



COMMUNICATION OF KAZAKH TRADITIONAL MUSIC WITH THE PHENOMENONS OF THE GREAT SILK ROAD

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Abstract:

The article considers the significant role of the music in the life of Kazakhs, the music that was in for centuries on the Great Silk Road. Outstanding characteristics of musical instruments and history of their genesis, which can be found in a plenty of Ancient Myths and Legends are analyzed, and it verifies the deep historical layer of Silk Road which holds harmony energy between the world and human. Traditional Kazakh Music Culture has many examples of creating, keeping and developing distinctive musical art, which contribute to a worldwide culture of humanity of the Great Silk Road. The method of phenomenology used in the study of intentionality is immediate contemplation (evidence) and phenomenological reduction.

Keywords: phenomenology, intentionality, music culture, Silk Road, Kazakhs, history and genesis of instruments, folklore, performance.

Introduction

Considering examples of the phenomenological approach of musical phenomena, I would like to draw attention to the similarities and differences in the study of the culture of the Great Silk Road. As it is known, close intercultural relations led to the creation of original works of art in which the syncretism of the Iranian, Chinese, Sogdian and Turkic cultural traditions known to scientists was

manifested. These elements intertwined so closely that researchers attributed them equally to western or eastern influences.

[1, p.50]

In his dissertation study, Wang Don Mei believes that despite the confessional differences, even common planning features of the temple architecture were worked out along the highways of the Great Silk Road, from the Minor to Eastern Asia. The role of China on the Silk Road is

special: silk and external ties of ancient and early medieval China defined it as one of the most important links in economic and cultural integration. Musical values in this process occupy an important place. [2] We hope that the following study will enrich the entire musical culture of the Silk Road with diverse studies and approaches. (Figure 1)



Figure 1. The Map of the Silk Road passing through Kazakhstan from China to Rome

Phenomenological approaches and principles of music research

Melodic, harmony and rhythm - the elementary phenomena of a musical work - are the subject of the phenomenology of music, in which an absolute or aesthetic position is realized. The morphology of music, in which the musical phenomenon is no longer a complex of interacting forces, but a result of historical development, complements its relativistic or historical approaches. Thus, “to the field of the phenomenology of music is the definition of structural elements, the form and content of a musical work, to the division of morphology - the problems of style and expression”. [3]

An important contribution to phenomenological aesthetics was made by the German musicologist Hans Mersman (1891-1971). It was his message “To the Phenomenology of Music,” presented on 16-18 October 1924 in Berlin at the Second Congress on Aesthetics and General Art History, together with Moritz

Geiger’s report “Phenomenological Aesthetics”, clearly indicating the principles of the phenomenological approach that can be considered the beginning of the formation of phenomenological aesthetics.

Phenomenological aesthetics, formed as an alternative to traditional aesthetics, stepping over the boundaries of subjectivism and psychology, sought to restore art to its prerogative which is to show that there is an existent in general, [4] to formalize and preserve it, to establish the standard in the sphere of human existence in history. The work of art is first and foremost what a person sees things through in the world and can hold “the fullness of being”. [5, p.50] Putting the subject “a status of an ontological monism” considering it in the measurement of the being’s existence, inevitably leads to ontologization of phenomenological aesthetics and its transformation into a genuine ontology.

The crisis of European rationality predicted by E. Husserl in 1936, which was the result of forgetting the semantic foundations (“life world”), not least reflected on the theoretical aesthetics. [6, p.51] According to Husserl, the task of phenomenology consists in the discovery of universal ideal principles that determine the structure of the perceived and experienced world, which is regarded as constitutive (created) by the human consciousness and purified from the empirical content. At the heart of the phenomenological method is the desire to view objects outside their real, material existence and content side, in the form in which they are directly conscious - as objects of intentional (Intentionality) contemplation and experience.

The reason for the methodological collapse in aesthetics was not only the general “crisis of European science”, but

also the inherent representation of the subject-object dichotomy inherited from Cartesianism. (Figure 2).

