

Korean *Pansori* and Kazakh *Jyr* in Comparison and Contrast

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1. Introduction

The Kazakh language belongs to the Turkic group of Altaic languages. The linguistic particularity of the Altaic family, which includes Korean, is agglutination (the morphology of adding affixes to the lexemes of words). There are also similarities in both Kazakh and Korean folklore. Both legacies include a literary genre of oral epic songs called *jyr* in Kazakh and *pansori* in Korean. The narration of the two genres is still transmitted orally and the epic songs still performed.

Present Kazakhstan comprises the former territory of the Union of Western Turks (6-8 c.), the Union of Karluks (8-10 c.), and the Union of 10 Arrows. Unity and collapse among the tribes was a continuous cycle. Around 14-15 c., the tribes united. Consequently, the Kazakh language developed as their common means of communication.

The Kazakh khanate was initially annexed by Imperial Russia in 1731 and remained politically and culturally under Russian hegemony until the collapse of the Soviet Union in 1991. The Kazakh people live mainly in the present territory of Kazakhstan but also reside in neighboring lands, such as China's Xinjiang province, Mongolia's Bayan Ulgi aimak, and various regions of the Russian Federation. The total population of Kazakhs is approximately 10 million.

This paper compares and contrasts the oral epic songs of Korea and Kazakhstan in performance, formation, transmission, structure, and theme, exemplified by the Korean oral epic song <Chunhyangga> (Song of the Virtuous Lady Chunhyang) and the Kazakh oral epic song <Qoblandy batyr> (The Warrior Qoblandy). Such a study will contribute to the development of a general theory defining the changing aspects of oral epic songs.

2. Comparison and contrast of <Qoblandy batyr> and <Chunhyangga>

Before analyzing these two epic songs, let us summarize each one.

<Chunhyangga> is a Korean song, a love story of the virtuous lady Chunhyang. While studying, Mongyong steps out for fresh air for a moment and finds Chunhyang riding on a swing. At once, he loses his heart to her. He asks his servant to bring her to him but she refuses. Mongyong visits her mother Weolmae and swears a conjugal tie with Chunhyang. They become man and wife. One day, the father of Mongyong, the governor of Namweon is called to Seoul. Mongyong follows his father. The newly appointed governor, Byeon, skips work to organize daily parties gathering star *gisaengs*. A renowned beauty, Chunhyang, performs at these parties. Governor Byeon asks Chunhyang for bed service since she is a *gisaeng*, being the daughter of a *gisaeng*. Chunhyang refuses, saying she serves but a single husband. Finally, she is imprisoned. The angry Governor Byeon vows to punish her on his birthday. Meanwhile, Mongyong, who left for Seoul, has passed the state examination and visits Namweon, now, as a secret royal inspector. Although he learns of Governor Byeon's tyranny and Chunhyang's hardship, he poses as a lunatic beggar to remain undercover. Far from blaming him, Chunhyang shows her true love and asks her mother Weolmae to treat him with the utmost devotion. Finally, on the birthday of Governor Byeon, Mongyong appears in beggar's garb and offers to compose a poem for a bowl of wine. The poem's subject is the governor's persecution of the people. Even after seeing the poem, Governor Byeon remains

unaware of Mongyong's real identity and orders him to appear before him. Soon, the secret royal inspector Mongyong presents himself, and has the governor and his followers tied up. Yet Chunhyang still fails to recognize the secret royal inspector Mongyong, who tests her fidelity by requesting bed service. She refuses, but soon recognizes him, now a secret royal inspector, and they joyfully reunite. Chunhyang is lauded as a heroine for her fidelity and leads a happy life with Mongyong.

The Kazakh <Qoblandy Batyr> concerns a warrior of the Qypchaq tribe, who fights neighboring enemies to preserve territory and save the people. The first part of the epic tells of the Qypchaq hero Qoblandy and his winning of a bride, the beautiful Qurqa, daughter of the Qyzylbas' khan Koktym Aimag. The epic centers around Qoblandy's fight against the Qyzylbas and Kalmucks. After defeating the Qyzylbas under Qazan, Qoblandy and his friend Qaraman decide to march against khan Kobikti and steal his horses. The khan, however, is warned by his favorite horse and succeeds in overcoming the Qypchaqs while Qoblandy is asleep. Qoblandy and Qaraman are imprisoned, but Kobikti's daughter Qarlyga falls in love with Qoblandy and frees them. On their way back, Qoblandy has a dream-vision, informing him of his parents' and sister's distress. Qoblandy and Qaraman arrive in the captured city. In the ensuing battle, the Qypchaqs defeat the Kalmucks and Alsagir is killed by Qoblandy in fierce man-to-man combat. The valiant Qarlyga, who followed Qoblandy, kills her own brother Birsimbay because he was in league with Alsagir. She longs for Qoblandy, who refuses her hospitality when he passes by her yurt on the way to Qaraman's wedding with Alsagir's two sisters. The final part of the epic brings the dénouement of Qarlyga's love story. After a new attack on the Qypchaqs, this time by Sosay, Kobikti's nephew, war reunites the old heroes with Qoblandy at their head, and their number augmented by Qoblandy's six-year-old son Bokenbay. Qarlyga joins the fighting and wounds Qoblandy severely, thus avenging his slight of her. Bokenbay forces Qarlyga to come to his father's sickbed, where reconciliation takes place, not least through the mediation of Qoblandy's wife Qurtqa. The epic ends with Qoblandy's marriage to Qarlyga.

