

A. Raimkulova

The Ministry of Culture and Sport of the Republic of Kazakhstan, Nur-Sultan, Kazakhstan.

E-mail: aqoty.raimkulova@gmail.com

ACTUAL PROBLEMS OF CONSERVATION OF THE INTANGIBLE CULTURAL HERITAGE IN THE CONTEXT OF EURASIAN INTEGRATION

Abstract. The Eurasian cultural space today is based on the thousand-year history of the joint existence of different ethnic groups and peoples. Shared values that ensure the stability of the cultural ties system are intensive intercultural interaction and recognition of the intrinsic value of all ethnocultural phenomena of many continent's regions. Of crucial importance for a new round in the formation of the Eurasian community is culture. Due to the intensification of intercultural interaction in the 19th-20th centuries, a unique situation developed in Kazakhstan. At the same time various traditions together make up a single cultural system: folklore, the work of professionals of the oral tradition (zhynrau, akyns, kuishi, etc.), the national composer school, as well as mass music. One of the first researchers who not only discerned the similarities of the cultures of Eurasia in the 1920-1930s but also made considerable efforts to recognize the common cultural space of European and Kazakh music at the world level was A.V. Zataevich. A Eurocentric approach, the features of which are *conservation, conservation, selection, change ("improvement")*, *alienation*, is characteristic for the research and political position regarding national art in the Soviet Union. In the process of creating a unified cultural space, it seems essential to shift the emphasis in ethnomusicological studies from a "hermetic" approach to tradition as a valuable phenomenon in the study of musical traditions in a broad cultural (musical oriental studies) context. Preservation of the intangible heritage in its living, not alienated from the natural environment of life in society, forms should become a pan-Eurasian task. Its most important component is the study of both the past of traditions and their current state.

Keywords: preservation of intangible cultural heritage, Eurasian integration, musical traditions of Kazakhstan, interdisciplinary research of cultural heritage.

Philosophers formulate the idea of a Eurasian cultural community in the 1930s (N. Trubetskoy [1], P. Savitsky [2], L. Karsavin [3], later L. Gumilyov [4], A. Bershtein, D. Kartsev [5]). Now it has become the cornerstone in the formation of various political and economic unions that unite a significant part of the Eurasian continent. The Eurasian cultural space today is based on principles of the thousand-year history of the joint existence of different ethnic groups and peoples. The shared values that ensured the stability of the system of cultural ties were, on the one hand, intensive intercultural interaction (especially intensified in the 20th century), and on the other, recognition of the intrinsic value of all ethnocultural phenomena belonging to peoples of different regions of the continent.

Kazakhstan, as a country located in the center of Eurasia, at the crossroads from the Far East to Europe, played a vital role in the formation of a new Eurasian community. The most important historical milestone in the creation of the neo-Eurasian movement is the nomination of the idea of the EAU made by N.A. Nazarbayev in 1994 at a meeting with the faculty of M.V. Lomonosov Moscow State University [6]. In the future, Kazakhstan, as the leader of the Eurasian movement in the CIS countries, initiated many projects aimed at expanding the integration processes in the sphere of politics, economy, culture. The result today is the successful activity of such macrostructures of world geopolitics as the Customs Union,

EurAsEC, CSTO, SCO. The initiatives of the Head of Kazakhstan N.A. Nazarbayev, aimed at creating a single Eurasian space, characterize Kazakhstan as a leading organizing and centralizing state in the process of forming the Eurasian Union.

A special place of Kazakhstan in the Eurasian movement is due to many factors reflecting the uniqueness of its geographical location [7, pp. 68-73], a history uniting it with several countries [4, 4], a culture synthesizing the components of traditional cultures of different peoples [8].

Culture has a critical value for a new stage in the formation of the Eurasian community. Understanding our shared history, the cultural similarities and uniqueness of each nation, preserving the spiritual wealth of us today are becoming the key to sustainable joint development. The basis of the collective Eurasian identity is the mythopoetic complex and the traditions of each nation associated with it, which manifested in the renewal of the links between contemporary art and folklore [9]. In this regard, the problems of interaction in the field of preservation of cultural heritage are particularly relevant.

