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THE EURASIAN INTERCULTURAL DIALOGUE IN THE WORKS OF
KAZAKHSTAN COMPOSERS OF THE FIRST GENERATIONS
(1920-1950)

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ABSTRACT

Kazakhstan is a country located in the very center of the Eurasian continent, plays a special transit role between East and West, Asia and Europe, not only in the transfer of goods, but also in the exchange of ideas.

This is especially noticeable in the musical art of the country, which at different times was influenced by neighboring peoples and countries.

In the XX century, Kazakhstani music went the way of westernization, having developed a new national tradition on the model of European composer schools. The centuries-old traditions of intercultural exchange have influenced vectors and the Westernization process, which is especially noticeable in the work of composers of the first generations, who formed a new tradition based on synthesis, dialogue between the richest local oral traditions and art of the West - Europe and Russia.

This determines the modern scientific approach to the music of such composers as A. Zataevich, A. Zhubanov, E. Brusilovsky, L. Khamidi and others, taking into account both the methods of Western musicology and the ethnic and ethno-anthropological aspects.

The article attempts to describe the adaptation mechanisms of the compositional principles of Kazakh ethnic oral traditions to the form, harmony and instruments inherent in Western art.

INTRODUCTION

Many provisions on the significance of culture, postulated in the writings of Eurasians, were significantly developed and enriched during the USSR. The unification of cultural stereotypes, on the one hand, contributed to cultural unity in the space of the Soviet Union, on the other - this was the danger of leveling out the traditional and functioning at that time national cultures.

The standardization processes in the spiritual sphere of life, being a necessary attribute of a totalitarian system, at the same time resonated with the ideas of the cultural unification of the peoples of Eurasia. The only fundamental discrepancy with Eurasianism was the lack of voluntariness, since the country's cultural policy, realizing the significance of the degree of influence of art on the mass consciousness, used its potential for ideological purposes. In addition, the first stages of the formation of the USSR required the formation of a convincing and effective cultural platform as soon as possible, which required the introduction of tough measures in the process of its development and distribution. Therefore, the principle of voluntariness in cultural interaction was rejected by Soviet ideology, as it was not effective and did not correspond to the political context.

The spread of the same cultural standards in the territory of a huge country, certainly in the context of Eurasian ideas, is a positive factor contributing to the maximum consolidation of ethnic groups and sub-ethnic groups that form a single ethnic field of Eurasianism.

Despite the opinions of many researchers about the unacceptable violence in the unnatural imposition of alien types of thinking that took place in the USSR, cultural monuments of that period are today included in the world treasury of culture and are recognized masterpieces of art.

For many centuries, the peoples of the region actively interacted during the war of conquest, trade, and socio-political communications. This could not but affect the processes of formation of the features of the spiritual reproduction of reality, or - artistic culture. The traditional cultures of the Asian peoples of the Eurasian space have many bringing together points; this is manifested at different levels of thinking and in various factors that determine the characteristic signs of the appearance of culture.

DISCUSSION

In particular, researchers reveal many similar characters in traditional mythology, the similarity of plot lines in traditional literature, and the epic (Tleubergenov, 2016). Musical thinking in ethnic cultures has common characteristics that are present in different traditions (Amanov, 2002).

For example, in the national musical instrumentation in the countries of Central Asia there are instruments whose characteristics coincide in many respects

(string-bow, wind, percussion). Artistic systems typical of, for example, Uzbek traditional music, are reflected in Kazakh traditional art (monody, variability). The plot motifs of the traditional epic also have moments of similarity.

Consequently, the commonality of the philosophy of art in the traditional cultures of Central Asia is due to historical reasons.

Traditional art is inextricably woven into a single life process, which is one aspect of the integrity of the worldview. In principle, almost all traditional cultures are syncretic (Gurevich, 1984; Shabbir et al., 2019).

This is reflected in the understanding of the most important parameters of culture, for example, the unity of the space-time chronotope, the situational nature of art - are the result of syncretism of thinking. This cohesion of all spheres of human life and activity of the mind correlates with the integrity of civilization in the concept of Eurasianism.

Based on the primacy of culture as a unifying factor that forms civilization, Eurasians rely on the centuries-old experience of traditional cultures. In addition, this reflected the advantage of orienting towards an oriental model of worldview, since, by the beginning of the 20th century, in European culture, due to the peculiarities of the worldview, syncretic ties at the level of a holistic worldview were broken. Thus, the fundamental principles of Eurasianism reflect the influence of traditional cultures of the East, which is reflected in the integrity of the worldview, which correlates with the syncretism of the traditional artistic cultures of Central Asia.