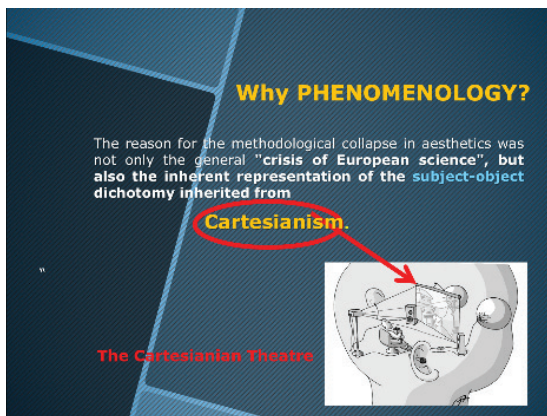


Figure 2. Edmund Husserl's 'Cartesian reflection's in a Logical research. The Cartesianian Theatre.

"Modern aesthetics, arising in the XVIII century, developed in part in an ugly way. Aesthetics has turned a work of art into an object of aesthetic pleasure, which it really is not. Reflections on the beautiful were made only in the plane of correlating with the feeling of man (aistesis). "The aesthetic state of the subject served as a standard for determining and substantiating the essence of art". [5]

Mersman notes that there is no object as a carrier of form and content in music. They are not their carriers and elements. Music is the only art where "some X", "some unknown power in itself" acts as such carrier, which Mersman designates using the term "architectonics" (Tektonik). Architectonics is the sum of forces that determine the development of elements in form and content. [3]

"Tectonic forces" in music, if compared with other arts, are manifested in the most direct way. Their function is not to bind and order, but to form (gestal-tend). "Tectonic elements", therefore, are not the essence and not the condition of the phenomenon of music, but its very appearance.

As a musical phenomenon, Mersman believes, it would be erroneous to consider

exclusively acoustic and physiological material. Not physical or physiological processes, but their basis - "elementary forces," the laws of their development and their "evolution" (its course, intensity and limits) - constitute the subject of phenomenological research.

Therefore, the phenomena of music of the heritage of the Great Silk Road require an adequate research approach, including the principles and methods of phenomenological research. All the mysteries of the universe, the spiritual complex of folk culture and the state of mind that music carries in all the centuries before ours belongs to the phenomenon of music.

The phenomenological method of investigation consists in intuitive, unconstrained, thorough, descriptive, analytical determination of differences and in bringing to life the clarity of the phenomena of conscious life. Music on functional significance is designed to reflect the real reality in emotional experiences and feelings stained with feelings, expressed through sounds of a special kind, based on generalized intonations of human speech. Accordingly, music begins where words end. Music reinforces and develops the function of sound communication associated with human speech. It creates sounds of special properties that are not in nature and which do not exist outside music.[7]

Not surprisingly, if "phenomenon - the occurrence that appears to consciousness after the implementation of the epochs* excludes from the field of vision all the accumulated by the history of scientific and unscientific thinking, opinions, judgments, evaluations of the subject and strives from the position of "pure observer". Phenomenology is a science that examines a specific phenomenon and

tries to describe it with as little distortion or interpretation as possible". [8]

Methods

Phenomenological method of investigation. Principles of phenomenological research - consider such issues as non-proximity, evidence, intentionality.

Non-proximity implies the rejection of beliefs and assumptions that have not been fully investigated. In the same way it rejects unclear and unverifiable premises. Evidence and openness to new experiences ("the principle of all principles"). All that is given to us, it is necessary to accept and describe as it gives itself, and only in the framework in which it gives itself.

Intentionality is the direction of consciousness of an object, going beyond, is a very important aspect of the creative process. In the intentional state, brilliant musical works are born, a special kind of quality of the work is performed, fascinating the public. In an intentional act, a person approaches creative qualities from the Creator, begins to conform to his credo. The method of phenomenology used in the study of intentionality is immediate contemplation (evidence) and phenomenological reduction.

Immediate contemplation, as a method of phenomenology, means that the latter is a descriptive science, and its material is exclusively data of direct intuition. Thus, all the processes of events in music are subject to contemplation and allow us to consider them from the point of view of phenomenological reduction. Form, rhythm, time, space and action in phenomenological reduction are reflected.

