

Z.G. Saktaganova

*Ye.A. Buketov Karaganda State University, Kazakhstan  
(E-mail: zauresh63@mail.ru)*

## **Tattimbet: Great Names of the Kazakh Steppe of the XIX century**

This article is published as part of the implementation of the project «Analytical research on updating, developing scientifically based selection criteria and information support for the project» Great Names of the Great Steppe «at the Chokan Valikhanov Institute of History and Ethnology of the Ministry of Education and Science of the Republic of Kazakhstan. In this project, the study of the contribution of prominent figures to the formation of statehood, science and culture of the country is being updated. The personality of Tattimbet Kazangapuly, which is the object of research in this work, played a huge role in the development of the Kazakh musical culture of the XIX and XX centuries. This article discusses the biography of the great kyushi (composer), the factors that contributed to the formation of this great personality: the composer's family tree, family traditions, the influence of close relatives, the cultural and intellectual environment, that is, everything that contributed to the formation of the «Tattimbet phenomenon». At a young age, Tattimbet formed as a mature kyushi, a wonderful performer with an extensive repertoire. A lot of various legends went about the life of Tattimbet, some of them are given in the article. An original, talented, handsome young man with exquisite taste, brilliant wit, aristocracy in behavior, the young Tattimbet was a favorite of the public. All aspects of life attracted the attention of the authors: musical performance, the great composer's gift of kyushi, legends and traditions associated with this area of life and creativity. Particular emphasis is placed on the administrative activities of Tattimbet, as the volost ruler of the Nurbike-Shansharovskaya volost of the Karkaraly district in 1842–1854, famous for its high moral qualities, justice, and the ability to help others. It also touches on the role of Tattimbet in the exploration of the mineral resources of Sary-Arka, as an unrivaled expert on the ore deposits of his region. The article is written on a complex of various materials: published research and journalistic works about the Kazakh kyusha; archival documents, family traditions and memories of the descendants of Tattimbet and others are involved. Opinions of researchers about the years of birth and death of the composer are given, which to this day remain designated as versions of various authors.

*Keywords:* Tattimbet, great names, Kazakh steppe, Sary-Arka, Kazakh society, culture.

In 2019, at the Institute of History and Ethnology. C.Ch. Valikhanova, Ministry of Education and Science of the Republic of Kazakhstan, the project which called «An analytical study on updating, developing scientifically based selection criteria and information support for the project» Great Names of the Great Steppe «is being implemented. The project is carried out in the context of the large project «RukhaniZhangryu» and «The Seven Faces of the Great Steppe», in which the study of the contribution of prominent figures to the formation of statehood, science and culture of the country with the aim of an objective study of national history, which in the «mass consciousness is mainly personified» is updated. In the cohort of Great Names of the Great Steppe, one of such personalities that left their name in history was TattimbetKazangapuly (1815 (1817)–1859 (1860)) — one of the founders of classical dombra music, an outstanding composer of the 19th century, an unsurpassed author and performer of tunes (kyus)Shertpe style, Kazakh volost ruler, public figure and diplomat.

The XIX century for Kazakh society is one of the most difficult and crucial periods of modern history. The process of joining the territories of the Younger, Middle and GreatZhuzes to the Russian Empire was completed. The Russian government launched a series of major administrative and territorial reforms in the 1820s, 1860s, 1880s and 1890s with the aim of transforming traditional Kazakh society: eliminated the institution of the khan's power, changed the status of the institution of obies and sultans, trying to reduce their role in Kazakh society, make the Kazakh steppe elite governable, etc. These reforms, the ongoing colonization of the Kazakh steppe, the seizure of the best land from nomads, spontaneous peasant resettlement, etc. caused massive national liberation movements of the Kazakhs. It is no coincidence that this period was designated as «ZarZaman — The Age of Sorrow», which received the name from the literary movement in Kazakh poetry. Colorful figures appear in Kazakh poetry, as a reflection of the people's grief for lost prosperity and well-being — akynsShortanbayKanayuly, DulatBabatayuly, Murat Monkeuly, AbubakirKerdery and others. Their works reflect public sentiment, a protest against imperial politics in the steppe and its consequences. But this crucial era gave birth to great musicians, thinkers, the philosophy of whose works, despite the most difficult period, was saturated with optimism and a huge faith in the future of Kazakh society:

Kurmangazy Sagyrbayuly, Dauletkerey, Musa Zhayau and others. Among these outstanding representatives of the Kazakh traditional musical culture, Tattimbet Kazangapuly should be named.

The name Tattimbet in the second half of the XIX and the first third of the twentieth century was known far beyond the borders of Sary-Arka. After the repressions of the 1930s, the Kazakh traditional culture, as well as the names of the bearers of this culture, began to be gradually replaced by «ideologically and class-verified» representatives of the new socialist world. Today is the name of the great kuyer (kuysy), an outstanding composer Tattimbet in the «golden fund» of Kazakh musical art. The carrier of the genetic code of the Kazakhs Sary-Arka Tattimbet took a worthy place in the galaxy of great representatives of Kazakh culture of the XIX century.

We have to be agreed with the researchers of his life and work that «several factors contributed to the appearance Tattimbet's phenomenon. First of all, these are clan traditions: after all, among the Tattimbet's direct ancestors there were a lot of bies, sera singers, wits, etc. An important place in the development of the talent of the future kuyer (kyushy) was occupied by the cultural environment, which preserved the history of the people, their spiritual heritage and highly developed music, especially instrumental. And finally, the Tattimbet's creativity was directly influenced by the nature of the native land, the unique beauty of Sary-Arka» [1, 33]. All these factors, undoubtedly, were fundamental in the formation of Tattimbet's unique personality.