Kazakhstan is located on the border with Russia, at the same time it is part of Central Asia, and from the standpoint of cultural influences in the context of the Eurasian community, the role of Kazakhstan is most significant. Therefore, in the future, as part of this work, we will focus mainly on the issues of cultural interaction between Kazakhstan and Russia. The inextricable connection of art with life, among many factors, is expressed in the phenomenon of improvisation as the defining characteristic of the creative process. For example, in the traditional musical art of Kazakhs, improvisation is the predominant type of artistic understanding and reproduction. The interweaving of music in everyday life, present at the genetic level, is expressed in the constant need for creative expression (Kassim, 2019; Tleubergenov, 2016; Usak, 2019).

In turn, the momentariness of creative experience forms its own canons and patterns of artistic thinking. However, despite the total involvement in artistic activity at the level of the completely ethnic group, in the traditional culture, the national and professional are clearly distinguished. Of course, both branches are closely interconnected, since artistic professionalism, on the one hand, is a repository of traditions, on the other, it forms new perspectives, and therefore has an effect on popular mass creativity. In turn, folk art is more flexible and mobile and quickly captures the latest social trends, instantly reacting and reflecting the most relevant context. In addition, the influence of the people on

the professional is also expressed in the evolution of the parameters of thinking, the transformation of the components of artistic professionalism.

The artistic (musical) culture in traditional Kazakh society is endowed with many functions that go far beyond the purely aesthetic significance (Ayazbekova, 2011; Noreen, 2019; Shabbir et al., 2019). From the position of Eurasianism, the most important mechanisms belonging to the traditional cultures of the Kazakhs are embodied in its socially consolidating and moral regulatory functions. The spiritual community of an integral Kazakh society was formed over the centuries.

At the same time, professional musicians were endowed with many meanings in which professional mastery was only an instrument through which the most important provisions that determined the moral and psychological climate of society, the features of social development, the identity of political life, economic relations, both intrasocial and interethnic, were put into practice.

Thus, music is an effective socio-modeling factor (Tleubergenov, 2016). As you know, in the traditional picture of the world of Kazakhs, a person, on the one hand, is part of the cosmos (an analogy with the symphonic personality of the Eurasians), on the other hand, it is self-sufficient (freedom of the Eurasians), and that is, the person makes a free choice in favor of a symphonic space. This parameter of the worldview is crucial in understanding the deep commonality of the traditional worldview of the Kazakhs and the concept of Eurasians. It is no coincidence that at the turn of the century Kazakhstan came up with the Eurasian initiative. As you can see, the essence of this worldview closeness lies in traditional culture, rooted in centuries.

International trends in the field of musical art are a defining characteristic of the artistic culture of the USSR period. It is noteworthy that most studies on contemporary music in the context of correlation with national culture focused on identifying ethnically colored elements in the language. This means that, a priori, the entire array of musical works created in the period 20-90 years of the twentieth century was considered as a phenomenon of a predominantly European (Russian) cultural paradigm with interspersed elements of national thinking.

On the one hand, there is some justice in this, since, given the expansive nature of introducing a fundamentally new way of thinking, composers of the republics of the USSR had no choice but to study the experience of European and Russian musical culture. This was also dictated by the Eurocentric positioning of Western art standards. Almost all significant composers of Kazakhstan were educated in the leading centers of music education in the Soviet Union - conservatories in Moscow and Leningrad. Consequently, their thinking is initially based on the norms and patterns of the European art system. This is manifested both in the means of musical expressiveness, and in understanding the musical form, and in the genres to which they addressed. For example, the highest result that the composer could demonstrate was the writing of an opera or symphony. Some cases have remained in the history of music as examples of

the synthesis of genre thinking, such as a symphonic or choral one. However, in the early stages, composers did not go beyond the given European genre framework.

On the other hand, the study of the work of Kazakhstan's composers from the perspective of the European leadership cannot provide a full-blown picture of the composer's worldview, give a holistic vision of musical culture from the point of view of the philosophy of creativity. The combination of fundamentally different types of worldview, which is revealed in the works of composers of the period of the Soviet Union, contains many ideological aspects contained in the parameters and factors of artistic thinking. Harmony, as the formative principle in the European system, is not peculiar to the traditional thinking of the Kazakhs, in which there are monodic principles of development. Therefore, the very first experiments of Kazakhstan composers were associated with attempts to harmonize folk songs and tunes, and this shows the ideological basis of the processes in the musical culture of Kazakhstan in the 20-40s, which consisted in subordinating the existing standards of thinking to European canons. Here it is necessary to keep in mind the fundamental difference in the types of artistic thinking of the East and the West, in particular, the form prevails in the European art system, and the content prevails in the eastern (Shakhnazarova, 1983).