Husserl said: "If the intentional object and the transcendent act was realized in the natural attitude now the attention is

transferred to the act in which it occurs. We do not live in intentional acts, do not dissolve in them, but reflect on them. Now the real existence does not matter, ... the phenomenological composition of perception does not depend on this". [9, pp. 51, 337]

The phenomenological reduction is the neutralization of all kinds of beliefs, opinions, scientific knowledge about the phenomenon, including the idea of the status of its reality. The reduction to a person helps to perceive the phenomenon in a pure form and receives information alongside in its primary kind. Music in the ontological understanding of phenomenal being is revealed in its integral form.

Its demonstration, often described in a refined stylistic and conceptual roll, is perceived through the cultural texts of the era or by other accompanying messages, which sometimes hinder the revival of music as a pure phenomenon. "I look at everything as if in a dream: there is no external space-time world, only experiences are facts of my consciousness - the "state" of such human I, in the change of which the identical psychical properties of a person are expressed." [9, pp. 202, 203, 209]

Results

That is, I continue to exist as a particular soul or as an empirical subject in consciousness experiencing concrete facts of what is happening in music, and not as an entity, while admitting the absence of an external world and even my own body. These formulations suit one of the reduction methods and are applicable in the problem under study.

This method is especially accepted in all sciences about nature and spirit, which allows the implementation of phenomenological reduction "shutdown".

The phenomenological intuition requires – “open your eyes”, “look and listen”. It suggests listening to the sensitive penetration, concentration and intuitive grasp of the phenomenon in order to achieve maximum clarity of vision. Moreover, that factor of introducing the phenomenological intuition of music and its components amazes new problems of understanding in musicology. In this case, the task to determine the intentional experiences of sensory and spiritual components and to divide their significance in the constitutive principle with respect to actual and potential infinity arises. As a result, we realize that phenomenological intuition is experienced on an empirical level through the phenomena of “gilye” and “noema” which represent the world of music with a constitutive principle.

A procedure is carried out to correlate various aspects and components of the phenomenon with the aim of establishing its invariant semantic structure in phenomenological analysis. A phenomenological description is the procedure of the most complete and transparent designation, predication and linguistic expression of the primary data of experience.

Discussion

The worship of the heavenly Tengri, Jer-Su and Umai, ancient Turkic gods and goddesses, in the traditional beliefs of the proto-Kazakhs is determined by the unique cultural sense of the world view. Since the ancient times, “Tengri” is the master of Heavenly Peace, Cosmos, the Spirit of Heaven in the belief of the Turkic tribes. The Mongols call him “Tenger”, the Buryats “Tengari”, the Chuvash “Tourı” (Figure 3,4). Additionally, this religion was recognized by the Finno-Ugric peoples: Mari, Mordva

and Komi. Tengri is the dominant power over the destinies of the state, peoples and all creatures. Of course, Umai (God of the Earth) solved some problems (for example, the hearth). “When people did not still know what the haven of the” middle world “was - it was written down by Celestial Tengri as the “consciousness in the understanding of the system “Man” - “Universe” - “Environment”. The birth of ritual theater and musical culture of “zhyrau”, “aitys” is the fundamental principle of proto-theaters”.



Figure 3,4. The Religions of The World in a Cosmological System. “Tengri” is the master of Heavenly Peace and Cosmos.

The researcher Kurmangazy Karamanuly notes that “Tengri” (or Heavenly Tengri), in the notion of Kazakhs, does not follow or observe like in the beliefs of other nations but, on the contrary, acts as merciful, caring and all-powerful for all. Then, says the researcher, why not to live with this freedom for the benefit given by Tengri to all human qualities and virtues, hoping for your

mental and physical abilities without losing courage. The essence and meaning of man then depends only on how he will live the earthly life. So, a person should seek his happiness not somewhere in paradise, but must find, while alive, in this world. As you know, this remarkable concept is formed and laid by the worldview of Tengrianism". [10, p.17]

Some properties of the mentality of the Kazakhs, which have a precise description of themselves are noticeable by these words of the author. There are also some differences in the religions of Tengrianism and Islam: characteristic of Islam as "subordination" are viewed as "false values" of this life. These concepts in Tengrianism are not described comprehensively. On the contrary, the comparative freedom of Man is assessed. For example, a special feature of Tengrianism is to establish a private relationship between Man and the World (Figure 5).