2.1. Performance

In Korea, a chanter of oral epic songs is called a *gwangdae* or *sori gwangdae*, which means a clown-singer. The *gwangdae* chants, standing and accompanied by a drum. Generally, as a *gwangdae* chants, he makes simple gestures with a folding fan, to help express the tale. These gestures are called *ballim*. The *gwangdae* performs a *pansori*, shifting from *aniri* (the narrative voice) to *chang* (singing). To raise excitement in the chanting, the drummer or spectators add exclamations such as 'eui', 'jotchi', 'eolssigu', 'jalhanda' etc. These exclamations are known as *chuimsae*.

In Kazakhstan, an oral epic song chanter is called a *jyrshy* or *jyrau*. The titles appeared simultaneously in ancient times, but differ. The *jyrau* writes poems, epics, tales, legends and songs of the Kazakh people, their destiny, fortunes, heroes, culture, traditions, and customs, and also disseminates and performs epics. The *jyrshy*, however, only disseminates and performs. He knows by heart all the stories learned and passed down orally from generation to generation. *Jyrshies* also perform works produced by *jyraus*.

A *jyrshy* chants, either sitting or standing, while playing a traditional Kazakh two-stringed musical instrument, such as a *dombyra* or *qobys*, himself. Contrary to a Korean epic song chanter, a *jyrshy* uses no gestures or visual accompaniment to express contents. Nevertheless, when spectators cheer, they shout exclamations, such as 'ei-ei', 'oh', 'ah', etc. and applaud. Kazakh oral epic chanting is performed, shifting between narrative and singing voices. The narrative compliments the singing. Compared to the chanting of a Korean

pansori, the narrative of a Kazakh epic song is less frequent.

The difference between *pansori* and *jyr* in chanting performance is that a *gwangdae* of *pansori* chants, standing and gesticulating, accompanied by a professional drummer, while a *jyrshy* chants without gestures, either sitting or standing, but accompanies himself on a traditional string instrument: usually a two-stringed *dombra*. In presentation, *pansori*, on stage with a drummer, is considered more refined than *jyr*; which is performed solo. However, weighing the technical skill of the chanters, the *jyrshy* not only displays the ability to chant but also plays a string instrument, while the *gwangdae* simply gestures. It is thus reasonable to call the *jyrshy* the more comprehensive artist.

Similarities between *pansori* and *jyr* in chanting include the shift between narrative and singing voices, and the exclamations and shouts of spectators to cheer performances.

2.2. Formation

The term *pansori* first appeared in 1940 in the *Joseon changgeuksa* (History of Korean traditional opera) by Jeong Nosik. However, the origin of this performance art dates back as far as the early 18th century. Before the term *pansori*, names like ‘taryeong’, ‘japga’, ‘chang’, ‘sori’, ‘gwangdaesori’, ‘changak’, ‘geukga’, ‘gagok’, ‘changgeukjo’, etc. were used. Though the *pansori* appellation appeared much later, it quickly dominated, because it expresses the art of performing epic songs more precisely than the other labels. The term is a compound of ‘pan’ (play or action by a professional) and ‘sori’ (voice).

Only five known works of *pansori* have been transmitted orally. They are <Chungyangga>, <Simcheongga> (Song of the filial daughter Simcheong), <Heungbuga> (Song of Heungbu with brotherly love), <Su-gungga> (Song of a wise rabbit) and <Jeokbyokga> (Song of the Red Cliff). The first four were created from the folk tales of oral tradition and the last (<Jeokbyeokga>) was inspired by the famous Chinese classical novel *Sanguozhiyanyi*. Note that the <Jeokbyeokga> is not directly adapted from the Chinese novel. It mainly involves the lives of soldiers and their concerns. In a word, these five *pansori* reflect the lives of ordinary people and the realities of Korea at that time.