The history of the mutual cultural exchange of the Eurasian peoples dates back more than a thousand years. Its activation in the 19th century is associated with a desire for international integration. For a long time, the Russian language and culture were considered the shortest way to enter the world stage, as evidenced by the repeatedly quoted Abay saying of 25 words:

“We need to learn Russian literacy. Spiritual wealth, knowledge, art, and other innumerable secrets the Russian language keeps. To avoid the vices of the Russians, to adopt their achievements, one must study their language, comprehend their science. Because the Russians, having learned other languages, becoming familiar with world culture, have become what they are. The Russian language will open our eyes to the world... Russian science, culture is the key to world treasures. Owning this key, everything else will go without much effort... You need to learn to find out what other peoples know, to become equal among them, to become a defense and support for your people...” [10, p. 142].

It was this path to the wealth of world (or rather European) culture that also appeared in the musical sphere: the Russian model of building a national composer school through collecting, studying and using folklore was made in Kazakhstan thanks to such musical figures as A. Zataevich, A. Zhubanov, L. Khamidi, B. Yerzakovich, E. Brusilovsky.

In Kazakhstan, as in many countries of the former USSR, a unique situation has developed in which, at the same time, various traditions that together make up a single cultural system exist. They include folklore, the work of professionals of the oral tradition (zhynau, akyn, kuishi, etc.), the national composer school, as well as mass music. All of them have unique features and are essential elements of the system of intercultural interaction of the peoples of Eurasia. In this context, the study and preservation of the intangible heritage of both ancient ethnic traditions and the latest cultural phenomena (composers', pop music) are vital for the existence of the modern Eurasian cultural landscape. They should be carried out based on equivalence, regardless of geographical and historical origin. In this matter, the interaction of representatives of scholar and governing structures should be carried out not only within one national culture but also at the intercultural level.

A striking example is an invaluable contribution to the preservation of the heritage of the musical traditions of the Kazakhs by A.V. Zataevich (1869-1936). It would seem, how is the process of Eurasian integration related to the titanic work of a musical ethnographer? The value of collections of traditional songs and *kuis* and the composer experiments of Alexander Viktorovich in our context is manifested in many layers. As a musical ethnographer, he develops the idea of the phenomenon of oral culture as an object of study and as part of the spiritual life of the people, putting the Kazakh song and *kui* on a par with the masterpieces of written musical tradition. As a composer, he went from harmonizing melodies in the European major-minor system to finding musical material that matches the tonal-harmonic features of the original. That is, the essence of his research and composer approach was the recognition of equal value of different cultures, regardless of their oral or written nature.

He begins the preface to the first edition of the collection of “500 Kazakh songs and *kuis*” by the words of the French writer Henri Barbusse: *“All folk songs around the world speak the same language. Despite everything, they talk about the joy of life, about youth, about spring, about the charm of customs, for the human soul, however it may be, is eager for the sun, seeks what it draws to”* [11, p. III]. This thought, which practically became the motto of A.V. Zataevich for all his work, even in the 30s of the 20th century, was perceived as something extraordinary, new among European scientists and thinkers, whose

position was characterized for many centuries by Eurocentrism. In the introduction to A.V. Zataevich's first collection, the famous composer and researcher of the Russian song A.D. Kastalsky wrote: *"In the pre-revolutionary time, A.V. Zataevich could hardly have collected such a quantity of song material: then "at the top" any kind of uplift of national consciousness, especially on the outskirts was considered dangerous; they would try to drown it out in the bud"* [12, p. III].

Collecting bit by bit the creative heritage of Kazakh akyns and *kuishis* of the 19th century Dauletkerei, Mukhit, Kurmangazy, Birzhan, Ibrai, and many others, as well as their younger followers, A.V. Zataevich more than once compared the scale of their talent and the sophistication of compositional thinking with European symphony composers. Various scholars repeatedly express the idea of deep incorporation of the "steppe intelligentsia" — the eminent poets and composers of the 19th century — into the common cultural space of Eurasia. In one of the books devoted to the history of Kazakh music, T. Jumalieva, expressing this idea, writes: *"According to many scholars – M. Auezov, K. Zhumaliev, A. Margulan, E. Ysmailov, M. Karataev and others, in the development of song and poetic art highlighted such topics as the poet's auto-characterization, the life of the people, historical ideas of the development of society, consonant with the works of representatives of many other peoples in the 18th – 19th centuries"* [13, p. 57].