Figure 5. Religions that the spread along the Silk Road: Tengrism, Budhizm, Maniheian, Cristian and Islam.

Turkic culture, which has preserved the laws of peace and harmony of nature, can become a translator of cultural values in the Kazakh musical culture in this sense. The motto "The World is like the World of His" allowed a person to see himself in the Unified System of the Universe. In the cosmocentric concept of the Universe

man is a reduced model of the universe, in the micro-macrocosmic system. Parts of the human body are compared with parts of the constituent elements of the world. The human body is made of clay. The blood is made of water, lungs are of the atmosphere and heat is of fire. All parts of the body converge with the parts of the world: the head with the sky, the trunk with the atmosphere, the stomach with the sea, the feet with the earth, the bones with the stones, the joints with the branches, the hair with the grass, and the feelings with the animals. The image of man is represented here as naturalistic, anthropomorphic. [11]

It is in cosmocentrism that the problems of figurative and artistic exploration of the world could be embodied in architectonic art (like music) where the image of space and man is united. The space status of a person in monuments, for example architecture, is determined by the viewpoint of the geographical environment. The sides of the world - south, north, east and west - are defined as a cosmic landmark and mean for people gaining life and permanence. The transfer of "қыт-бөреке" (grace) on the part of Tengri was arranged with the help of architectural structures. It was considered safer to spend the night at the sepulchral structures than in the open air, and it was symbolized as a protective space - a mini cosmos - providing a connection with the spirits of ancestors.

Origin of instruments.

The origin of folk musical instruments in itself is a phenomenology for study. The special role of instruments and instrumental music in the life of Kazakhs is reflected in numerous ancient myths and legends, many researchers of the history of culture and musicologists write about it. All myths and legends in Kazakh folklore are

imbued with a deep content and a specific story about the Man-creator. “Musical myths and legends, being an integral part of the traditional religious system, put the Musical Instrument on the highest stage of the universe as the creator and carrier of the cosmic order and the conductor of pure energies, which unites Cosmos, Nature and Man as the harmonious whole”. [12] (Figure 6)



Figure 6. Kazakh Folk Music Instruments: stringed-plucked (kobyz, dombra, zhetygen, shang kobyz, adyrna, sherter), wind (kernei, syrnai, sybyzgy, saz syrnai, yskirik, tastauyk, uran), drums (dabyly, syndauyl, kepshik), ringing (syldyrnak, asa tayak, konyrau), noise (zyryldak, sakpan, tai tyiak, shatyrlyk).

Kazakh musical instrument zhetygen has a sad story about a master who lost seven sons (Figure 7). This instrument also has seven strings, and when his first son died, he pulled a string on a hollowed-out tree, playing a melodic lamentation "Karahym-ay" - "My own one." After the death of the second son, the father pulled on the second one and played the melody "Qanat Syndy" - "Broken wing". The following melodies "Ot Soner" - "The flame has quenched", "Baqyt koshti" - "Happiness is gone," "Kun tutyldy" - "The eclipse of the sun," "Ai Kurdy" - "The Moon disappeared" are dedicated to the losses of his other sons. After the death of the seventh, a lamentation for all the sons named "Zheti balamnan arylyp, qusa boldym" - "Having lost seven sons, I became blind" was composed. [13]



Figure 7. Kazakh musical instrument zhetygen.