Tattimbet came from the subgenus Bektemir, the clan branch of Shanshar, the Karakesek clan of the Argyn tribe of the Middle Zhuze. The Tattimbet's genealogy is traced by the following lineage (shezhire): Argyn — Meiram — Karakesek — Aksha — Boshan — Taz — Bulbul — Shanshar — Bektemir — Mosheke — Kazangap — Tattimbet. According to legend, it was Shanshar who brought his fellow tribesmen to Sary-Arka and laid the foundation for a separate clan branch. Shanshar had three wives: Aybike, Nurbika and Kyzdarbika. Among the descendants of Shanshar and Aybike, the famous bies — Kedilbek, Kazdausty Kazybek, Bekbolat, Alshymbay glorified the genus; from musicians and akyns — Madi. From Shanshar and Nurbika sons were born, from one of whom — Bektemira the future known in the steppe sere Bitan and Shitan, as well as Daulet and Mosheke. From Mosheke was born Kazangap. Kazangap had sons — Yrsymbet, Kuttymbet, Tattimbet, Zhaksymbet, Ashymbet, Duysen and daughter Maryam [1; 183].

The well-known Kazakh poet Kakimbek Salykov describes the Tattimbet's family tree in his articles: «In the Argyn clan of Central Kazakhstan, the famous Karakesek residents lived in the mountains of Edirey, Bedirei, Myrzyk, conquered from the Zhungar tribes and named after their batyrs. Zhungar Batyr Myrzhik had three daughters: Aybike, Nurbika, Kyzdarbik. All of them were beautiful and smart, Shansharovdzhigits fell in love with them, and all the current genealogy that came from them went. In tsarist times, these three dynasties formed the basis of two rural districts called Aibike-Shanshar and Nurbike-Shanshar. The famous Keldibek was born from Aibike — the father of the great «Kazdausta Kazbek» — adviser to Khan Abylai, a former Kazakh diplomat and biy — the sender of justice, he was a recognized wise leader who contributed to the development of the statehood of the Kazakh people. Next are Bekbolat — the father of the famous singer, poet Madi, Tlensha and contemporary Tattimbet supreme biy Alshynbay, the grandfather of Abay's wife. Another sister branch went from Nurbike: Bertis, Mosheke, Mynbay, Kazangap, Tattimbet. Alshynbay was the beat of the Aybike-Shansharovskiy volost, Kazangap-Nurbike-Shanshara» [2, 3].

In this way, among the Tattimbet's ancestors and relatives, there were famous personalities of the Kazakh steppe: political and public figures, bi — Keldibek bi, Kazdausty Kazybek bi, Bekbolat bi, Alshymbay bi; the valiant warriors-batyrs who defended the Kazakh land from the Dzungars — the son of Shanshar Bertis; singers, musicians, sere — Bitan and Shitan, Kontai and Tontai. So the first factor — the genealogy, the genetic roots of the great musician, indeed, played a huge role in the birth of the Tattimbet phenomenon. In the dissertation research M. Ya. Gamarnik cites a number of legends about the ancestors of Tattimbet collected by the author from the elders of Karkaralinsk [1; 38–41].

The second factor is the cultural environment and the environment in which Tattimbet grew and developed. Tattimbet's father Kazangap Moshekeuly lived around 1775–1845, was an influential and famous volost ruler. S.B. Bronevsky, who visited Central Kazakhstan (Sary-Arku) in the 1820s, tells about «sultans» of the Middle Zhuze in his Notes: «Having found peace and reliable protection, they deliberately multiplied and enriched themselves; now there are Sultans between them, the most significant of them: Urusovs, Tashenevs and Chancharovs» [3, 180], that is, about the descendants of Shanshar. The descendants of Shanshar were not sultans, but family nobility, wealth and influence made it possible to characterize them with Major General Bronevsky. Kazangap in 1824 was elected the foreman of the Bektemir clan, in 1832 — the aul foreman, 1840–1844 (1845) — the volost ruler of the Nurbike-Chancharovskiy volost. The surviving archival docu-

ments cited in the studies suggest a significant influence of Kazangap among the Kazakhs of the Middle Zhuz and among the colonial authorities. In particular, it is known that Kazangap was among the invited sultans, bies and elders of the «Karakessekvolosts» to the council for announcing «the opening of the District Administration at the Karkaraly natural boundary», that is, the establishment of the Karkaraly district [4; 262–265]. A documentary source from the State Archive of the Omsk Region, dated January 22, 1842, recorded: «Kazangap, son of Mushikin, I am 67 years old, I don't know any letters, Vera of the Mohammedan, Karkaraly district, Nurbike-Chancharovvolostbiy, and according to the choice of the people, I have been managing the indicated volost since 1840» [5; 46]. Kazangap governs this volost until his death, until 1845. The Russian colonial authorities understood that the reforms would arouse the rejection of the local population and attracted the most authoritative and influential representatives of the steppe nobility, including Kazangap, to stabilize the situation and «calm» the population. He enjoyed great respect in the steppe, had a kind and fair character, solving the problems of his fellow tribesmen, was well versed in the norms of customary law of the Kazakhs. In 1830 he was at a reception with the Russian Emperor Nicholas I in St. Petersburg, and received the rank of lieutenant for conscientious service [6, 129–130]. At the end of 1938–1840, the Kazakh bies Kazangap, Alshybai and Kunanbai were awarded a silver medal with a bas-relief of Nicholas I [1; 51, 6; 103]. The Kazangap family was associated with AbayKunanbaev: Abay's mother, Ulzhan, was a descendant of Shanshar, and the granddaughter of the bi, AlshimbayDilda, became Abay's first wife. MusatayTattimbet married his eldest son to the daughter of the volost governor Musa Shormanov. As you can see, the Kazakh steppe elite made marriages to strengthen their position and condition.