A.V. Zataevich was one of the first who not only saw the similarities but also made considerable efforts to recognize the common cultural space of European and Kazakh music at the world level. One part of this work was the distribution of collections of songs that were not yet published and processed by famous figures of world musical culture. For example, V.P. Demova notes that on March 17, 1925, the researcher compiled a list of individuals and periodicals for the Kazakhstan Study Society for sending them a collection of "1000 songs," which included 50 recipients. Among them are the most significant Russian composers: S.V. Rakhmaninov, M.M. Ippolitov-Ivanov, N.Ya. Myaskovsky, R.M. Gliere, A.K. Glazunov; musical ethnographers V.V. Paskhalov, Y.V. Prokhorov, S.L. Tolstoy; musical scholars and critics B. Asafiev, S.A. Bugoslavsky, E.K. Rosenov; artistic figures K.S. Stanislavsky, Nemirovich-Danchenko, G.P. Lyubimov, foreign musicians Romain Rolland, E. Mlynarsky, G. Fitelberg, and many others. And in 1927, he requested to send additional copies of the collection to M. Gorky, ethnographers and music critics J. Tierso, Calvacoressi, composers S. Prokofiev, I. Stravinsky, M. Ravel, A. Casella, B. Bartok [14, p. 249].

Another, no less significant part of A.V. Zataevich's works on the inclusion of Kazakh music in world cultural processes were his composer searches. *"<...> In the 1920-1936, for sixteen years, an intelligent, cultured and highly talented musician, composer, long and hard, with dedication, with warm love and "self-initiation" worked on the creation of national harmony and national instrumental textures for Kazakh folk song,"* - writes V.P. Demova [15]. And although she believes that the composer school in Kazakhstan was formed without any influence of Zataevich, there is another opinion. Researcher M. Kokisheva writes that *"it can be argued that the composer stood at the origins of the Kazakh composer school as a concept in the artistic direction, and the contribution of A. Zataevich as a collector and composer in its formation is very significant"* [16, p. 42].

Thus, the significance of A.V. Zataevich and his legacy in the light of the formation of the modern Eurasian cultural space lies in the following aspects:

- Preservation of the cultural heritage of the peoples of the Central Asian region (Kazakhs, Kyrgyz, Uighurs, Dzungars, etc.). It was expressed not only in the songs and instrumental music notations but also in the "zoning" of regional traditions, the accumulation of valuable information about the history of musical traditions, and their representatives.

- The formation of ideas about the Kazakh cultural space as an environment of intense intercultural interaction between the Eurasian peoples through the establishment of ties in the musical art.

- Promotion of the musical traditions of Central Asia in the world cultural space.

- Contribution to the birth of the national composer school and the Kazakh style of academic music.

As a result, a unique structure of musical culture has been formed in Kazakhstan to date, ensuring both the preservation of ancient ethnic traditions and the development of new musical genres and traditions.

All this influenced the formation of a unique, characteristic of the Eurasian, attitude towards the value (more precisely, the equivalence) of national cultures: without a hint of superiority and with deep mutual respect.

Today, the study of traditional music as part of the spiritual life of a nation in the Eurasian space has somewhat distanced itself from the problem of intercultural interaction and a shared cultural heritage. In

the process of creating a unified cultural space, it seems essential to shift the emphasis in ethnomusicological studies from a “hermetic” approach to tradition as a valuable phenomenon in the study of musical traditions in a broad cultural (musical oriental studies [17]) context. It will make it possible to give an objective assessment of the state of individual traditions, to determine ways to preserve its heritage through inclusion in real creative projects and the musical life of our countries.

Musical ethnography played an essential role in shaping the Soviet paradigm of culture in the 1930s and 1950s, with its guidelines for internationalism and universal methods of fixing and representing traditional art. Collecting samples of folk art, and ethnographic concerts with the participation of Kazakh singers and *kuishi* (both in the republic and abroad) had tangible consequences. Their essence lies in the following concepts: *preservation, conservation, selection, change (“improvement”), alienation*. All these processes express the attitude of the Eurocentric mode to tradition.