A *jyr* is created from a biography or romance of the Kazakh people’s oral tradition. Heroic epics such as <Qoblandy batyr>, <Er Targhyn>, <Qambar batyr>, etc. grew from the biographies of heroes, while romantic epics such as <Qyz Jibek>, <Qozy Korpesh-Bayan Sulu>, <Maqqal qyz>, etc. were inspired by real romances.

Kazakh professional bards once preserved a repertoire of centuries-old poetry. In the mid-19th century, for example, a bard might recite a number of works attributed to such 16th and 17th century bards as Er Shoban and even 15th century bards such as Shalkyz and Asan Qayghy. These works lack independent documentation, but differ significantly in style from 19th century poetry and therefore preserve features of early Kazakh poetry.

In addition, some bards of earlier centuries, such as Dosembet Jyrau, reputed to have visited Constantinople in the 16th century, were apparently literate. When Kazakh poetry began to be written down in the second half of the 19th century, these works, which included didactic *termes*, elegiac *tolgaus*, and epic *jyrs*, were rarely anonymous but, rather, closely identified with composers of the recent or distant past, although the exact circumstances of their creation remain obscure. Among the classic Kazakh epics known from the 19th century are <Yer Targhyn> and <Alpamysh>.

2.3. Transmission

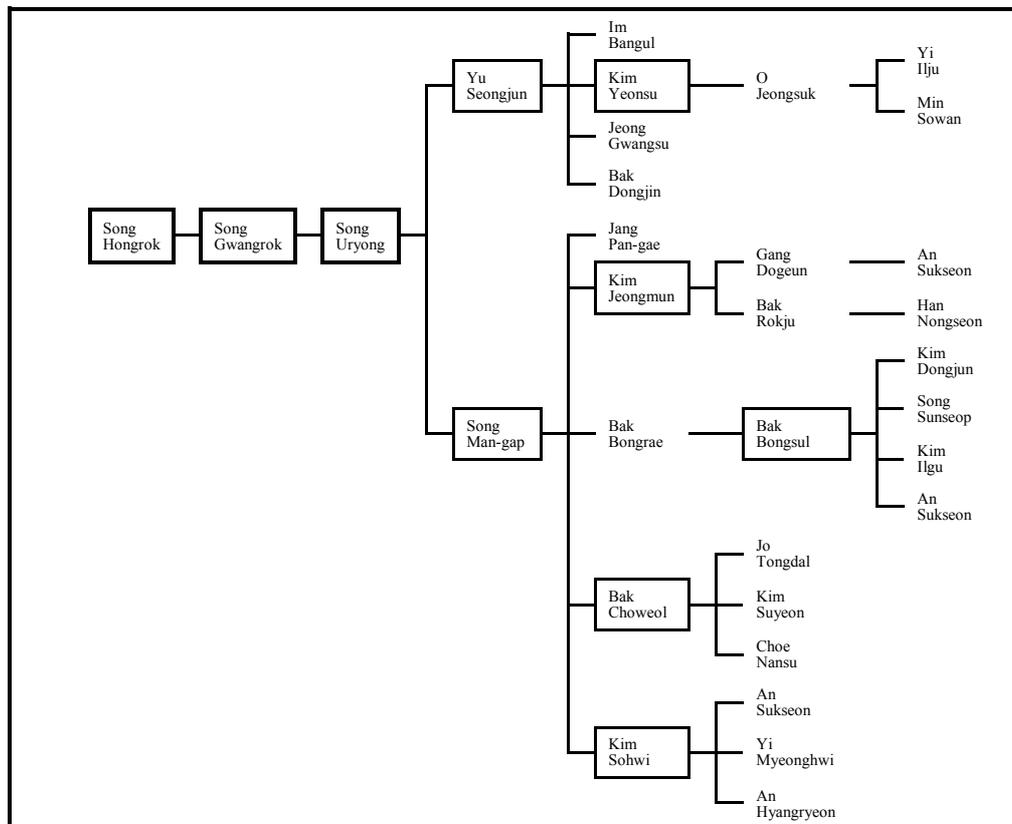
It is generally accepted that the *gwangdae*, chanter of *pansori* originated from *sani*, who were in charge of accompaniment at ceremonies of hereditary shaman in Jeolla province, in

south-western Korea. Gradually, ordinary people, who were not *sani* became *gwangdae*. Even descendants of aristocrats became *gwangdae*. Yet one could hardly become a *gwangdae* simply by studying an orally transmitted epic from a master.

In addition to study, a *gwangdae* mastered rhythm, gestures and the technical skills of vocalizing. To attain skill, *gwangdae* students practiced chanting in caves or behind waterfalls. Depending on an individual's training, the musical tone, rhythm and contents of an oral epic varied slightly. Different schools formed regionally, such as Dongpyeonje (School of the East), Seopyeonje (School of the West), and Junggoje (School of the Upper Central Region).