There is no coincidence that onBirzhan and Sarah's aitys, there were lines about the Kazangap family known in the steppe: «Kazangap is honored as a joke, Famous already from the cradle in the family, Here, everything is with ranks, with wealth and with business, Wife is colonel here, colonel is a child» [7; 302, 8; 126].

In a wealthy family of the influential and wealthy bi, public figure and volost ruler KazangapMoshekeuly, from his wife Akbope from the Kerey family in the winter, at the Kyzylzhal (Mosheke-bulak) aul (natural boundary) Myrzhyk (now the Karkaraly district of the Karaganda region) was born Tattimbet. The date of his birth in various sources diverges: 1813, 1815, 1816 or 1817. A number of authors (A.K. Zhubanov, K.S. Musatayev — a direct descendant of Tattimbet) call the composer's date of birth 1817, others (U. Bekenov, A. Meydimbekov) — 1815. According to the formulary about the service of the governor of the Nurbike-ChancharovskiyvolostKarkaralinsky of TattimbetKazangapovBiya District dated 1852, it is indicated that BiyTattimbetKazangapov is 39 years old (based on the data of this document, the birth date of the biy is 1813). Mentioned in this vein by the authors and 1816 [9; 12]. But all the versions regarding Tattimbet's birth year are of the nature of assumptions, hypotheses and even archival documents cannot give an accurate date (a 12-year cyclic animal calendar functioned in the Kazakh steppe, so Russian officials poorly oriented in it very roughly indicated these or those dates). The childhood of Tattimbet, wrote K. Salykov, passed in favorable conditions of a peaceful and rich life. The seemingly vast steppes of Sary-Arka, the amazing beauty of Karkaraly have surrounded the boy since childhood. Being the most gifted child in the family, according to the legends, from early childhood Tattimbet impressed others with his observation, sharp mind, quick wit and bright musical talent. His mother Akbope, who knew a large number of folk songs and tales, had a great influence on him. According to the book of A.K. Zhubanova, she «may have loved Tattimbet more than his brothers and sisters, because of the eight children of Kazangap, no one was particularly distinguished by a craving for art» [10; 167]. It is quite natural that Kazangap often had notable guests behind the dastarkhan — public, political, religious figures, bies, musicians, akyns, etc. their presence, creativity, conversations could not help but bring up a capable boy — a talented and eminent environment influenced the formation of thinking, talent, worldview as a whole. The art of solving litigation in the steppe, administrative experience was shared by father Kazangap, a relative of Alshymbay bi; a great role in the formation of Tattimbet was played by his grandfather Mosheke. At a young age, Tattimbet examines various complaints, adjudicates, becomes known throughout the district.

The first music teacher was Kazangap's younger brother, Tattimbet's uncle, Ali, who taught him how to play dombra, and was called a «kyushi boy» in his childhood as a talented child [2, 3]. Kuandykdombra player, the famous kyushyBaizhigit's student, passed on the art of kuys to him. Tattimbet mastered the dominant Shertpe style of the Arka tradition. According to the studies of art historians, this style had «ancient origins and got its classical expression in the music of Saryniyaz-tor and Baizhigit — the main predecessors of Tattimbet as kyushi». Very little information is left about Saryniyaz-tor; a little more is known about Bayzhigit. He lived in the 18th century in East Kazakhstan (on the territory of modern Semipalatinsk region), being an eyewitness of the Kazakh-Dzungarian wars, expressed heroic themes, patriotic and epic spirit in his

works — kyyyah. Among the students of Baizhigit was the famous dombra player Kuandyk, who transferred to his students Kenjebai and Tattimbet his art of dombra performance and composing music [1; 51; 52].

At a young age, Tattimbet formed as a mature kyushi, a wonderful performer with an extensive repertoire. About the Tattimbet's life, there were many different legends. An original, talented, handsome young man with exquisite taste, brilliant wit, aristocracy in behavior, young Tattimbet was a favorite of the public. Being a bright and original sere (singer, musician, improviser, artist), the young man created a festive mood where he appeared. In beautiful outfits, with a rich decoration of horses, in a large and noisy accompaniment of horsemen, the lyric musician liked the girls and was a welcome guest at all the holidays in the Kazakh steppe. Researchers define the place and role of sere in the Kazakh society as follows: «extravagant people of the Epicurean sense» — A.V. Zataevich [11; 83]; «Steppe actor» — A.K. Zhubanov [10; 166]; «Universalism of talent», «kighthood and nobility» sere, with a predominance of love topics in their work — E. Ismailov [12]; «A wandering singer-musician», «their repertoire was distinguished not only by epic tales, but also by artistic performances, in which jokes, jokes, and sometimes costume tricks occupied a significant place» — A.Kh. Margulan [13; 71]; «Kighthood» of sere, adoration and «deification» of salas and sere, which were given «an honorable place above the elders — aksakals, bies, sultans» — E. Tursunov [14; 56]; sala and sere were called upon to define «youth culture» in society, their functions were not limited solely to entertaining ones, they, educating young people, formed their steppe etiquette — A.I. Mukhambetova [15]. But Tattimbet was not just sere. In his work, Tattimbet was an extraordinary person, combining a poet, singer, sera, a talented dombra performer and a wonderful composer.