Preservation through fixation (in notes and sound recordings) is one of the apparent goals of ethnography - an important preparatory stage on the path to the use of folklore. *Conservation* is its side effect, expressed in the extension of the existence of a fixed variant to the detriment of variant diversity. *The selection* of the most suitable musical items for implementation of the new ideas from the set of fixed art samples highlights only a small part of the artifacts of the tradition for various reasons corresponding to these ideas¹. *The change* (“improvement”) of the samples of traditional art was associated with their use in new conditions: as a material for composer creativity, treatments for reconstructed instruments, and folk ensembles. At the same time, the transfer of folk music to the equally-tempered system and the pure tones of European instruments (understood as an improvement) changed the essential features of the original ones. All this testifies to the *alienation of* samples of traditional music from musical traditions, characteristic of the Soviet stage.

Nevertheless, Soviet musical art fruitfully synthesizes the languages of traditional and European cultures. It is proved first of all by its viability, reproduction. The composer school, formed in the 1930-1950s, was not subjected to “conservation,” “ossification,” but proved openness to innovation. At present, the academic art of Kazakhstan needs to be studied and preserved as part of our common cultural heritage no less than ethnic musical traditions [18].

After 1991, Kazakhstan had to build relations with the former union-states in a new vein. Interaction and integration found a lively response in the works of modern musicians, a vivid example of which is the integration of the ideas of the avant-garde and national art [19]. The concept of free movement of a person across the continent (and wider – the world), his harmony with the natural world and society, is characterizing Eurasianism as a creative attitude. It was reflected in such phenomena as romanticization and artistic understanding of the nomadic way of life, the search for common spiritual roots in the deep past of humankind (nearchaicism, neotengrianism). In a certain sense, the development of Eurasian culture made another return to the roots, which is manifested in the appeal of many artists (not only composers but also artists and directors) to myth as the basis of a shared cultural code [20].

The fall of the Iron Curtain gave a significant impetus to this kind of creative manifestations that arose in the 1970s and 80s. In visual art, a vivid example of this is the activity of the *Kyzyl Tractor* creative group, which gave rise to a new stylistic direction, which researcher E. Reznikova calls “*transavant-garde shamanism*” [21, p.19]. It is noteworthy that many exhibitions and performances by artists of this group, especially Moldakul Narymbetov, included the performance on creatively reconstructed instruments – tambourines, *kobyz*.

The motive of integration, a dialogue of cultures, while maintaining their originality, is characteristic of the work of many Kazakhstani musicians – composers and performers. Researcher V. Nedlina notes that its various manifestations (reinterpretation of religious and philosophical ideas and musical traditions of shamanism and Tengrianism, a kind of refraction of the World Music art installations - World music, nearchaicism, “intraoriental synthesis”) characterize the whole national musical avant-garde [22, p. 15].

Conclusion. Preservation of the intangible heritage in its living, not alienated from the natural environment of life in society, forms should become a pan-Eurasian task. Its most important component is the study of both the past of traditions and their current state. In the process of Eurasian integration, it is necessary to single out the role of the humanities engaged in the study of national cultures and traditions:

¹ For example, for the first performances of the Kazakh State Musical Theater (existed since 1934) Ayman-Sholpan and Shuga, Kazakh classical melodies were selected and transcribed by composers I.Kotsyk and S.Shabelsky [26, p. 31].

ethnography, oriental studies, anthropology, art history, etc. The subject of their research has changed significantly under the influence of the globalization processes of the last century and continues to evolve (for more details, see [23]). The vector of the latest research should also change – from a sealed intra-cultural to a broad multicultural context. All this, of course, will entail the expansion of the methodology towards interdisciplinary research.

The current stage in the history of the cultures of the Eurasian peoples also needs a joint study by scholars of the countries of Eurasia and in understanding from the standpoint of value, cultural heritage, and intercultural interaction. The words of the First President of the Republic of Kazakhstan N. Nazarbayev can serve as a guide in this process: “<... > *It is important that the process of cultural and humanitarian integration does not erode the spiritual and cultural diversity of the Eurasian space by the dominance of any one segment. I consider unacceptable the erosion of the national content of the cultures of any of our countries*” [24].