The primary regional division is Jeolla province's Seomjin River. Yet the upper central region consists of Chungcheong and Gyeonggi provinces which have nothing to do with the Eastern or Western Seomjin River regions. The Dongpyeonje flourished in Unbong, Gurye, Sunchang, Heungdeok etc., based on the skill of the Hongnok Song, with its courteous and virile tone, while the Seopyonje prospered in Gwangju, Naju, Boseong etc., based on the skill of the Bak Yuseon's tender and sad tone. The Junggoje boomed in Yeom Gyedal and Mo Heunggap, with its medial tone between the Dongpyeonje and Seopyonje.

The diagram below traces the origins of the Dongpyeonje School (Choe Donghyeon 45). The first three generations had the same repertoire of *pansori*. However, some followers created their own sub-schools. The sub-school¹ of Yu Seongjun transmitted mainly <the Song of Sugung>, while the sub-school of Kim Jeongmun - <the Song of Heungbo>, the sub-school of Bak Bongsul - <the Jeokpyeok Song>, the sub-school of Bak Chowoel - <the Song of Heungbo), and the sub-school of Kim Sohwi - <the Song of Chunghyang>.



¹ The names of each sub-school's creator are shown in the rectangles on the diagram.

The *jyr* chanter, a *jyrshy*, is an ordinary person, unrestricted by social status. Traditionally, there are two ways to become a *jyrshy*. The first is for a talented person to become one after special instruction and training from a renowned master. The second is the hereditary *jyrshy*, who learns from early childhood from a *jyrshy* in the family. The *jyrshy* needs not only a good retentive faculty for the orally transmitted contents, but also the ability to chant, plus the musical aptitude to play a traditional stringed musical instrument such as the *dombra* or *qobys*.

Like *pansori* chanters, *jyr* chanters belong to specific schools. Yet contrary to the Korean *gwangdae*, classified regionally, such as Seopyeonje (the Western School) and Dongpyeonje (the Eastern School) etc., Kazakh *jyrshy* are not regional. Nevertheless, famous *jyrshy*, like Aqan Seri, Buqar Jyrau, Nurpoyis Baughanin, and Asan Qayghy have formed various schools since the 19th century. School differences result in slight variations in the contents of epics and the techniques of chanting. In contrast to the Korean *pansori*'s origins, no such clear lineage, divided by schools, exists. This may be due to the Kazakh people's characteristic everlasting nomadic movement.

Comparing the transmission of *pansori* and *jyr*, the social status of chanters of *pansori* expanded from *sani* to ordinary people and from ordinary people to aristocrats, while *jyr* were always chanted by ordinary people. On the other hand, commonalities exist in the methods of studying oral epics by *gwangdae* or *jyrshy* candidates, and the fact that the contents of epics and methods of chanting differ slightly by school or transmission lineage.

2.4. Structure

The structure of *pansori* consists of shifting *chang* (singing voice) and *aniri* (narrative voice). The *chang* is verse, and the *aniri* - prose. Shifting between the singing and narrative voices is considered a shift between prose and verse; enumeration and declaration; depiction and description; beauty of form and beauty of humor (Daehaeng Kim 207-208). The characteristic of shifting *chang* and *aniri* is explained as repeating the structure of emotional and aesthetic experience, such as tension-relaxation or immersion-liberation (Heunggyu Kim 19). In functional literary aspects, the narrative voice introduces and connects scenes and develops a story, while the singing voice describes the scenes and story progress. Viewed rhetorically, narrative describes relatively objectively, while singing is subjective (Seo Daeseok 21). In order to investigate structure, let us introduce an extract of written text from the <Chunhyangga> (Jeong Byeong-uk 233-235).

aniri (narrative voice)

At the coronation of the great King Sukjong, an aristocrat of the family Yi resides at Samcheong-dong, Seoul. He is a bureaucrat descended from royalty. He was first nominated as chambong². After two positions as magistrate of Gwacheon sub-county and magistrate of Imsil county, the King names him Governor of Namweon City. Within two or three months of his arrival at his new post, commemorative monuments are erected on every street, and he is widely praised for governing so well. He has a 16-year-old son. As this son was born following a lucky dream, he was named Mongyong: "dream" (mong) and "dragon" (yong).

Following his father, he comes to Namweon as a student. Coincidentally, it is during the Dano Festival and the weather is excellent. Mongyong calls his servant Bangja and asks about the scenic beauty of Namweon:

² The lowest administrative position at the government office, Donryeongbu maintained relations between the royal family and its close relatives.