There are many legends about Tattimbet and his kuies. Some legends live in several ways. According to one legend, Tattimbet taught his horse Bozzhorg to «dance» to the sounds of his dombra, performing his kuy «Kara zhorga» («Black-headed ambler»). According to another option, he even showed this number to the steppe governor-general, receiving as a present from the last an umbrella with which Tattimbet allegedly did not part later (one can imagine such a sight; in the 19th century, in the Kazakh steppe of a horseman riding a horse with an open umbrella from the sun) A.K. Zhubanov in his book calls him «steppe actor». One of the legendary tricks was the Tattimbet's ability to play the dombra with the big thumb. A.K. Zhubanov writes: «There are legends among the people that Tattimbet was able to masterfully play the kuy» Bylkildak «with the palm of his hand and even with the big thumb» [10; 166].

According to another legend, the Tattimbet's music, his dombra had a healing effect. The young 18-year-old musician Tattimbet came to the rich Kushikbay, whose only son died. The inconsolable elder was in a state of sorrow, did not want to live. Tattimbet sat on the threshold of his master's yurt and began to play. According to this legend, Tattimbet played 2 days and 2 nights without a break, starting with mournful melodies, and moved on to life-affirming motives. The storytellers claim that Tattimbet played 62 kuy, according to the nomads, the man had 62 tamyr (veins) and, having played 1 kuy, Tattimbet «outlived» 1 tamyr, «revealing» the vital energy of a heartbroken father. Having played 62 kyua, the young kuier (kyushy) brought back to life a man who had lost its meaning. Several variations of this legend are recorded by various authors.

One of the legends says about the kyushy musical competition with the famous dombra player, where each of the performers played 39 kuies. Tattimbet won, the conductor of the Tattimbet Karaganda Orchestra of Kazakh Folk Instruments, the honored worker of Kazakhstan A. Shokanbaevsaid, having removed his shoes, the kyushy played the last 40th kyu with his big thumb [9; 12]. Another version of this legend was given by Kakimbek Salykov. It tells about the creation of the kyu «Sylkyldak» («Playful Laughter»), and it is also associated with the story of the performance of 40 kuyes by Tattimbet. This story, as the author claims, is known in all corners of Kazakhstan. Abai's mother, Ulzhan, had a younger sister, Malkar, the daughter of BaiTurpan. From an early age, Malkara was known as a wonderful performer of Kazakh kuies on a dombra, knowing many kuies, including Tattimbet. The kyusha works were very popular and, as they said in the steppe, some dombrists demanded a horse for training one of his kuy. Two young musicians met at the Koyandinsky fair at the musical aitys. It was there that the akyns, musicians, poets gathered; life was in full swing at the fair, there were always a lot of interested public and spectators. Musical aitys passed between Malkara and Tattimbet, 40 kyuev was played by each performer, and Malkara had to repeat the played kuty of Tattimbet, it seemed that she was not inferior in skill, but Tattimbet performed the first-born kuy «Sylkyldak» forty-first. Malkara, who heard him for the first time, was not able to repeat the author's new cue and admitted defeat [2, 3].

Tattimbet'skyu, composed by him, at a young age (OksheKyu, Sylkyldak, etc.) allowed researchers of the kyushy's musical art to classify him as a lyric composer. Getting acquainted with publications on the

works of Tattimbet, we counted about a dozen different versions of the legends about the creation of only one syulkyldakkyu, which indicates the enormous popularity and legendariness of both the work and the personality of the kyushi composer. Tattimbet often performed with his works «Saryzhailau», «Balbraun» and others at the Koyandinsky fair, his admirer was a good acquaintance of kyushi and the founder of the famous fair VarnavaBotov [16; 10].

From a young age, Tattimbet helps his father in administrative and judicial activities, solving complex issues of court cases. Being a fair bi and a respectable person, a generous person who helped those in need, Tattimbet won great respect from his fellow countrymen. He defended the interests of the clan in difficult times before the Russian administration. During the heavy jute of 1840–1841, which led to the mass death of cattle among nomads, a number of volost rulers appealed to the representative of the tsarist administration, assessor of the Karkaraly district of Negovsky with a request to re-register the cattle (the census of cattle of 1840 did not take into account the case that happened later, in the winter of 1840–1841). The decision of the issue was delayed. Then in the summer, July 26, 1841, Tattimbet and BerdyTlenchin appealed to the district order with a request to allow them a trip to Omsk to resolve the issue of Kazakhs in need of their volost. According to archival documents, they managed to go to Omsk and seek help [5; 82]. Responding to what happened, empathizing with these events, Tattimbet composes the ky «Nar Shokken» [17; 234].

Tattimbet is the author of more than 40 cuyes of various subjects (Kosbasar, Kokeikesti, Bylkyldak, Koramzhan, Alshagyr, BozAigyr, SaryOzen, Boztorgay, Balbyrauyn, ZhetimKyz «and others»), in musical creativity affirms itself as a lyric poet. The debut kuy «Sylkyldak» glorified the young kyusha throughout the steppe. In the SaryZhailau cue, philosophical sentiments about nature and life are clearly expressed. Art historians write: «By the refinement of musical thought, the perfection of the means of expressiveness and the scale of the composition, this work can be called brilliant» [1; 94]. His works are distinguished by subtle lyricism, deep psychologism, and exceptional figurative power. Even in his youth, Tattimbet created the cuys of an epic warehouse with the deepest philosophical meaning, woeful fancies and thinking of a mature person («Kosbasar», «Alshagyr», etc.), which were polar different from his works of the auto-style sere. Steppe rumor attributed to the 18-year-old Tattimbet the words: «I have absorbed the grief of all my people». In the works of Tattimbet, not only the local Sary-Arka tradition was reflected, it traced the musical traditions of other regions of Kazakhstan. Art critics are unanimous that Tattimbet is a professional musician of the oral tradition, whose work is the pinnacle of the Arkinschool of shertpe-kuev.