The balance between the grandiose streams of Life and Death on Earth is regulated by playing on the kobyz, which is reflected in the legends of Korkut, the first Shaman. “When Korkut was 20 years old, man in white clothes showed up to him in a dream and said that his age is not long, only 40 years. Korkut decided to seek immortality. He sat on the fast camel Zhelmaya and set off on a long journey. On the way, he met some people who were digging something. When Korkut asked what they were doing, they answered: “The Grave for Korkut. “Feeling that these places are disastrous for him, he went on. So he traveled all four directions of the world, but everywhere he was waiting for a dug grave. Korkut returned to the center of the Earth, to the shores of his native Syr-Darya and, having wrapped the skin sacrificed by the Zhelmaya, made the first kobyz. Then he laid a carpet on the waters of the river, and sitting on it became day and night playing on kobyz. Death was powerless while he was playing his

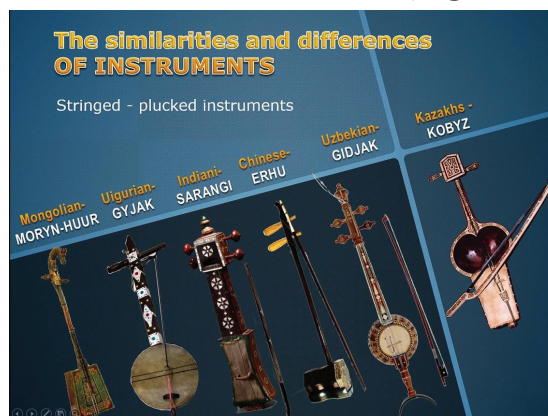


Figure 8. The Kazakh first instrument – Kobyz invented by Korkyt. The similarities and differences of some stringed-plucked instruments spread along the Silk Road.

instrument". [12] (Figure 8)

Multiplicity of the purpose of art and polyfunctionality

According to the researcher of the aesthetics Y.B. Borev, music, like other forms of art, has different qualities of influence and has many functions: communicative, compensatory, conceptual, inspiring, purifying, predicting, transforming and cognitive-heuristic functions. We believe that these functions will be very appropriate to reflect the musical phenomena of the Great Silk Road.

Compensatory function (art as a consolation)

Art has a comforting-compensatory function and it is called to restore harmony lost in reality into to the sphere of the spirit in an illusory way. Perceiving a work of art, people relieve the inner tension generated by real life, and compensate for the monotony of everyday life.

The compensatory function of art has three main aspects:

1. distracting (hedonistic and entertaining);
2. comforting;
3. self-compensatory (contributing to the spiritual harmony of man).

The life of a modern person is full of conflict situations, grief, tension, overload and unfulfilled hopes. Art consoles and leads to the world of dreams and its harmony affects the inner harmony of the individual, contributing to the preservation and restoration of mental balance. [7]

The compensatory function can be attributed to the legend of the ancient musical instrument zhetygen, the creation of which is associated with a profound tragedy. In this tragedy the close ones are gone, the bipolarity of the world disappears, the fire of life disappears, earthly happiness disappears, the Sun

disappears, and both the Moon and the Cosmos become blind, unmanifested and lifeless". [13]

It says, in another legend about Korkut, the great patron of shamans of the Turkic peoples that he compensates and defends life, opposing the death,: "The performance of Korkut attracted all Earth creatures - flying birds, running animals, trying to get through it through the sands and people. Sun, in whom there was life, sat on the shore and listened to Kobyz. Death came to take the soul of Korkyt, but he continued to play. And while the Kobyz of Korkyt was singing, Death was powerless. It did not have the strength to take someone from this world". [14, p.28]

The communicative nature of art as a sign system is based on its modern semiotic consideration. Communication between peoples in mastering the culture of the past makes these codes and conventions generally available; they introduce them into the arsenal of the artistic culture of mankind. The perception of a work occurs according to the laws of communication. In other words, it is communication with feedback. Artistic communication allows people to exchange thoughts, enables a person to join the experience that is remote historically and geographically. Thus, art enhances the spiritual potential and community of mankind. Regarding the musical phenomena of the Great Silk Road, we can say that art unites people. It paves the way for mutual understanding of peoples in the modern world. It is an instrument of peaceful coexistence and cooperation.