“Bangja.”

“Sir?”

“Is there any scenic spot in your county?”

“There is no particular scenery in my county, except the Gwanhanru, which is considered the most famous pavilion in the three southern provinces³.”

“If there is a Gwanhanru, there should also be an Ojakgyo⁴.”

“There is not only Ojakgyo, but also Yeongjugak and Seungsagak towers.”

“Then Namweon sounds like a fairyland. Let’s visit Gwanhanru today.”

The young master entered the governor’s office, greeted the governor formally and asked permission:

“Today is the Dano Festival and the weather is fine. I would like to go sightseeing for awhile.”

“Do as you wish. You are a student. You can relax. As you view the scenery, think of your studies. Go out and have good time for a little while.”

The young master stepped out and called Bangja.

“Saddle up a donkey.”

(.....)

***jinyang*⁵ (singing voice)**

[Indicating the East] “The mountains I see are the inner range of the Jirisan mountains, where fairies make merry.” [Pointing North] “That is the Gyoryeong Fortress, an important border defense for the provinces on the left.” [Indicating the West] “The solemn spirit secures the shrine of Guan Yu⁶ where there are many things mystic and strange.” [Pointing South] “Gurye is the border and Hwagye and Yeon-gok are scenic spots. That pavilion is Yeongjugak and that bridge is Ojakgyo.” The young master replies, “This scenery you mention sounds heavenly. It seems my soul has fled and flown skyward.” If that is the Ojakgyo, we’ll meet the weaver and herdsman there. I will be the herdsman, but who will be the weaver?”

***aniri* (narrative voice)**

“Good, good! We can call this the best pavilion in the southern region. Banja, there must be wine for such nice scenery. Set me a table of drinks and snacks.”

Banja sets the table and serves a glass of wine. After two or three glasses, elated by the alcohol, the governor’s son composes a poem about meeting Chunhyang.

The narration of the above extract of *pansori* <Chunhyangga> alternates its structure between *aniri* (the narrative voice) and *chang* (singing). All *pansori*, including <Chunhyangga>, start with the narrative, and alternate narrative and singing voices frequently. The chant applies various methods according to the musical tone, and sometimes a

³ They are Chungcheong, Gyeongsang, and Jeolla provinces, located in the southern region of the Korean peninsula.

⁴ A legendary bridge made of crows and magpies over the galaxy. Two loving stars, the weaver (Vega) on the western side of the Milky Way and the herdsman (Altair in the constellation Aquila) on the eastern side meet on this bridge once a year, on the night of July 7 of the lunar calendar.

⁵ One of the musical rhythms used in *pansori*. See the music notes on the pages following these extracts.

⁶ A general of the Shu, one of the three kingdoms, Wei, Shu and Wu (2nd-3rd centuries). To distinguish these states from other historical Chinese states of the same name, historians add a relevant character: Wei is also known as Cao Wei; Shu is also known as Shu Han; and Wu is also known as Dong Wu or Eastern Wu.

poem, song or ritual prayer is inserted.

Clearly, the narrative and singing voices of *pansori* are respectively prose and verse. To define the relation between the narrative and singing voices as ‘tension-release’ or ‘objective description-subjective description’ is meaningful. However, considering that both the narrative and singing voices represent speakers’ words and explain the situation, behavior, and feelings, calling the narrative voice a technical device to allow the chanter to regulate his breathing is even more appropriate.

Performance of the Kazakh *jyr* also alternates between narrative and singing voices. The songs are verses, while the narrative is prose. To compare the structure of the Kazakh *jyr* with *pansori*, we introduce an extract from <Qoblandy batyr> (Kazakh Academy of Science 1986: 27-31).

Singing voice

In bygone times,
Karakypshak Koblandy-
His father Toktarbay,
Was a very rich man,
His wealth was uncountable,
His animals were pastured and grown.
Cattle of all kinds were taken good care of.
The summer pasture was Lake Kozdi,
Lake Kozdi was inhabited
By the whole Kypshak tribe.
Toktarbay’s riches –
Drunk with beverages, full from eating,
Rich-and-poor spirits are calm.
The winter settlement Karaspan,
Karaspan was huge,
A horse lost from its herd.
A great number of Kypshaks stayed,
Making a cozy settlement.
A letter sign of Kypshaks
Made them famous among Kazakhs.
Living till the age of eighty,
Having no children, Toktarbay,
From sorrow, tears of blood poured down
From his brain, causing madness:
“Like an eagle of the steppe without wings,
Having no happiness in the world,
Passing with no heir,” he thought –
Toktarbay’s grief
Was shared by all Kypshaks.
Visiting the graves of saints,
Thorns tearing clothes,
He met seven prophets.
Bringing a horse as a sacrifice to a saint
Bringing a lamb as a sacrifice to Korasan,
His dream came true,

His female Baybishe
Became pregnant.