The pinnacle of Tattimbet's work is the Kokeikestiku, created in the last years of the composer's life. His cui hit a large number of performing techniques, the scale and monumentality of forms, a variety of themes, plots and images. Tattimbet was an excellent performer and improviser. In 1838, Tattimbet arrived in Omsk for a meeting of biys and was invited to an appointment with the vice-governor. He played his famous kyu «Cosbasar» at the official's house, and demonstrated the musician's amazing skill in playing the Kazakh dombra [17; 3].

TattimbetKazangapuly served as the volost ruler of the Nurbike-Shansharovskayavolost of the Karkaraly district (1842–1854), famous for his high moral qualities, justice, and the ability to help others. There are archival evidence about his stay in the service: «the centurion TattimbetKazangapov, by rank, uses his personal nobility, but is not registered in the merchant guild. He was the ruler of the Nurbike-Chancharskyvolost of the Karkaraly district from January 20, 1842 to January 25, 1854 and was dismissed from this position due to domestic circumstances following the request filed in the order on July 29, 1853, he was not and is not under trial and investigation» [18; 89]. According to other sources, Tattimbet was elected a volost ruler in 1844 and, after the death of his father in 1845, he was approved in office [18; 83, 84]. There are documents written by Tattimbet and testifying to his desire to protect the Kazakhs from people suffering distemper or loss in trade.

On October 22, 1851, a joint meeting of volostbiys took place in Karakalinsk, and Tattimbet, the father of AbayKunanbay and others participated in it, after the meeting several volost rulers of the Karakalaly district (including Tattimbet among them) went to Omsk, which indicates a rather high reputation in the eyes of the Russian administration of Tattimbet, as a volost ruler.

Tattimbet belonged to that part of the Kazakh steppe elite, which understood the impossibility of open resistance to the colonization of the Kazakh steppes by the Russian state. Like his father, he accepts the military rank of the Russian army. In 1853, Tattimbet was awarded the title of coronet. In the winter of 1855, Tattimbetas a member of the Kazakh delegation — 8 deputies of the Middle Zhuz went to St. Petersburg, participated in the coronation ceremony of Emperor Alexander II. The list of deputies was quite impressive: «1. Advisor to the regional board of Siberian Kaisaks, Lt. Col. ChingizUalikhanov» (father of

ShokanUalikhanov). He speaks Russian decently. «2. Senior Sulan of Akmola District Warrant Officer Ibrahim Dzhaikbaev. He speaks Russian decently. 3. Senior sultan of the Bayanaul district centurion Musa Chormanov. He speaks Russian decently. 4. The Sultan of the Akmolinsky district of Begaly Kunurkuldzhin. He does not speak Russian. 5. The meeting from the Kaisaks of the Bayanaul district corral Shekerbay Malgeldin. He does not speak Russian. 6. Volost manager of the Aleke-Baidalinskyvolost Akkoshar Kichkentaev. He does not speak Russian. 7. Biy of the Nurbike-Shansharskyvolost of the Karkaraly district Tattimbet Kazangapov. He does not speak Russian. 8. Biy of the Esenbai-Karaulvolost of the Kokchetav district ChubekBaysarin. He does not speak Russian» [8]. SabitMukanov writes that Tattimbet got to this list as follows. Due to the rivalry of the senior sultans Kusbek and Zhamantay for a place in the delegation, they were both deprived of this opportunity, and influential Kazakhs nominated KunanbaiUskembayev (Abay's father) to this place. But Kunanbay was preparing for a pilgrimage to Mecca and refused to travel to Petersburg, offering Tattimbet instead. The latter had enough merit; his candidacy was approved. Now it's hard to say whether it was so in fact, to determine historical is a fact or a fiction of the writer is difficult. But Tattimbet joined the Kazakh delegation and went to Petersburg. March 23, 1855, Alexander I received a delegation. At the reception, Tattimbet performed several of his cuys and was awarded: he was awarded the silver medal «Anna on the tape» for performing art, as well as for the administrative service, received the rank of centurion of the Russian army. According to family legends, the king Tattimbet was presented with a steel blade with an emerald on the handle and engraving «Kirghiz-kaisakuTattimbut from the Sovereign Emperor» [19; 12]. Some of these royal gifts, according to the local historian Y. Popov, are kept by his descendants [8]. According to family legends told by K.S. Musataeva, Tattimbet was also at the reception of Nicholas I.

The direct descendant of Tattimbet in the fifth generation K.S. Musataeva said that Tattimbet, his sons and grandchildren were the most educated people of their land. Kyushi himself made a hajj to Mecca and Medina, knew Arabic and Russian (in the archival documents of the Russian authorities it was written that he was illiterate and did not know the Russian language, apparently, this meant knowledge of the Cyrillic alphabet, and as for the Russian language, family tradition, Tattimbet may not be perfect, but he knew the Russian language).

«Kyushi was very fond of books», said K. Musataeva, «in his house in a certain place, covered with a carpet, was a whole library of volumes in gilded bindings. During the years of persecution and persecution of his descendants, almost all of Tattimbet's personal belongings were lost» [19; 12].

Nature generously rewarded Tattimbet with other talents. According to legend, Tattimbet was a hunter, jeweler, musical master, making dombra, a weapons master; perfectly owned a saber, war Kamcha [20]. Tattimbet was a hospitable host. In the diaries of the exiled Pole A. Yanushkevich there were records of his stay in the Tattimbet yurt, where he and his companions stayed for 4 days.