The conceptual function (art as an analysis of the state of the world)

Art is not an illustration of philosophical, religious or political ideas. The musician recycles his own impressions of life, creating an artistic concept. Hegel wrote:

“... religion as the universal consciousness of truth is an essential prerequisite for art ...”. [14]

For example, “The special stability of the tradition of Chinese music is due, in large part, to the enormous role of music in the organization of society and its recognition as a term that directly forms the reality. The religion’s and philosophy’s role, which determines the laws of musical art and should be strictly observed, is immense. First, with the explicit restriction of music for entertainment was it related to the cultural and palace music, which occupied a privileged position in the musical culture of China for centuries”. [2]

The Italian philosopher B. Croce defines art as intuition and denies its ability to attain conceptual knowledge that supposedly can be expressed in logical concepts only. According to his statement, art is “simpler in the form of cognition” than in the conceptual cognition in general. However, art carries an artistic concept. It strives to solve global problems and to realize the state of the world (Borev, Y.B.). The musician is interested in the fate of mankind and thinks on the scale of history. He correlates the content of his work with the latter.

An impressive function (art as suggestion)

Art is the suggestion of a certain order of thoughts and feelings. It gives almost a hypnotic effect on the whole human psyche and the subconscious. The work often literally bewitches. Suggestion (an inspiring effect) was inherent in the pre-art. We think that this enchanting feature, too, is inherent in the musical culture of the Great Silk Road where the presence in the "world of being" and the preservation of the harmony of the world was quite regular.

In his attempt to understand the experience of the artistic culture of India,

the Indian explorer K.K. Pandi argues that art is always dominated by suggestion. The main effect of folklore spells and laments is suggestion. [7]

Art as a prediction

“Cassandra predicted the death of Troy in the days of power of the city”. There are many legends in the East when with the help of music an event was predicted. For example, the Kazakh legend of the origin of the musical instrument “dombyra” tells such a story. When the son of Genghis Khan Juchi died, people could not inform him of the news and instructed the musician to play it for whoever will tell this message could have bad consequences. When the musician played the composition, the Khan sighed and ordered to pour the boiled lead into the mouth of the narrator. However, the musician handed in his musical instrument without hesitation and the Khan had to give order to pour hot lead into the place that is now known as the sound hole of "dombra". There are many such examples in the history of folk music.

The "cassandra beginning" or the ability to anticipate the future always lives in art. The human intellect is able to make a jump through the rupture of information to expose the essence of modern and even future phenomena with the obvious incompleteness of the initial data. The opinion that human thinking is inductive and inclined to logical conclusions on the basis of generalization of the repeating facts has been established since long ago. However, contemporary neurophysiology and psychology indicate to the spasmodic thinking that comes to conclusions not only inductively, but also on the basis of a single observation, or by means of extrapolation (a probabilistic continuation of the lines of development of the existing one into the future). A scientist can make inferences

about the future, and a musician can present it. [7]

Art as a catharsis (educational function)

Art forms the system of feelings and thoughts of people. The educational impact of other forms of public consciousness is of a private nature: morality shapes moral norms, politics shape political views, philosophy form worldview, and science prepares a specialist. Art, in its turn, produces a personality from a human (the product comprehensively affects the mind and heart, and there is no such corner of the human spirit that it could not affect by its influence). Art forms an integral life. The Pythagoreans said that art cleanses a person. Aristotle developed the category of catharsis, purification by means of "similar affects", and introduced it into aesthetics. [15] Art, by showing the heroes who have passed the ordeals, makes people sympathy them and, in this way, purifies the inner world of viewers and readers. Aristotle developed this position on the material of the impact on the viewer of a tragic work. The impact of music has nothing in common with didactic tacit teaching and goes through an aesthetic ideal that manifests itself in positive and negative images.

Conclusion

The researcher of folk music and genealogy of Kazakh people A. Mukhambetova distinguishes seven spiritual levels of Kazakh and European music. She sees reciprocity from the East in the European music of modern times (classical), in which the polyphony is based on a rationalized metro rhythm that is twice or three times more effective. The impact in European music is also expressed in aesthetic empathy and fantasy. European music is a symphony, the concert sounds from thirty minutes up to two hours.

Improvisation is not allowed. Music is intended for the prepared listener; it is socially differentiated and elite.