(.....)

Sending many warriors,
He was brought everything he needed
Without moving from that place,
Till forty days to Buryl,
He fed on one mare's milk,
Again till forty days,
He had just the milk of a non-foal bearing mare.
When 80 days finished,
Then 90 days,
In order not to be out of sight and out of mind,
Not to be deaf and not to fall ill,
A Kurtka lady mixed the fodder,
And gave the foal red medicine.

The Kurtka lady gave Buryl
Sunlight through the yurt's felt mat cover,
Water from the nipple,
Fodder with medicine.
Beauty such as Kurtka's,
Leaves the yurt and ship,
Prompted to Koblandy.
The Kurtka lady goes to Buryl,
Decorating the yurt cover with gold,
A tailor sews its ear,
Dropped by her feet.
Remembering her native land,
On Monday afternoon,
She folded and moved the yurt.
She wrapped Buryl like a child in a sheet,
And tied the mare to the procession.
Down a nice big hill,
The tribe moved from this nice big hill,
Bringing the caravan,
Within a few days,
Near Toktarbay's place,
And erected the yurt there.

Narrative voice

Koblandy batyr put his yurt near his father Toktarbay's yurt, and approached him:

"- I have left the horses for several months. Is there any news from the slaves and the cattle?" he asked.

"- No, there is no news from either the slaves or cattle," he said. Not touching the poured tea, he drank the soured honey, "I shall go and look for the herd," he said and left.

Singing voice

In the market is a white cloth,
A young camel plays there.
I am not mistaken in my words.
Having talked with his father,
He started on a horse at sunset.
Horses lying in the herd,
He found at sunrise.

Contrary to *pansori*, which starts with the narrative, *jyr* starts with singing. *Pansori* also alternates frequently between the narrative and singing, while the shift of the narrative to the singing voice in *jyr* occurs not as often. In *pansori*, the narrative and singing voice are used in nearly the same proportions to convey the story, while in *jyr*, the singing voice mainly delivers the contents. In other words, *jyr* can be considered a genre of verse primarily based on song, hence its appellation ‘epic song’. The narrative voice in *jyr* explains the situation and often begins after arousing spectators through such exclamations as ‘alqissa’ (from the Arabic ‘qissa’ (story or tale), which means ‘well’ or ‘listen’, used at the beginning of a phrase to draw attention to the fact that the story has begun.

Pansori employs a device called ‘deoneum’ (supplement), allowing a chanter, depending on his personal ability, to add his own ideas to a poem or song. In this sense, *pansori* is quite flexible in its narrative structure. As for the *jyr*, the chanter must follow tradition and faithfully narrate the epic’s contents as transmitted orally. Therefore, the chanter lacks the opportunity to reflect his personal opinion on the substance of the epic, and the *jyr* is relatively rigid in narrative structure. Chanters, however, add minor ideas.

Rhythmically, the *pansori* singer uses various beats such as ‘jinyang’, ‘jungmori’, ‘jungjungmori’, ‘jajinmori’, ‘hwimori’, and ‘eotmori’. The extract presented above shows only the jinyang rhythm. However, all rhythms written in the musical notes below (Choe Jongmin 70-74) are actively employed throughout the <Chunhyangga>.



jinyang



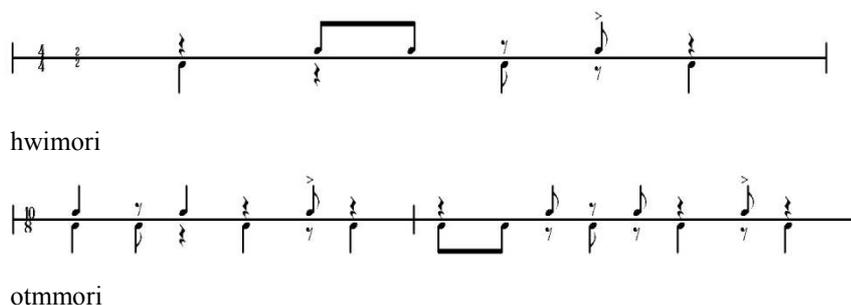
jungmori



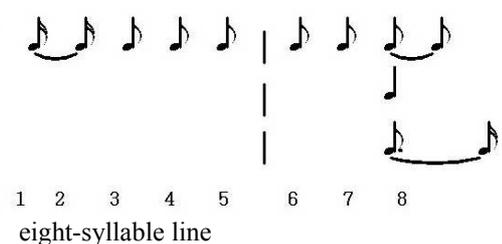
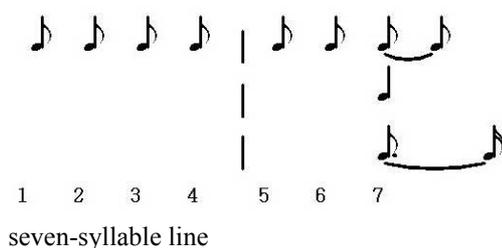
jungjungmori