Tattimbet and his family played a huge role in preserving and increasing the wealth and nature of their native land. Tattimbet himself played a role in the exploration of the minerals of Sarah Arka. He had acquaintances and connections with geologists and Russian merchants-industrialists. The development of the Sary-Arka economy was facilitated by the Tattimbet brothers. Kuttymbet was engaged in breeding horses, including elite breeds. Researcher M Gamarnik claims that he also went to see the emperor and was awarded a medal. Yrsymbet was engaged in enlightenment of the region, invited mullahs from Tattaria and Bashkiria for fellow tribesmen.

Tattimbet and his first wife Akbope (Kalaya) had three sons — Musatay (1836–1920), Kysatay (Ksatay, 1838–1921), Isatay (1840–1960). Isatay was very talented, but died at a young age (20, 21 years). The first wife of kyushi died when the children were still small, yearning for her, according to legends, Tattimbet composed the kyu «Akbope» (but researchers write that this kyu did not survive and did not reach us). Later Tattimbet was married to a 17-year-old girl Yessim from the BauyrBoshan clan. Becoming a real mother to the sons of Tattimbet, Boshan gave birth to a daughter, Saule, who inherited her father's talent as a dombrist, but died at a young age of 16–17. The sons of Tattimbet were, according to the recollections of fellow countrymen, people with high moral standards and spiritual purity, fair and had abilities. They performed the hajj to Mecca and Medina, and the people called them «kazha» [18; 12].

The date of Tattimbet's death is 1859 and the following data on these circumstances are reported by researcher M. Beisenbaev [6; 128]. In the last years of Tattimbet's life, a major lawsuit arose over the issue of free land not far from Tattimbet's nomads. To clarify the issue, one of the officials goes to the kyushi village and tries to find it. But the aksakals of the aul inform him of the death of Tattimbet. A report dated June 6, 1860 arrives in the Karakaraly district order that «the former governor of the Nurbike-Chancharovvolost, the centurion TattimbetKazangapov, who was also subject to interrogations in this case, died» [1; 104]. Another

document suggests that instead of Tattimbet, B. Koysomasov was elected to the post of the volost governor in 1859, Musattay's son Tattimbet became his deputy [6; 128, 129]. But this document does not talk about the death of kyusha. There is a version of A. Meidimbekov, according to which the year of Tattimbet's death is 1860. According to the memoirs of contemporaries, Tattimbet was very ill before his death, did not get out of bed and could not take part in volost affairs. Researcher of the life and work of Tattimbet M. Gamarnik agrees with this date [1; 104].

Tattimbet was in his district an unrivaled connoisseur of ore deposits. From the middle of the XIX century, the industrial development of the region begins. Russian merchants go to the Kazakh steppe to explore and develop deposits, build mining plants. Tattimbet is familiar with some of them, in particular with S.I. Popov. In 1857, Tattimbet received a certificate for the production of «gold mining». Tattimbet was well aware that the industrial development of the region is inevitable in the future.

Tattimbet's descendants and fellow countrymen do everything possible to preserve his work in the historical memory the work of the great kyushi Tattimbet, including K.S. Musataeva from Almaty, Saule Gzavier, currently living in France, her husband, the French historian Gzavier Allez, explores the masterpieces of the famous composer. He convinced music publishers of the uniqueness of Tattimbet's creative heritage, on his initiative and with his help, an album with the works of the great composer was released in the world-famous music studio of Paris «Buda Musique» [21]. This is an invaluable tribute to the creativity of Tattimbet. Cui Tattimbeta is widely represented in the repertoire of all orchestras of Kazakhstan. A music school, a philharmonic society and an orchestra of Kazakh folk instruments in the city of Karaganda are named after Tattimbet. In the village of Egindybulak there is a memorial monument-stela (bas-relief), a memorial plaque; named street. A mausoleum was erected on the grave of Tattimbet near the village of Aktasty in 1962. March 11, 2016 in Ankara (Turkey) in honor of the composer Tattimbet opened a park named after him.