А. Райымқұлова

Қазақстан Республикасы Мәдениет және спорт министрлігі, Нұр-Сұлтан, Қазақстан

ЕУРАЗИЯЛЫҚ ИНТЕГРАЦИЯ КОНТЕКСТІНДЕ МУЗЫКАЛЫҚ ДӘСТҮРДІҢ МАТЕРИАЛДЫҚ ЕМЕС МҰРАСЫН САҚТАУДЫҢ ӨЗЕКТІ МӘСЕЛЕЛЕРІ

Аннотация. Еуразиялық мәдени кеңістік бүгінде түрлі этностар мен халықтың бірлесіп өмір сүруінің мыңжылдық тарихы негізіндегі қағидаттарға бағытталады. Мәдени байланыстар жүйесінің тұрақтылығын қамтамасыз еткен жалпы құндылықтар континенттің түрлі өңірлерінің мәдениетіне жататын этномәдени феномендердің мәдениаралық өзара қатынасы мен өз бағасын мойындаудың көрінісі еді. Еуразиялық емес қозғалыстың қалыптасуындағы маңызды тарихи кезең – Н.Ә. Назарбаевтың 1994 жылы М.В. Ломоносов атындағы ММУ-дың профессор-оқытушылар құрамымен кездесуінде ЕАС идеясын ұсынуы. Еуразиялық қауымдастықты қалыптастырудағы жаңа айналымға мәдениет маңызды. Осыған байланысты мәдени мұраны сақтау саласындағы түрлі деңгейдегі елдің өзара қатынас мәселелері ерекше өзекті мәнге ие болады.

Еуразия халықтарының өзара мәдени алмасу тарихы мың жылдан асады. ХІХ ғасырда барынша жанданып, халықаралық интеграцияға ұмтылды. Әлемдік (дәлірек еуропалық) мәдениет байлығына осы жолмен музыка саласы арқылы да өтті: ұлттық композиторлық мектеп құрудың ресейлік үлгісі фольклорды жинау, зерттеу және пайдалану арқылы Қазақстанда А. Затаевич, А. Жұбанов, Л. Хамиди, Б. Ерзақұлы, Е. Брусиловский сияқты музыка қайраткерлерінің арқасында жүзеге асырылды. Бір мезгілде мәдениеттің біртұтас жүйесін құрайтын түрлі дәстүрі бар келесідей бірегей жағдай қалыптасты: фольклор, ауызша дәстүр мамандарының шығармашылығы (жыраулар, ақындар, күйшілер және т.б.), ұлттық композиторлық мектеп, сондай-ақ көпшілікке арналған музыка. Олардың барлығы қайталанбас ерекшелікке ие және Еуразия халықтарының мәдениетаралық өзара қатынас жүйесінің маңызды элементтері болып саналады.

А.В. Затаевич (1869-1936) қазақтың музыкалық дәстүр мұрасын сақтауда баға жетпес үлес қосудың жарқын үлгісі болып саналады. Музыкалық этнограф ретінде ол ауызша мәдениет феномені идеясын зерттеу нысаны және халықтың рухани өмірінің бір бөлігі ретінде дамытады. Композитор ретінде ол еуропалық мажоро-минор жүйесінде ән үйлесімділігінен бастап түпнұсқаның ладогармоникалық ерекшелігіне сәйкес келетін музыкалық материалдарды іздестірді. Яғни оның зерттеу және композиторлық тәсілінің мәні олардың ауызша немесе жазбаша табиғатына қарамастан түрлі мәдениеттің құндылығына тең деп таныды. А.В. Затаевич ұқсастықты жай ғана ашып қоймай, еуропалық және қазақ музыкасының мәдени кеңістігінің ортақтығын әлемдік деңгейде мойындауға көп күш салды.

Бүгінде Еуразия кеңістігіндегі ұлттың рухани өмірінің бір бөлігі ретінде дәстүрлі музыканы зерттеу жұмысы мәдениетаралық өзара қарым-қатынас және жалпы мәдени мұра мәселелерінен біршама қашық болды. Біртұтас мәдени кеңістікті қалыптастыру барысында этномузыкатануда дәстүрге «герметикалық» көзқараспен өзіндік феномен ретінде кең мәдени (музыкалық-шығыстанушылық) контексте музыкалық дәстүрді зерделеуге назар аудару маңызды саналады. Музыкалық этнография 1930-1950 жылдары кеңестік мәдениет парадигмасының қалыптасуында маңызды рөл атқарды. Халық өнерінің үлгілерін жинау және қазақ әншілері мен күйшілерінің (республикада да, одан тыс жерлерде де) қатысуымен өткен этнографиялық концерттер сақтау, консервациялау, іріктеу, өзгерту («жетілдіру»), иеліктен шығару сынды елеулі мәнге ие болды. Бұл үдерістердің барлығы еуроцентристік модустың дәстүрге деген көзқарасын білдіреді.