jajinmori



Contrary to Korean *pansori*, Kazakh *jyr* use rather simple rhythms as shown below (Karl Leichl 362-363). Kazakh heroic epics consist of seven- or eight-syllable lines. Each line divides into two halves of the same musical time, regardless of the number of syllables. While the rhythmic simplicity of *jyr* delivers the story's contents, the active shift of different rhythms in *pansori* conveys emotions.



2.5. Themes

The themes of *pansori* figuratively express the living conditions and ideals of Koreans at that time. Specifically, <Chunhyangga> represents virtue; <Simcheongga> - filial piety; <Heungbuga> - fraternity; <Sugungga> - loyalty; and <Jeokbyokga> - justice.

The <Chunhyangga> describes the love between a lady of low birth and a nobleman. Such stories, based on a long tradition of love, are omnipresent in both the East and West. Nevertheless, such a trite story would seem unlikely to survive for ages. The reason it has is that the <Chunhyangga> is not just interesting but also moving. It shows the pantisocracy of common people, oppressed by aristocrats and excluded from society, humorously sneering at their betters, while cheering the fidelity of Chunhyang who prefers death to giving bed service to the governor. Through the life-long ordeal of Chunhyang, we see the heroic epic of ancient times. Yet Chunhyang does not appear as a new hero. Korean society felt no pressing need for heroic epics. Therefore, Chunhyang became the character of an ordinary epic of medieval Korean society.

We can divide the theme of the *jyr* into two main ideas. The first is national independence and territorial integrity. Heroic epics belong to this category, relating historic events to the great achievements of a hero in the name of the fatherland and nation. As the

heroic epic is based on battle, concluding with the hero's victory, his name generally becomes the title. <Qoblandy batyr>, <Er targyn>, <Qambar batyr>, <Alpamysh>, etc. fit this theme. The second idea is love. Social oral epics express complex and hostile relations among the Kazakh tribes and clans. <Qyz Jibek>, <Qozy Korpesh-Bayan Sulu>, <Makpal qyz>, etc. fit this theme.

The theme of the <Qoblandy batyr> is the autonomy of the nation and preservation of its territory. Researchers doubted the historic authenticity of the main character. However, an investigation of the touching, 15th century story concluded Qoblandy batyr is likely one of the two viziers of the Abylhair khan in the early days of the Kazakh khanate. According to legend, he lived during the collapse of the Golden Horde and was buried in Kobda. We thus deduce that <Qoblandy batyr> is a typical Kazakh heroic epic song, depicting the Kazakh nation's history.

Contrary to the Korean oral epic song <Chunhyangga>, which was not transfigured into a new heroic epic of medieval times, but became an oral social epic, the Kazakh <Qoblandy batyr> has been orally transmitted since its inception in the Middle Ages. Considering the history of the Kazakhs, occupied by Russia from the early 18th century until the end of the 20th, the Kazakh people naturally needed the moral support of a spiritual national hero like Qoblandy batyr to overcome their crisis. The Kazakh heroic and social epics coexisted.

2.6. Presentation

When the honorarium for a *pansori* was paid, the *gwangdae* performed at a set place and time. This might have been a sea village, rural village, marketplace, banquet for the rich and aristocratic, local governments or a royal court (Cho Dong-il 19). In other words, a *gwangdae* did not limit performance to one time or place. The presentation fell within the boundaries of daily life.

Since *gwangdae* were paid for performing across the country, at various venues and times, *pansori* was how they made their living. The purpose of their widespread performances was more festive than ceremonial. Nowadays, however, performances are an art form, no longer festive or ceremonial.

The *jyr* was presented at weddings, funerals, hunting parties, or to encourage bravery in battle. Naturally, the locations of *jyr* presentations could be no other than the spaces of daily life such as villages, where hunters and warriors lived, or the houses of wedding parties or mourning.

Ordinarily, a *jyrshy* asked for no pay for the *jyr* performance. However, he did not refuse money or gifts, such as traditional costumes, jewels, horses, sheep, etc. which the inviter or spectators offered. This shows that the main purpose of *jyr* presentation was not to make a living. Rather, it served to transmit the ways of life, culture and customs of the Kazakh nation to future generations.