#### Reference

- 1 Гамарник М.Я. Жизнь и творчество Таттимбета: дис. ... канд. искусствоведения / М.Я. Гамарник. — Алма-Ата, 1996. — 183 с.
- 2 Салыков К. Он умножил славу народа / К. Салыков // Подробности. — 2005. — 13 дек. — № 190. — С. 3.
- 3 Броневский С.Б. Записки генерал-майора Броневского о киргиз-кайсаках Средней Орды / С.Б. Броневский // Отечественные записки. — Ч. XLII. — Кн. СХХI. — 1830. — Авг. — СПб., 1830. — С. 162–192.
- 4 Дело об открытии Каркаралинского и Кокчетавского округов. — ГАОО. — Ф. 3. — Оп. 1. — Д. 299. — Л. 660.
- 5 Дело о незаконных поступках бывшего заседателя Каркаралинского Округного Приказа Неговского. — Ч. I. ГАОО. — Ф. 3. — Оп. 2. — Д. 1988. — Л. 500.
- 6 Бейсенбаев М. Абай және оның заманы / М. Бейсенбаев. — Алматы: Жазушы, 1988. — 136 б.
- 7 Муканов С. Промелькнувший метеор / С. Муканов. — Кн. II. — Алма-Ата: Жазушы, 1976. — 411 с.
- 8 Попов Ю. Золотая домбра Таттимбета / Ю. Попов // Нива. — 2001. — № 12. — С. 126–132.
- 9 Машнина А. Загадки Таттимбета / А. Машнина // Новый-Вестник. — 2016. — 13 апр. (№ 15). — С. 12, 13.
- 10 Жубанов А.К. Струны столетий / А.К. Жубанов. — Алма-Ата: Казгослитиздат, 1958. — 396 с.
- 11 Затаевич А.В. 500 казахских песен и кюйев / А.В. Затаевич. — Алма-Ата: Наркомпресс КазССР, 1931. — 312 с.
- 12 Исмаилов Е. Акын / Е. Исмаилов. — Алма-Ата: Казгослитиздат, 1957. — 340 с.
- 13 Маргулан А.Х. О носителях древней поэтической культуры казахского народа / А.Х. Маргулан // М.О. Ауэзову: сб. ст. к его шестидесятилетию. — Алма-Ата: Наука, 1959. — С. 70–89.
- 14 Турсунов Е.Д. Происхождение древних типов носителей казахской устно-поэтической традиции: автореф. дис. ... д-ра филос. наук / Е.Д. Турсунов. — Алма-Ата, 1976. — 79 с.
- 15 Мухамбетова А.И. Жанровая система и типы носителей казахской традиционной музыкально-поэтической культуры / А.И. Мухамбетова. — Алма-Ата, 1989. — 78 с.
- 16 Могильницкий В. Сто родников Таттимбета / В. Могильницкий / Темиртауский рабочий. — 2015. — 1 апр. — № 13. — С. 10.
- 17 Рыжкова Н. Наследие выдающегося куйши / Н. Рыжкова // Индустриальная Караганда. — 2004. — 30 нояб. — С. 3.
- 18 Материалы к биографии Таттимбета // Памятники истории и культуры Казахстана. — Вып. 4. — Алма-Ата: Казахстан, 1989. — С. 83–90.
- 19 Гамарник М. Генеалогия Таттимбета: новые материалы / М. Гамарник // Индустриальная Караганда. — 2000. — 16 сент. — С. 12.
- 20 Асемкулов Т. Все прекрасное имеет единый исток [Электронный ресурс] / Т. Асемкулов. — Режим доступа: <http://otuken.kz>
- 21 Тарақты Акселеу. Күй шежіре. — Алматы: КРАМДС-АЯЯАУИ, 1992. — 488 б.

З.Г. Сактаганова

**Тәттімбет: XIX ғ. Қазақ даласының ұлы есімдері**

Мақала Ш.Уалиханов атындағы тарих және этнология Институтындағы ҚР БҒМ-нің «Ұлы даланың Ұлы есімдері» жобасы бойынша ғылыми негізделген критерийлерді өңдеу және ақпараттық қамтуды өзектілендіру жөнінде сараптамалық зерттеу» жобасын жүзеге асыру аясында жазылды. Аталған жобадан ұлы қайраткерлердің мемлекеттің ғылымы мен мәдениетінің және мемлекеттің қалыптасуына қосқан үлесін зерттеу мәселесі өзектілендіріледі. Зерттеудің объектісіне айналған Тәттімбет Қазанғапұлы XIX–XX ғғ. қазақ музыка мәдениетінің дамуында үлкен рөл атқарды. Мақалада ұлы күйшінің өмірбаяны, ұлы тұлғаның қалыптасуына әсер еткен факторлар: композитордың шежіресі, отбасылық дәстүрлері, жақын туыстарының ықпалы, мәдени және интеллектуалдық ортасы, яғни «Тәттімбет феномені» қарастырылды. Тәттімбет жас кезінде есейген күйші, репертуары кең асқан орындаушы ретінде қалыптасты. Тәттімбет туралы әртүрлі көптеген аңыздар бар, олардың бір бөлігі жұмыста қарастырылған. Талантты, жарқыраған өткір тілді және ақсүйек мінез-құлқына ие әдемі жасөспірім бұқара алдында танымал болды. Өмірінің барлық аспектілері: музыкалық атқарушылық өнері, ұлы композиторлық дарыны, өмірі мен шығармашылығына қатысты аңыздар автордың назарында болды. Сонымен бірге, 1842–1854 жж. Қарқаралы округының Нұрбике-Шаншар болысының билеушісі ретіндегі әкімшілік қызметіне назар аударылды. Өз өлкесінің кең орындарын білгірі ретінде Тәттімбеттің Сарыарқадағы пайдалы қазбаларды зерттеудегі рөлі зерттелді. Мақалада әртүрлі материалдар кешені: қазақ күйшісі жөніндегі жарық көрген зерттеу және публицистикалық жұмыстар архив құжаттары, отбасылық аңыздар мен Тәттімбеттің ұрпақтарының естеліктері пайдаланылды. Осы уақытқа дейін белгіленіп келген композитордың туған қаласы мен өлімі туралы зерттеушілердің пікірлері көрсетілген.

*Кілт сөздер:* Тәттімбет, ұлы есімдер, қазақ даласы, Сарыарқа, қазақ қоғамы, мәдениет.

