

Заключение. Таким образом, контрольная система в Витебской губернии начала формироваться в 1918 г. с Витебского отделения государственного контроля Западной области, созданного на основе учетно-контрольной коллегии. В феврале 1920 г. оно по примеру центрального аппарата было преобразовано в Витебское губернское отделение Народного комиссариата Рабоче-крестьянской инспекции. Витгуботделение выполняло ряд задач: осуществление контрольной и ревизионной деятельности во всех сферах, наблюдение за соблюдением законности, проверка правильности политической линии, а также выработка мер по усовершенствованию системы управления. В работе Витгуботделения наблюдались типичные для всей контрольной системы проблемы: нехватка кадров, скучное финансирование, плохая постановка инструкторского дела. Отдельной проблемой было состояние транспортного и телеграфного сообщения, из-за чего многие документы не доходили вовремя.

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THE TRADITIONAL MUSICAL INSTRUMENT GUZHENG IS A SYMBOL OF MODERN INTERCULTURAL DIALOGUE BETWEEN EAST AND WEST

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The history of guzheng dates back more than 2,000 years and originates from the era of the Qin dynasty. During the Eastern Han dynasty and the Three Kingdoms period, literati called him "a master of crowd voice and mass music". During the Jin dynasty, it was praised as an "instrument of benevolence and wisdom". During the prosperous Tang dynasty, guzheng became even more popular and was even described in such verses as "I have nothing to wish for in life, I am ready to play guzheng", "Rush on a chariot to see peonies, ride a horse for a walk, listening to guzheng" and others [1].

The development of social culture and the increasing interest of people in the originality of musical forms stimulates the development of music for guzheng to overcome traditions, bold innovation and adaptation to the requirements of the times. The semantic component of music for guzheng should be richer, melodies more diverse, directing the development of the technique of playing guzheng to a new height. The purpose of this article is to study the possibilities of interaction between Chinese and Belarusian national cultures in the context of the use of the Chinese musical instrument guzheng.

Material and methods. The material for this article was concert introductions at various venues in Vitebsk. Methods of analysis and practical methods were used.

Findings and their discussion. Days of national cultures as part of the celebration of the 75th anniversary of the State Institution "Center for Culture Vitebsk" were held in early June 2025. Participation in this significant event opened up the possibility of interaction be-

tween Chinese and Belarusian national cultures. The vivid and lively Yi Ethnic Dance Music showcased the diverse charms of the Yi people in Yunnan, while the elegant artistic conception of High Mountains and Flowing Water conveyed the profound humanistic spirit of "seeking bosom friends" in Chinese culture. The two classic pieces, one dynamic and the other static, complemented each other perfectly, successfully depicting a colorful picture of Chinese music on a foreign stage and striking a triumphant prelude to the subsequent series of cultural exchange activities (Figure 1).

The meeting of the Ambassador Extraordinary and Plenipotentiary of the People's Republic of China to the Republic of Belarus, Mr. Zhang Wenchuan, on July 10, 2025, was a very honorable cultural mission. "The Fisherman's Song at Dusk" was performed. The exquisite guzheng technique (vibrato, pressing and sliding) vividly depicted the poetic concept of the Tang dynasty poem: "The glow of sunset merges with a lonely duck in flight, and the autumn waters merge with an immense sky in one shade". Ambassador Zhang Wenchuan noted that guzheng not only conveyed beautiful Chinese melodies, but also played the role of a warm and touching "cultural envoy" in friendly exchanges between the two countries (Figure 2).



Figure 1 – Performance at the Day of National Cultures



Figure 2 – Foyer of VSU named after P.M. Masherov

On July 13, 2025, a performance was held at the XXXIV International art festival "Slavic Bazaar in Vitebsk". As China's representative on this leading international art scene, you not only demonstrated the depth of ethnic music through Yi's traditional classical ethnic dance music, you stunned the audience with a bold "cross-border experiment". When the ethereal sound of the guzheng intertwined with the rhythm of electronic music, Jay Chou's Blue and White Porcelain echoed with a new sense of time and space, and Missed the Lover gained an unexpected Oriental charm. This performance successfully showed the world that Chinese music, while rooted in tradition, also embraces the future and is engaging in vibrant dialogue with global pop culture (Figure 3).

I especially remember the speech at the celebration of the Day of National Unity of Belarus on September 17, 2025. At this important holiday, the performance of the famous Russian folk song "Kalinka" undoubtedly became the sincerest tribute to local culture. Our enthusiastic sound of the song instantly narrowed the distance with all the audience and received prolonged applause. At that moment, music went beyond national borders and became a real bridge of friendship, carrying out a connection between people of different nationalities (Figure 4).

The Republican International student creative festival "ART-Parade – 2025" allowed to take part in the magnificent project "Chinese sounds interpreting classic Belarusian folk songs. There is no doubt that the performance of Belarusian folk songs on guzheng can be compared with an extraordinary cross-border fusion. The use of guzheng, China's most representative ethnic musical instrument for rethinking the melodies of classic Belarusian folk songs, is not a simple adaptation of the works, but an in-depth creative cultural integration aimed at exploring the endless possibilities of dialogue between the two ancient musical languages (Figure 5).



Figure 3 – On the stage of the Summer Amphitheater



Figure 4 – Russian folk song "Kalinka"



Figure 5 – Photo for memory

Conclusion. The traditional musical instrument guzheng, which is a symbol of Chinese culture, has deep historical roots and a unique artistic charm. Studying the peculiarities of its development, performing characteristics and repertoire, one can further understand the importance of guzheng in the cultural interaction of the People's Republic of China and the Republic of Belarus. In the context of modern intercultural dialogue between East and West, guzheng is gradually entering the international arena, occupying an important place in the international educational and cultural space.

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