When presentation occurred for hunters or warriors, it took place in the day; when the presentation was for a wedding or funeral, it was mainly in the evening. If a *jyr* presented the performance in the evening, it started in the early evening and lasted until daybreak. Sometimes the performance lasted several evenings.

The similarity between *pansori* and *jyr* presentation are that the spaces of daily life were chosen for performances, and the scheduled times of performances were unlimited. The differences are that the occasions of *pansori* were festive, while the occasions of *jyr* were rather ceremonial. Also, while *gwangdae* performed *pansori* to earn a living, *jyrshy* performed *jyr* to transmit national history and culture to future generations.

3. Conclusion

Comparing performance, formation, transmission, structure, theme, and presentation of the Korean oral epic song *pansori* and the Kazakh oral epic song *jyr*, leads to the following observations.

Performance In *pansori*, a Korean *gwangdae* (oral epic chanter) recites, while standing, a *pansori*, in a narrative or singing voice, through gestures, accompanied by a *gosu* (drummer). In contrast, a Kazakh *jyrsy* (oral epic chanter) recites a *jyr*, in a narrative or singing voice, while playing a musical instrument such as the *dombra* (two-stringed lute) or *qobuz* (horsehair-stringed fiddle), sitting or standing. *Pansori* is more refined in presentation, with the chanter accompanied by a professional drummer. However, *jyrshy* are more skillful in performance, both chanting and playing musical instruments simultaneously. *Pansori* and *jyrshy* are similar in that chanters recite epics in either a narrative or singing voice. Also, spectators freely make exclamations and express merriment.

Formation If we define the formation of oral epics by sources, the 5 works of *pansori*: <Chunhyangga>, <Simcheongga>, <Heungbuga>, <Sugungga>, and <Jeokbyeokga>, orally transmitted, together with songs, may be classified as *pansori* based on ancient tales, and *pansori* based on novels like <Jeokbyeokga> or the Chinese *Sanguozhiyanyi*. However, <Jeokbyeokga> is not directly adapted from the Chinese novel. On the other hand, *jyr* can be divided into heroic *jyr* based on historical events and romantic *jyr* based on social conditions.

Transmission The class of *pansori* chanters has grown from *sani*, originally musical accompanists at shamanic ceremonies, to ordinary people and even aristocrats. However, the *jyr* chanter class has always consisted of commoners. Training to become a *gwangdae* or *jyrshy* is similar. Slight variations in story and performance methods prevail, according to the lineage of the oral epic's master-transmitter.

Structure Contrary to *pansori*, which start with *aniri* (the narrative voice), *jyrshy* start with a chant (singing voice). *Pansori* and *aniri* use chants in similar proportions; in *jyr*, the chant dominates. In other words, *jyr* are considered a literary genre based on rhythmic verses, mostly chanted by *jyrshy* and suitable to its genre *jyr* (epic song). The *jyr* narrative mainly explains a situation and starts with such words as 'alqissa' (from the Arabic 'qissa'[story or tale]; in the Kazakh oral epic, which means "well!" or "listen!," etc.) to arouse interest. The *pansori* chanter can add certain personal creations, 'deoneum', to the oral epic, depending on the chanter's skill. Thus *pansori* has a rather open reciting structure. *Jyr* chanters, however, recite rigorously as taught by the master-transmitter; chanters add no personal creations. *Jyr* structure is, thus, relatively strict.

Theme The theme of the five *pansori* works basically symbolize life in those times and express dreams and ideals. Specifically, the theme of <Chunhyangga> is virtue; <Simcheongga> - filial piety; <Heungbuga> - fraternity; <Sugungga> - loyalty; and <Jeokbyeokga> - justice. *Jyr* themes may be divided into two basic ideas. The first is the autonomy of the nation and preservation of its territory. These are heroic oral epics of homeland, nation and history. Representative works belonging to this theme are <Qoblandy Batyr>, <Er Targhyn>, <Qambar Batyr>, <Alpamysh>, etc. The second idea is love. These are social oral epics, expressing complicated, often hostile relations among Kazakh tribes and clans. Representative works of this theme are <Qyz Jibek>, <Qozy Korpesh – Bayan Sulu>, <Maqpal qyz>, etc.

Presentation In both oral traditions, the performance was generally located in the spaces of daily life, not limited to certain times or locales. While *pansori* presentations were festive occasions, *jyr* presentations were either ceremonial or festive. While *gwangdae* recited *pansori* for a living, *jyrshy* recited *jyr* to transmit tribal history and culture to future

generations.

Based on these similarities and differences, further study is needed to develop a general theory on the changing aspects of oral epics.

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