З.Г. Сактаганова

**Таттимбет: великие имена Казахской степи XIX века**

Статья публикуется в рамках реализации в Институте истории и этнологии им. Ч.Ч. Валиханова МОН РК проекта «Аналитическое исследование по актуализации, выработке научно обоснованных критериев отбора и информационному сопровождению проекта «Великие имена Великой степи». В данном проекте актуализируется изучение вклада выдающихся деятелей в становление государственности, науки и культуры страны. И личность Таттимбета Казанғапұлы, которая стала объектом исследования в данной работе, сыграла огромную роль в развитии казахской музыкальной культуры XIX и XX веков. Автором статьи рассмотрены биография великого кюйши; факторы, способствовавшие становлению этой великой личности: шежере композитора, семейные традиции, влияние близких родственников, культурная и интеллектуальная среда, то есть все, что способствовало становлению «феномена Таттимбета». В молодом возрасте Таттимбет сформировался как зрелый кюйши, прекрасный исполнитель с обширным репертуаром. О жизни Таттимбета ходило множество разнообразных легенд, часть из них приведена в статье. Оригинальный, талантливый, красивый юноша с изысканным вкусом, блистательным остроумием, аристократизмом. Все аспекты жизни привлекли внимание автора: музыкальное исполнительское мастерство, великий композиторский дар кюйши, легенды и предания, связанные с этой сферой жизни и творчества. Отдельный акцент сделан на административной деятельности Таттимбета, как волостного правителя Нурбике-Шаншаровской волости Каркаралинского округа в 1842–1854 гг., прославившегося высокими нравственными качествами, справедливостью, умением помогать ближним. Затрагивается и роль Таттимбета в разведке полезных ископаемых Сарыарки, как непревзойденного знатока рудных залежей своего края. Статья написана на комплексе разнообразных материалов: опубликованных исследовательских и публицистических работах о казахском кюйши; привлечены архивные документы, семейные предания и воспоминания потомков Таттимбета и др. Приведены мнения исследователей о годах рождения и смерти композитора, которые до сегодняшнего дня остаются обозначенными, как версии различных авторов.

*Ключевые слова:* Таттимбет, великие имена, Казахская степь, Сарыарқа, казахское общество, культура.

## References

- 1 Gamarnik, M.Ya. (1996). *Zhizn i tvorchestvo Tattimbeta [Tattimbet's life and work]*. Alma-Ata [in Russian].
- 2 Salyikov, K. (2005). *On umnozhil slavu naroda [He increased the glory of the people]*. 13 dekabria (No. 190) [in Russian].

- 3 Bronevskiy, S.B. (1830). *Zapiski heneral-maiora Bronevskoho o kirhiz-kaisakakh Srednei Ordy* [Notes by Major General Bronevsky On the Kirghiz Kaisaks of the Middle Horde]. (Part XLII, In.: CXXI). Saint Petersburg [in Russian].
- 4 Delo ob otkryitii Karkaralinskoho i Kokchetavskoho okruhov [The case of the opening of the Karkaraly and Kokchetav districts]. GAOO. F.3. Op.1. D.299. L.660 [in Russian].
- 5 Delo o nezakonnykh postupkakh byvsheho zasedatelia Karkaralinskoho okruzhnogo prikaza Nehovskoho [The case of illegal acts of the former assessor of the Karkaraly District Negovsky Order]. Ch.I. GAOO. F.3. Op.2. D.1988. L.500 [in Russian].
- 6 Beisenova, M. (1988). *Abai zhane onyn zanany* [Abay and his time]. Almaty: Zhazushy [in Kazakh].
- 7 Mukanov, S. (1976). *Promelknuvshii meteor* [Flashed meteor]. Alma-Ata: Zhazushy [in Russian].
- 8 Popov, Yu. (2001). *Zolotaia dombra Tattimbeta* [Golden dombra tattimbeta]. No. 12. 126–132 [in Russian].
- 9 Mashnina, A. (2016). Zahadki Tattimbeta [Riddles of Tattimbet]. *Novyy Vestnik — New Herald*, 13 apreliya 15, 12, 13 [in Russian].
- 10 Zhubanov, A.K. (1958). *Struny stoletii* [Strings of Centuries]. Alma-Ata: Kazhoslitzdat [in Russian].
- 11 Zataevich, A.V. (1931). *500 kazahskikh pesen i kiuev* [500 Kazakh songs and kuyev]. Alma-Ata: Narkompross KazSSR [in Russian].
- 12 Ismailov, E. (1957). *Akyn* [Akyna]. Alma-Ata: Kazhoslitzdat [in Russian].
- 13 Margulan, A.H. (1959). *O nositeliakh drevnei poeticheskoi kulturyi kazahskoho naroda* [About the innovators of the ancient poetic culture of the Kazakh people]. Alma-Ata: Nauka [in Russian].
- 14 Tursunov, E.D. (1976). Proishozhdenie drevnikh tipov nositelei kazahskoi ustno-poeticheskoi traditsii [The origin of the ancient types of carriers of the Kazakh oral poetical tradition]. *Extended abstract of Doctor's thesis*. Alma-Ata [in Russian].
- 15 Muhambetova, A.I. (1989). *Zhanrovaia sistema i tipy nositelei kazahskoi traditsionnoi muzykalno-poeticheskoi kulturyi* [Genre system and types of carriers of Kazakh traditional musical and poetic culture]. Alma-Ata [in Russian].
- 16 Mogilnitskiy, V. (2015). Sto rodnikov Tattimbeta [One hundred Tattimbet springs]. *Temirtauskii rabochii*, 1 apreliya, 13, 10 [in Russian].
- 17 Ryzhkova, N. (2004). Nasledie vydaiuschehosia kuishi [Legacy of an outstanding kuisha]. *Industrialnaia Karahanda — Industrial Karaganda*, 30 noiabria, 3 [in Russian].
- 18 Materialy k biohrafii Tattimbeta (1989) [Materials for the biography of Tattimbet]. (Part 4). Alma-Ata: Kazakhstan [in Russian].
- 19 Gamarnik, M. (2000). Henealohiia Tattimbeta: novye materialy [Tattimbet Genealogy: New Materials]. *Industrialnaia Karahanda — Industrial Karaganda*, 16 sentiabria, 12 [in Russian].
- 20 Asemkulov, T. Vse prekrasnoe imeet edinyi istok [Everything beautiful has a single source]. *otuken.kz*. Retrieved from <http://otuken.kz> [in Russian].
- 21 Tarakty Akseleu. Kiui shezhire (1992) [Kui and pedigree]. Almaty: KRAMDS-AlalaUI [in Kazakh].