desire of the girl, should be given to the girl’s parents for upbringing.

So, having considered the plots of these three operas, we can conclude that they are basically similar: lovers cannot be together at the will of the older generation. It is worth noting that such stories were very common in Kazakh literature. And they existed in large numbers also because they were supported by real events, but all three works differ in any plot elements. The artistic execution of the theme of tragic love differs in all three compositions.

It is impossible not to mention modern opera productions, which also represent a vivid example of intertext.

The most interesting from the point of view of dramaturgy is the latest production undertaken at the Astana Opera Theater. The premiere took place on February 11, 2017, significant changes were made to the images of the main characters, to the libretto, new dramatic solutions were found. So, it was decided to make changes to the composition of the orchestra: namely, a number of national instruments were added, such as dombra, kyl-kobyz, shan-kobyz, zhetigen and kerney, it is interesting that among them there were samples that today can only be found in museums. In this production, the musical drama is finally transformed into an opera. According to the director of photography Mikhail Panjavidze, ‘for 80 years the genre of the work has been defined as a musical drama. But after the editorial of the Honored Worker of Kazakhstan, member of the Union of Composers Abzal Mukhitdinov, ‘Kyz

Zhibek' can rightfully be considered an opera. The maestro replaced conversational dialogues with musical recitatives, and also added several episodes with melodies of famous Kazakh songs and kuys' (Premiere of the Kyz Zhibek opera, 2022). A. Mukhitdinov skillfully added new musical elements and fragments to the score of this work, which allowed a new look at the opera, especially worth noting an interesting insert in the second act, in which a large role was assigned to percussion instruments. These additional five minutes of music allow the audience to immerse themselves in the historical atmosphere enveloping the entire production. An additional scene from the everyday life of the Kazakh people in the XVI century also allows the viewer to feel the atmosphere of the opera better.

The sound of national instruments masterfully complements the performance of artists on stage. So, the dance of archers would not seem so mischievous without the bright play of dombrists, and the soulful play of kyl-kobyz complements the scene of mourning Tulegen, being a kind of symbol in the national musical culture of the Kazakhs, kyl-kobyz takes on the functions of a guide to the other world.

It is impossible not to note the role in the musical drama of the opera of the children's choir, which performs a solemn march. Such a dramatic technique is characteristic of European operas, for example, it can be found in 'The Queen of Spades' or 'Carmen'.

One of the key moments in the opera is played by the scene of Bekezhhan's revenge. In the 2017 production, it was changed by the director by adding dramatic effects. Bekezhhan takes his revenge, but the action does not end there, the 'mothers of the genus' appear on the scene, who curse him. In response to this, the hysterical laughter of a young man is heard, which is a harbinger of his death.

The whole action ends with a hymn of love. Heroes die, but hope for a bright future remains. Viewers experience a certain catharsis.

It is also worth noting the role of computer effects in the production of the opera. They allow you to recreate real scenes from the life of the Kazakh people in the XVI century. The first minutes, in which the caravan is shown walking across the steppe, despite the storm that has played out, would not be so realistic without special effects. Computer effects made it possible to combine theatrical production and cinematography here. The live performance of the artists is complemented in this production by brilliant technical accompaniment.

This production is significantly different from the previous ones, for example, take the Karaganda production of 1996 by Shamgon Kazgaliyev. Its authors focused on the national basis of opera. An important role in her musical dramaturgy was played by the orchestra of folk instruments, which completely replaced the symphonic one (Ivanova, 1996: 4).

In the production of 2017, we see an organic combination of Kazakh national and European opera traditions. Traditional Kazakh musical instruments organically complement the sound of the symphony orchestra, and the soulful play of the actors makes the opera close and understandable to the modern audience.

Conclusion

So, having considered the first Kazakh Kyz Zhibek opera using the method of intertextuality and the comparative method, we can conclude that on the one hand, when creating this work, the authors relied on the centuries-old canons of European opera art. Here we can note the very construction of the opera, the use of traditional song forms and traditional ways of revealing the images of characters (through dance, for example). On the other hand, this opera is deeply individual, even the way it is constructed (not to mention the content) is somewhat different from the classical works that European audiences are used to. We must not forget that initially this work was conceived as a musical drama and in the first edition there were still a large number of scenes not framed by musical accompaniment. However, in subsequent editions, the fabric of the work changes, conversational elements are replaced by song elements, and musical accompaniment appears. Opera has a deep national basis. A lot of dances and songs, as well as

the plot itself, which is presented in different variations in other operas, makes it possible to understand how much this opera is a legacy of the centuries-old culture of the Kazakh people.