1991 жылдан кейін бұрынғы одақтас мемлекеттермен қарым-қатынасты Қазақстан жаңа деңгейде құруына тура келді. Өзара қатынас және интеграция заманауи музыканттардың шығармашылығына қызу үн қатты. Адамның континентке (бүкіл әлемге) еркін жылжу идеясы, оның табиғат әлемімен және қоғаммен

үйлесуі, еуразиялықты шығармашылық орнату ретінде сипаттайтын идеясы романтизация және номадтық өмір салтын көркем ұғыну, адамзаттың арғы заманындағы ортақ рухани тамырды іздеу (неоархаика, неотенгриандық) сияқты құбылыстарда көрініс тапты.

Қоғамда тұрмыстың табиғи ортасынан шеттетілмеген материалдық емес мұраны тірі күйінде сақтау жалпыеуразиялық міндет болуға тиіс. Оның маңызды бөлігі өткен дәстүрді және оның қазіргі жағдайын зерттеу болып саналады.

Түйін сөздер: материалдық емес мәдени мұраны сақтау, еуразиялық интеграция, Қазақстанның музыкалық дәстүрі, мәдени мұраны пәнаралық зерттеу.

А. Раимкулова

Министерство культуры и спорта Республики Казахстан, Нур-Султан, Казахстан

АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОХРАНЕНИЯ НЕМАТЕРИАЛЬНОГО НАСЛЕДИЯ МУЗЫКАЛЬНЫХ ТРАДИЦИЙ В КОНТЕКСТЕ ЕВРАЗИЙСКОЙ ИНТЕГРАЦИИ

Аннотация. Евразийское культурное пространство сегодня базируется на принципах, основу которых составляет тысячелетняя история совместного существования разных этносов и народов. Общими ценностями, обеспечившими стабильность системы культурных связей, стали интенсивное межкультурное взаимодействие и признание самоценности всех этнокультурных феноменов, принадлежащих культурам разных регионов континента. Важнейшая историческая веха в формировании неоевразийского движения – выдвижение идеи ЕАС Н.А. Назарбаевым в 1994 году на встрече с профессорско-преподавательским составом МГУ им. М.В. Ломоносова. Ключевое значение для нового витка в формировании евразийской общности имеет культура. В этой связи особенную актуальность приобретают проблемы взаимодействия стран на разных уровнях в области сохранения культурного наследия.

История взаимного культурного обмена народов Евразии насчитывает более тысячи лет. Его активизация в XIX веке сопряжена со стремлением к международной интеграции. Именно этот путь к богатствам мировой (точнее европейской) культуры был пройден и в музыкальной сфере: российская модель построения национальной композиторской школы через собирание, изучение и использование фольклора была претворена в Казахстане благодаря таким музыкальным деятелям, как А. Затаевич, А. Жубанов, Л. Хамиди, Б. Ерзакович, Е. Брусиловский. Сложилась уникальная ситуация, в которой в одновременности существуют различные традиции, вместе составляющие единую систему культуры: фольклор, творчество профессионалов устной традиции (жырау, акыны, кюйши и др.), национальная композиторская школа, а также массовая музыка. Все они обладают неповторимыми особенностями и являются важными элементами системы межкультурного взаимодействия народов Евразии.

Яркий пример представляет неопределимый вклад в сохранение наследия музыкальных традиций казахов А. В. Затаевича (1869-1936). Как музыкальный этнограф он развивает идею феномена устной культуры как объекта изучения и как части духовной жизни народа, ставя казахскую песню и кюй на один уровень с шедеврами письменной музыкальной традиции. Как композитор он прошёл путь от гармонизации песен в европейской мажорно-минорной системе до поиска музыкального материала, соответствующего ладогармоническим особенностям оригинала. То есть, сутью его исследовательского и композиторского подхода стало признание равной ценности разных культур, независимо от устной или письменной их природы. А.В. Затаевич был одним из первых, кто не просто разглядел сходство, но и приложил немалые усилия к признанию общности культурного пространства европейской и казахской музыки на мировом уровне.