It is interesting that today the Eurocentric concept of culture of Kazakhstan of the period of 20-90 years of the twentieth century prevails. Meanwhile, if we consider the music of Kazakhstan composers from the point of view of the primacy of traditional culture, then structural decisions can be interpreted as elements of thinking subjected to improvisational experiments. Nevertheless, the prevailing point of view in science indicates that the main problem in the formation of the "new musical art" of Soviet Kazakhstan was to master the structural and genre features of the European system of thinking.

The traditional musical culture of the Kazakhs goes back centuries, music is a form of art that most fully reflects the history of the people, their philosophy. The national art of the Kazakhs, as you know, has a wealth of tools, a large-scale genre system, and a limitless arsenal of expressive means. Almost all the monuments of traditional musical culture reflect the oldest representations of the Kazakhs related to the religious and ritual sphere, the peculiarities of interaction with the outside world (totemic, the theme of nature), also outstanding historical events and personalities that played an important role in history are immortalized in many works. Being an indispensable attribute of everyday life, music was woven into various everyday, ritual situations; in addition, the improvisation of artistic thinking endowed the music with many socially significant functions.

By the XIX century, the musical art of the Kazakhs as a phenomenon of a holistic worldview acquires the status of an independent art sphere, and individual professional areas and schools are beginning to form. First, this concerns the genre system, in which the instrumental, vocal and akynsky traditions are divided. In addition, individual trends are also determined within

the types of music presented, mainly characterizing regional differences: the *kyu tokpe* of Western Kazakhstan and the *shertpe* of the East, the *Arka* song tradition (Northern and Central Kazakhstan) and the culture of *aitys* in the southern part of the country, the art of *zhyrau* and *zhyrsha* of the South Western Kazakhstan. Individual characteristics and the formed complex of expressive means characterize each of the presented traditions.

The universalism of musical art, as the most important tool for interaction and reflection of reality, correlates with the breadth and versatility of the functions of a musician in traditional Kazakh society. The musicians made up a rather highly socially positioned group, since music in the traditional worldview belonged to the sacred, space. Each professional performer had a whole complex of artistic influence on the audience, including poetic skill, the art of improvisation, acting skills, a high level of vocal and instrumental professionalism, and the ability to convince the masses. That is why only truly richly gifted, talented, educated members of society were given true recognition among the people.

Despite the development of musical professionalism as a self-valuable sphere of activity, at its core the traditional art of the Kazakhs nevertheless bore mainly an applied character. Many works of composers are created as a response to an event or are dedicated to some person. By itself, the classification of performers implies the functionality of art: lyrics of *salas* and *seri*, edifying *zhirsha*, *akyn* actualism, *cui* program. In this case, the determining factor characterizing musical art as a type of professional activity is a high aesthetic value, which allowed outstanding monuments to remain in the centuries-old memory of the people. Thus, by the beginning of the twentieth century in Kazakhstan, traditional musical art was an independent sphere of professional activity, expressed in instrumental and vocal performing and composing art, operating with a full-scale unique genre system and an original arsenal of means of artistic expression.

Regarding cultural contacts between Russia and Kazakhstan, it should be noted that interaction at this level has been going on for a rather long period, including more than one century. In the field of musical art, for example, the sign factor is the spread of harmonics in the mass culture of Kazakhs in the border regions, examples of the interweaving of Kazakh words in Russian songs and vice versa are also known. As for the influence of Russian musical culture on the art of the Kazakhs, here you can give examples of *Abay* songs, the musical language of which bears the imprint of the influence of the Russian romance, or the works of *Zhayau-Musa*, in which the elements of the thinking of the Russian song in rhythm and intonation are easily recognized. In the instrumental music of the Kazakhs, the *kui kurmangazy* “*Laushen*”, dedicated to a Russian friend, or “*Machine*”, “*Perovsky March*”, the contents of which are inspired by the influences of Russian culture, are known. Based on the work of prominent figures of Kazakh art of the early twentieth century, it is obvious that the worldview of the most prominent artists was influenced by progressive trends in Russian culture. As you can see, by the beginning of the twentieth century,

the intercultural relations of Kazakhstan and Russia were due to historical processes and confirmed by specific monuments.

CONCLUSION

The twentieth century is a turning point in the development of the musical culture of Kazakhstan, because, despite the natural interaction of different types of artistic worldview, which takes place sequentially, obeying the logic of historical evolution, the cultural policy of the USSR was carried out quite strictly, which was dictated by the requirements of ideology.