The Kazakh music (kuy) is coordinately different in terms of musical-phenomenological parameters:

1. Kuy is sacred meditative music of nomads. It was Asian nomads who gave the world all the prophets. The first foundation of Kazakh music comes from the contemplation of the nomads.

2. The leading role in kuy is cosmic vibration. The leading role is free-metric rhythm. You can feel by means of the centers whether this music is cosmic or not. There is also a check for loudness - the more harmonious is the kuy, the less irritating is the sound power.

3. A high degree of joint concentration or meditation is possible under the influence of kuy.

4. Kuy's duration is of 2-5 minutes or more precisely 200-300 seconds. This corresponds to the time of concentrated meditation. As a result, there is an output in parallel worlds, which lasts several seconds. To enter the parallel worlds, the performer must also perform the cleansing ceremony in order to be spiritually prepared.

5. Kazakh music is improvisational. Any attempt to fix kyu in notes and put the conductor destroys the rhythm of cosmic vibrations. This rhythm is felt only by an improviser soloist. Only he is able to convey it.

6. The musician and listeners form a single emotional and mental field. Khan and shepherd, aksakal and child experience the same emotions. That's why folk music is elite.

7. Kazakh music is cosmic. It lived, lives and will live without any assistance or opposition from the fifth spiritual level. [16]

We hope that the phenomenological

methods and principles and their application in the studies of the heritage of the Great Silk Road will also be basic. When phenomenology steps over psychology and subjectivism, art seeks

to return the phenomena of existence as a whole. It attempts to formalize and preserve it, to assert it as a measure standard in the sphere of human existence in history.

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ҚАЗАҚ ДӘСТҮРЛІ МУЗЫКАСЫНЫҢ ҰЛЫ ЖІБЕК ЖОЛЫ ФЕНОМЕНДЕРІМЕН ӨЗАРАҚАТЫНАСЫ

Андатпа:

Мақалада Ұлы Жібек Жолында ғасырлар бойы туған қазақ өміріндегі музыканың ерекше рөлі қарастырылады. Музыкалық аспаптар мен олардың пайда болу тарихы, ерекшеліктеріне тоқталынады. Ұлы Жібек Жолы бойындағы тарихи-мәдени қабатты құрайтындығын растайтын сансыз ежелгі аңыздар мен әпсаналарда көрініс тапқан және олар Адам мен Әлем арасын құрайтын қуат көзіне ие екендігіне мән беріледі. Қазақтардың дәстүрлі музыка өнері жалпы адамзаттың игілігіне қосатын көптеген төлтума өнерді сақтаудың, жинақтаудың және таратудың мысалдарына бай. Феноменологиялық әдісті қолданудағы интенционалдылық – тікелей түйсіну (дәлелділік) мен феноменологиялық редукция зерттеуде орын алған.

Трек сөздер: феноменология, интенционалдылық, музыкалық мәдениет, қазақтар, аспаптардың жасалу тарихы, фольклор, ойнау.

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КОММУНИКАЦИЯ КАЗАХСКОЙ ТРАДИЦИОННОЙ МУЗЫКИ С ФЕНОМЕНАМИ ВЕЛИКОЙ ШЕЛКОВОЙ ПУТИ

Аннотация:

В статье рассматривается особая роль музыки в жизни казахов, рожденная веками на Великом Шелковом Пути. Проанализированы характерные особенности музыкальных инструментов и их история происхождения, которые отражены в многочисленных древних мифах и легендах, что подтверждает о глубокой исторической почвенности культурного слоя Шелкового Пути, где таится энергетика гармонии между Миром и человеком. И традиционная музыкальная культура казахов имеет много примеров создания, хранения и трансляции самобытного музыкального искусства, которое вносит вклад в общемировую культуру человечества Великого Шелкового Пути. Привлечение феноменологического подхода в исследовании как интенциональности, - это непосредственное созерцание (доказательство) и феноменологическое редукционирование.

Ключевые слова: феноменология, интенциональность, музыкальная культура, казахи, история происхождения инструментов, фольклор, перформанс.

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