Сегодня изучение традиционной музыки как части духовной жизни нации на евразийском пространстве несколько дистанцировалось от проблемы межкультурного взаимодействия и общего культурного наследия. В процессе формирования единого культурного пространства представляется важным сместить акценты в этномузыкознании с «герметичного» подхода к традиции как к самоценному феномену на изучение музыкальных традиций в широком культурном (музыкально-востоковедческом) контексте. Музыкальная этнография сыграла важную роль в формировании советской парадигмы культуры в 1930-1950-е годы с её ориентирами на интернационализм и универсальные методы фиксации и репрезентации традиционного искусства. Сбор образцов народного искусства и этнографические концерты с участием казахских певцов и кюйши (как в республике, так и за её пределами) имели ощутимые последствия. Их суть заключается в следующих понятиях: *сохранение, консервация, отбор, изменение («усовершенствование»), отчуждение*. Все эти процессы выражают отношение европоцентристского модуса к традиции.

После 1991 года отношения с бывшими союзными государствами Казахстану пришлось выстраивать в новом ключе. Взаимодействие и интеграция нашли живой отклик в творчестве современных музыкантов.

Идея свободного перемещения человека по континенту (и шире – миру), его гармонии с миром природы и обществом, характеризующая евразийство как творческую установку нашла отражение в таких явлениях, как романтизация и художественное осмысление номадического образа жизни, поиск общих духовных корней в глубоком прошлом человечества (неоархаика, неотенгрианство).

Сохранение нематериального наследия в его живых, не отчуждённых от естественной среды бытования в обществе формах, должно стать общеевразийской задачей. Важнейшей его составляющей является изучение как традиций прошлого, так и их нынешнего состояния.

Ключевые слова: сохранение нематериального культурного наследия, евразийская интеграция, музыкальные традиции Казахстана, междисциплинарные исследования культурного наследия.

Information about author:

Aktoty Raimkulova - Doctor of Art History on musicology and musical art, DBA, Minister of Culture and Sports of the Republic of Kazakhstan; phone number +7 (7172) 74-04-54; e-mail: aqtoty.raimkulova@gmail.com.

