РАЗДЕЛ VIII. ИСКУССТВОВЕДЕНИЕ

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**Eurasian archaic in the post-soviet Kazakhstan art
(on example of composers' creativity)**

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Kazakhstan art, which underwent a lot of transformations in the 20th century under the influence of external factors (Westernization, decolonization, globalization, etc.), has a number of contradictory features. Keeping the continuity of the transmission of traditions (in the art of kuy (pieces for dombra), in song and epic schools, in equestrian competitions and in making the yurt (traditional tent) decoration), the art of Kazakhstan is renewed under the influence of world trends (experimental cinema, theater and architecture, musical avant-garde). At the same time, the most radical creative experiments using modern compositional techniques are often based on the artistic refraction of archaic images. Archaic in modern Kazakhstani cinema, theater, in academic music manifests dialectically, in conjunction with the risky quest for an avant-garde plan. It is appropriate to use the term with the prefix “neo-” to this rather broad layer in contemporary art: neoarchaism.

Artistic implementation of ethnic archaism images in general is characteristic of the avant-garde trend in the art of many countries. Speaking about the music of modern China, V. Kholopova notes the importance of the ethnic component in the style of avant-garde compositions [1, p. 250], V. Yunusova draws attention to the fundamentally national character of many avant-garde compositional techniques in the works of Asian composers [2, p. 198] and the influence of religious and philosophical views of the so-called Eastern traditions (Hinduism, Buddhism, Taoism, Sufism) [3, p. 27]. In modern Kazakh music, these features (reliance on traditional art and connection with religious and philosophical views) are manifested specifically. Often the philosophical basis of creativity is connected with shamanism (baksylyk), the implementation of which is interpreted not only (and not so much) as an ethnic component, but as an appeal to universal human, common Eurasian roots. Modern creative reincarnation of shamanism lies in the mainstream of many sociocultural tendencies, united by the concept of “Eurasianism”.

The concept of Eurasianism is perceived in society, primarily as a historical plan [4, p. 479], as political attitudes and state ideology [5]. Meanwhile, the comprehension of the Eurasian cultural community, the desire for integration, not in the political but in the socio-cultural way arises as a result of the natural course of historical development. This is confirmed by numerous manifestations of Eurasianism in art as a creative setting, consciously or subconsciously chosen by the authors as a context for drawing attention to the problems of ecology, globalization, preservation of cultural heritage, human place in the modern world, or as an artistic reflection of an objectively existing cultural environment.

Eurasian ideas in the works of writers, artists, musicians outstrip the political integration of Eurasian states, and in a sense, anticipate it. The Kazakh art of the 20th century, which is characterized by a multicultural identity, a sense of a kind of bridge between Europe and Asia, intensively implements and promotes the idea of intercultural dialogue, which has been politically transformed only in the 1990s thanks to the initiatives of N. Nazarbayev [6]. Thus, V. Nedlina notes that “Eurasian literature” (M. Auezov, O. Suleimenov, Ch. Aitmatov, etc.) along with ethnomusicology prepared “a large-scale rethinking of the role of traditional culture, the historical past of the people, the place of the Kazakhs in the “big fugue of peoples” (I. Goethe, R. Schuman)” [7, p. 48].

An aspiration for Eurasian integration, designed to replace the narrow ideological framework of the Soviet “friendship of peoples”, was consciously and subconsciously demonstrated by many representatives of the creative sphere. The idea of the free movement of man along the continent (and, more broadly, the world), his harmony with the world of nature and society characterizes Eurasianism as a creative concept. It was reflected in such phenomena as romanticization and artistic comprehension of the nomadic way of life, the search for common spiritual roots in the deep past of mankind (neoarchaism, neo-Tengrianism) [7].

The fall of the “Iron Curtain” gave a significant impetus to this kind of creative manifestations that originated in the 1970s and 80s. The activity of the Kyzyl tractorcreative group in the visual arts, given rise to a new style trend, which the researcher E. Reznikova calls “transavant-garde shamanism”, serves as a vivid example of this [8, p. 19]. It is noteworthy that many of the exhibitions and performances by the artists of this group, especially MoldakulNarymbetov, included the performance on creatively reconstructed instruments – tambourines, kobyzes [9, p. 15].

Illustration 1. “Kyzyl tractor”. Charles Bridge, Prague, 2003 [10, p. 41].

The motive of integration, dialogue of cultures and preservation of their identity is characteristic for the creativity of many Kazakhstani musicians – composers and performers. Researcher V. Nedlina notes that its various manifestations (the rethinking of religious and philosophical ideas and musical traditions of shamanism and Tengrianism, a kind of refraction of the artistic installations of World music, neoarchaism) characterize the national musical avant-garde as a whole [9, p. 15].

In our opinion, the dialectical term – neoarchaism – can unite various vivid works of Kazakh (and wider – Eurasian) cinematography, fine arts, literature, music into a single artistic direction: the Eurasian neoarchaism. For a detailed substantiation of our statement, a large-scale international interdisciplinary study will be required. In this article we confine ourselves to a description of the features of this direction in the musical art of Kazakhstan. Among the Kazakh composers, B. Amanjol, E. Khusainov, A. Raimkulova, A. Ershova,

T. Nildikeshev, S. Baiterekov and many composers of the younger generation used the images of archaic in sound.

Creative searches of composers are in many respects consonant with ideas and positions of Eurasianism as philosophy and state idea. The common cultural and historical foundations, the unity of national cultures under the preservation of their identity, the sacral structure and the sacred (shamanic, Tengarian) archaic are subjected to artistic comprehension. Musically this is expressed in:

- combining images of archaic sound (ethno sound) with modern technical techniques (spectral, sonoristic);
- the role of timbre as the main means of artistic expressiveness and structural composition;
- timbreimitation (most often through the transition “kobyz-cello” as bowed chordophones of Kazakh and European cultures).

Often creative search is intuitively more objective than philosophical theories and political attitudes that are subject to the influence of ideology, conjuncture and subjectivity. Contemporary works of Kazakhstan composers reflect the sense of a new common culture of Eurasia, the search for common spiritual roots and a single path of development while preserving the ethnic cultural heritage. Eurasianism in the new creative understanding reflects a new community of European and Asian roots of modern culture, from the inextricable fusion in the concepts of new works. The discovered regularities in the artistic thinking of contemporary Kazakhstani composers allow us to prove the legitimacy and perspective of introducing the concept of “Eurasian neoarchaism” on the basis of academic music performed in Kazakhstan and abroad and internationally recognized.

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