The method of intertextuality applied to this opera allows us to take a fresh look at this work. Many works are devoted to this first Kazakh opera, but they do not present a comprehensive analysis that can be carried out using the intertextuality method. The analysis of music and text using this method allows us to look at opera as a synthesis of various types of arts, which, in turn, allows us to bring the first Kazakh opera, which was considered a kind of 'pen breakdown', to a fundamentally new level. This is not just a successful experience of creating a Kazakh opera, it is the creation of a truly unique work that deserves to be heard from the best world stages.

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Философия интертекстуальности как метод исследования оперы «Кыз Жибек»

Аннотация. В данной статье первая казахская опера «Кыз Жибек» рассматривается с точки зрения философии интертекстуальности. Интертекстуальность – это концепция, впервые изложенная в работах теоретиков постструктурализма Юлии Кристевой и Ролана Барта, и относится к возникновению и пониманию любого отдельного текста из обширной сети дискурсов и языков, составляющих культуру. Ни один текст, в свете интертекстуальности, не стоит особняком; все тексты, в том числе музыкальные, взаимосвязаны с предшествующими текстами, автор же текста, определяя в процессе творчества отношение своего текста к другим, не только вступает в диалогический контекст предшествующей, настоящей и последующей культуры, но и вырабатывает свою эстетико-мировоззренческую позицию и художественные формы, которые наиболее адекватно позволяют ее выразить. Концепция интертекстуальности восходит к фундаментальной идее постмодернистской неклассической философии, что позволяет рассматривать явление оперы не только с чисто музыковедческих, но и с философских, культурологических, лингвистических позиций. Опера рассматривается как система знаков: соединение песен, разных типов арий, танцев, а также различных сюжетных линий и музыкального обрамления. Использование концепции интертекстуальности как выражения высших теоретических достижений западной философии применительно к национальному отечественному музыкально-художественному материалу позволяет по-новому взглянуть на известное оперное произведение и доказать, что опера «Кыз Жибек» является уникальным продуктом эпохи, основанном как на казахской музыкальной, так и на западноевропейской оперной традиции.

Ключевые слова: «Кыз Жибек»; Е. Брусиловский; Г. Мусрепов; казахская опера; оперные традиции; интертекст; интертекстуальность; оперные сюжеты; композиция оперы; оперная музыка.

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Интертекстуалдылық философиясы «Қыз Жібек» операсын зерттеу әдісі ретінде

Андатпа. Мақалада «Қыз Жібек» алғашқы қазақ операсы интертекстуалдылық философия тұрғысынан қарастырылады. Интертекстуалдылық дегеніміз - бұл постструктурализм теоретиктері Юлия Кристева мен Ролан Барттың еңбектерінде алғаш рет пайымдалған тұжырымдама және мәдениетті құрайтын дискурстар мен тілдердің кең желісінен кез-келген жеке мәтіннің пайда болуы мен түсінілуін білдіреді. Ешбір мәтін интертекстуалдылық аясында жалғыз тұрмайды; барлық мәтіндер, соның ішінде музыкалық мәтіндер де алдыңғы мәтіндермен өзара байланысты, ал мәтіннің авторы шығармашылық процесінде оның басқада мәтіндермен қатынасын анықтап, алдыңғы, қазіргі және кейінгі мәдениеттердің диалогтық контекстіне еніп қана қоймай, сонымен бірге өзін барынша паш етуге мүмкіндік беретін эстетикалық-дүниетанымдық ұстанымын және көркемдік формаларын дамытады. Интертекстуалдылық тұжырымдамасы опера феномені тек музыкалық ғана емес, сонымен қатар философиялық, мәдени және тілдік позициялардан да қарастыруға мүмкіндік беретін іргелі постмодерндік классикалық емес философия идеясынан шығады. Опера белгілер жүйесі: әндер, ариялардың әртүрлі түрлері, билер, сондай-ақ әртүрлі сюжеттік желілер мен музыкалық параметрлер жиынтығы ретінде қарастырылады. Ұлттық музыкалық-көркем материалға қатысты батыс философиясының жоғары теориялық жетістіктерінің көрінісі ретінде интертекстуалдылық тұжырымдамасын пайдалану - белгілі опералық шығармаға жаңа көзқараспен қарауға және «Қыз Жібек» операсының қазақ музыкалық және батыс еуропалық опералық дәстүріне негізделген дәуірдің бірегей өнімі екенін дәлелдеуге мүмкіндік береді.

Түйін сөздер: «Қыз Жібек»; Е. Брусиловский; Г. Мүсірепов; Қазақ операсы; опера дәстүрлері; интертекст; интертекстуалдылық; опералық сюжеттер; операның композициясы; опера музыкасы.

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