REFERENCES

- [1] Trubetsky N. *Yevropa i Chelovechestvo*. Moskva: Direkt-Media, 2015.
- [2] Savitsky P. *Yevrazystvo: opyt sistematicheskogo izlozheniya*.
- [3] Karsavin L. *Religiozno-filosofskiyе sochineniya*. t. 1. Moskva: Renessans, 1992.
- [4] Gumilev L. *Drevnyaya Rus i Velikaya Step*. Moskva: Nauka, 1992.
- [5] Bershteyn A. K.D. *Trety mir. Yedinoe naslediyе Chingiskhana*. Moskva: Vremya novostey, № 231, 2007.
- [6] Nazarbayev N.A. *Proyekt o formirovaniі Yevrazyskogo soyuza gosudarstv* // *Nezavisimaya gazeta*, T. 8, 1994.
- [7] Ionova Ye. *Tranzitny potentsial Kazakhstana*. Moskva: Rossiya i novye gosudarstva Yevrazii, № 1, 2014. pp. 68-73.
- [8] Pleubergenov A. *Pretvoreniye etnicheskoy kartiny mira v tvorchestve T. Kazhgaliyeva*. Almaty: Diss.na soiskaniye stepeniye doktora filosofii (6D040100), 2016.
- [9] Kulsarіeva, A.T.; Sultanova, M.E.; Shaigozova, Zh.N. *Folklore and identity: history, memory and myth-making in the modern visual culture of Kazakhstan* // *News of the national academy of sciences of the Republic of Kazakhstan. Series of social and human sciences*. Volume 5, Number 321 (2018), pp.19-25. - ISSN 2224-5294 <https://doi.org/10.32014/2018.2224-5294.3>.
- [10]Kunanbayev A. *Kniga slov*. Alma-Ata: Yel, 1993. 130 pp.
- [11]Zatayevich A.V. *500 kazakhskikh pesen i kyuev*. Alma-Ata. 1931. 312 pp.
- [12]Zatayevich A.V. *1000 pesen kirgizskogo naroda*. Orenburg: Kirgizskoye gosudarstvennoye izdatelstvo, 1925. 403 s.
- [13]Jumaliyeva T. *Qazaq khalqynyn dasturli muzykasy*. Almaty. 2005.
- [14]A.V.Zatayevich. *Issledovaniya, vospominaniya, pisma i dokumenty*. ed. V.P.Dernova. Alma-Ata: Kazakhskoye gosudarstvennoye izdatelstvo khudozhestvennoy literatury, 1958. 304 pp.
- [15]Dernova V.P. *Kazakhskaya narodnaya muzyka v obrabotkakh A.V.Zatayevicha* // V kn.: A. V. Zatayevich. *Issledovaniya. Vospominaniya. Pisma i dokumenty*, [sb.]. Alma-Ata. 1958. pp. 95-133.
- [16]Kokisheva M.T. *Simfonichesky kyuy v tvorchestve sovremennykh kompozitorov Kazakhstana: genesis zhanra, tipologiya i razvitiye*: diss. d-ra filosofii (PhD): 6D040100 / Kokisheva Marlana Tastemirovna. Almaty, 2016. 183 pp.
- [17]Yunusova V.N. *Rossyskoye muzykalnoye vostokovedeniye: stanovleniye i perspektivy* // *VOSTOK (ORIENS)*, № №3, 2014. pp. 67-76.
- [18]Tleubergenov, A.; Jumaniyazova, R.; Begembetova, G.; Myltykbayeva, M.; Kairbekova, A.; Mussakhan, D. *Actual trends in modern performing arts of Kazakhstan and the traditional worldview* // *Ad alta-journal of interdisciplinary research*. Vol.9, №: 1. pp. 67-72. ISSN: 1804-7890.
- [19]Tleubergenov, A. A.; Karataeva, V. A. *European avant-garde and contemporary musical culture of Kazakhstan* // *Qazaq memlekettik qyzdar pedagogikalyq universitetinin Khabarshysy*. № 2 (78). 2019. pp. 274-280.
- [20]Altybayeva, S.M.; Sagyndykov, Ye.S. *Cultural code and myth poetic modeling in the structure of the artistic text* // *News of the national academy of sciences of the Republic of Kazakhstan. Series of social and human sciences*. Volume 5, Number 321 (2018), pp. 5 – 11. ISSN 2224-5294. <https://doi.org/10.32014/2018.2224-5294.1>
- [21]Reznikova Ye. *Moldakul Narymbetov* // *Buklet vystavki «Moldakul Narymbetov»*. Almaty: Gosudarstvenny muzey iskusstv RK imeni A. Kastejeva, 2013. pp. 18-22.
- [22]Nedlina V.E. *Stilisticheskiye tendentsii v akademicheskoy muzyke Kazakhstana 1980–2010 gg. K voprosu o natsionalnom avangarde* // *Muzykovedeniye*, No. 1, 2015. pp. 12-18.
- [23]Gafurbekov, T. B.; Omarova, A. K.; Kaztuganova, A. Z.. *The moral impact of national music during globalization era* // *Bulletin of the National Academy of Sciences of the Republic of Kazakhstan*. 2018. №. 3. pp. 96-101.
- [24]Nazarbayev N.A. *Ot idei Yevrazyskogo soyuza – k novym perspektivam evrazyskoy integratsii: Vystupleniye Prezidenta Respubliki Kazakhstan N.A. Nazarbayeva v Moskovskom gosudarstvennom universitete imeni M.V. Lomonosova*. 28 aprelya 2014. URL:http://www.akorda.kz/ru/special/speeches/external_political_affairs/ext_speeches_and_addresses/vystupleniye-prezidenta-respubliki-kazahstan-na-nazarbaeva-v-moskovskom-gosudarstvennom-universitete-imeni-mv-lomonosova.
- [25]Zatayevich A.V. *500 kazakhskikh pesen i kyuev*. Alma-Ata. 1931. 312 pp.
- [26]Ocherki po istorii kazakhskoy sovetskoy muzyki / Zhubanov, A.K.; Brusilovsky, Ye.G.; Dubovsky, I.I.; Dernova, V.P.; Goncharova, L.I.; Aravin, P.V.; Kopytman, M.R. Alma-Ata: Kazakhskoye gosudarstvennoye izdatelstvo khudozhestvennoy literatury, 1962. 308 pp.