Culture is one of the most effective mechanisms of state consolidation, and on the scale of the Soviet Union, the need to formulate new cultural standards as soon as possible was a paramount task. Therefore, today many cultural scientists, philosophers and musicologists hold the point of view according to which the formation of artistic principles in the 20s of the 20th century in the republics of the USSR was in the nature of forced expansion. Nevertheless, as reality shows, this interaction has a long history and its results are many cultural monuments, which today make up the masterpieces of world musical art.

In order to maximize the popularization of common cultural standards, based mainly on European and Russian orientations, the first composers actively worked on the cultural layer that was most widespread among the mass media at that time, that is, vocal and instrumental works of traditional art. Thus, in Kazakhstan and in other republics, composer directions were formed, having a national coloring, but based on the implementation of European principles of thinking. In particular, composers turned to the characteristic rhythmic and into national formulas characteristic of national music, embodied the plots of a traditional epic, revealed paintings of national life, and embodied the most striking elements of the ritual sphere. However, the key factor remained European structural-genre thinking. This is clearly shown in the genre palette of works of the first Kazakhstani composers, represented by operas, instrumental miniatures, sonatas, symphonies, choral works. Over time, in the second half of Kazakhstani art, phenomena based on philosophical synthesis will appear, such as a symphonic cu or an orchestra of folk instruments. However, the first stages are characterized by the active introduction of nationally painted elements of musical fabric in the European genre context.

The phenomenon of art in the worldview of the Kazakhs has a fundamentally different difference from the understanding of artistic culture in the European or Russian paradigm. The traditional music of the Kazakhs is unwritten and endowed with many extra-aesthetic social functions (Nurlanova, 1995). In addition, the introduction of a written type of thinking in the Kazakh culture can be viewed from many perspectives. On the one hand, the fixation of musical material presupposes a new degree of universalism of any musical text, and in the end, any professional musician is able to learn and execute the recorded text. This means a decrease in the importance of the personal qualities of the musician in the Kazakh culture, in, which the ability to remember, execute and modify the musical thought inherent in the work was crucial for the public. Further, the fixation of the text contradicts the most important parameter of

traditional musical thinking is improvisation. Of course, improvisation is always present in any performance, whether it is a work of European academic classics or Kazakh traditional songs. This applies to the interpretative intent, dynamics, and momentary implementations of the performer. However, the musical text, at the same time, always remains a stable factor. In Kazakh culture, improvisation presupposed the ability to instantly formulate and execute a completely new musical text appropriate to the situational context. That is, there was no need to record musical works, since music, as an integral part of a holistic life context, was a situational art (the unity of the space-time chronoscope (Lot man, 1992)). Consequently, the original non-writtenness of the traditional culture of the Kazakhs has a number of contradictions with the written type of artistic thinking.

At the same time, thanks to the activities of the first musicologists, many samples of the traditional musical art of the Kazakhs were recorded. Many examples of vocal and instrumental music were restored and restored, which became possible only in conditions of musical fixation. The rich material collected and systematized by Kazakhstani musicologists has appeared and today is an inexhaustible source for research, the formation of new theories on traditional culture. Samples recorded by collectors were also crucial in the formation of the national school of composers, which would not have been possible outside the active study of traditional music. In addition, the activities of scientists related to the recording of folk musical works is of great importance in understanding evolutionary processes not only in the art of Kazakhstan, but also at the level of universal culture. In the context of globalization, one of the brightest factors of which is the very idea of Eurasians, the closest possible rapprochement of worldviews could be detrimental to a non-written culture. On the one hand, an increase in the flow of fixed information meant the dominance of writing at all levels of civilization, which would reflect on oblivion, the death of traditional culture. The primacy of Eurocentric tendencies in Kazakhstan in the first half of the twentieth century would contribute to this. In the same number of positive aspects of the introduction of writing, it is important to note the strengthening and strengthening of cultural interaction between the republics of the USSR, which could also be carried out exclusively in writing. Therefore, despite the inconsistency of the phenomenon of writing in the traditional artistic culture of the Kazakhs, in the first half of the twentieth century it was due to a number of objective factors. In principle, Kazakhstan did not have any choice at that time, since the restructuring of thinking was the defining trend of official ideology, however, as historical experience shows, the introduction of writing, as an integral factor of cultural interaction, was due to the deep processes of cultural interaction. And even if there weren't forcible instilling of alien principles, one way or another, the musical art of the Kazakhs, sooner or later, would come to the realization of the need for written fixation. Thus, in the first decades of the twentieth century, stable prerequisites for cultural interaction were formed in Kazakhstan.

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