

действия. Борьба местных кулаков носила тяжёлый характер. В следствии этого уездный комитет постановил наложить на Старинскую волость контрибуцию сначала в 50 тыс. руб., а затем – в 100 тыс. руб., которая должна была быть распределена между кулачеством и участвовавшими в восстании лицами в 6-дневный срок и внесена в Городокское казначейство.

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- 2 Государственный архив Витебской области. – Ф. 145. Оп. 1. Д. 3а. Л. 25.
- 3 Государственный архив Витебской области. – Ф. 145. Оп. 1. Д. 4. Л. 48.
- 4 Государственный архив Витебской области. – Ф. 145. Оп. 1. Д. 2. Л. 2.
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## TIANQIN – HISTORICAL MEMORY AND EMOTIONAL SUPPORT OF THE ZHUANG PEOPLE

*Fan Yuedan,*

*Master's course student VSU named after P.M. Masherov, Vitebsk, Republic of Belarus*  
Scientific supervisor – Sused-Vilichinskaya Y.S., PhD in Pedagogy, Associate Professor

With a history of over 1,200 years, Tianjin was originally a sacred tool used by Zhuang shamans (Tianpos) in sacrificial rituals such as banishing evil, curing disease, and praying for prosperity, bearing the marks of prehistoric shamanic culture. Its function evolved from a sacrificial instrument to an integral part of the daily life of the Zhuang people. This musical instrument has become mandatory for weddings, monthly banquets for children, birthday parties and courting young people. From folk traditions, he grew to professional skill, entered international stages and became a symbol of Zhuang culture [1, p. 36]. The purpose of this article is to present the features of the Chinese musical instrument tianqin.

**Material and methods.** The materials of the article were scientific studies by Huang Xinyu and Huang Shanmao on the history of the traditional stringed musical instrument of the Zhuang people in Guangxi (China). The materials of the Center for the protection of China's non-material cultural heritage ("Intangible cultural heritage of China: Tianqin of the Zhuang people) were also used. Methods of analysis, synthesis, systematization and generalization were used.

**Results and discussion.** Tianqin is a traditional plucked string instrument of the Zhuang ethnic group in China, especially representative of the Burao and Dai branches. It is called "Den" in the Zhuang language and gets its name for its clear and melodious tone when played. With a history of over 1 200 years, it is a typical representative of the Luoyue culture prevalent in the border areas of Guangxi Zhuang Autonomous Region in China and northern Vietnam [2, p. 40].

In 2021, the art of playing Tianqin was included in the National List of Intangible Cultural Heritage of China. Intangible cultural heritage is an important bridge for dialogue and exchanges between different civilizations. As one of the most representative musical instruments of ethnic minorities in southern China, Tianqin shows unique value in contemporary cultural communication with its ethereal tone, unique shape and profound cultural heritage. The study on the cultural connotation and cross-cultural communication path of tianqin art helps to promote the international spread of Chinese ethnic minority culture and provides a new perspective for cultural exchanges between China and Belarus. Brief characteristics of this charming musical instrument are presented in table 1.

Table 1 – Brief characteristics of Tianqin

No	Criterion	Entity
1.	Official Name	Tianqin alternative names: Den (Zhuang language), Then (Vietnamese), Dingding
2.	Category	Plucked string instrument
3.	Place of Origin	China-Vietnam border area in Guangxi Zhuang autonomous region, China

The total length of the instrument is 95-115 cm. It consists of 6 parts: resonator, neck head, neck, string pegs, string stand and strings (figure 1).

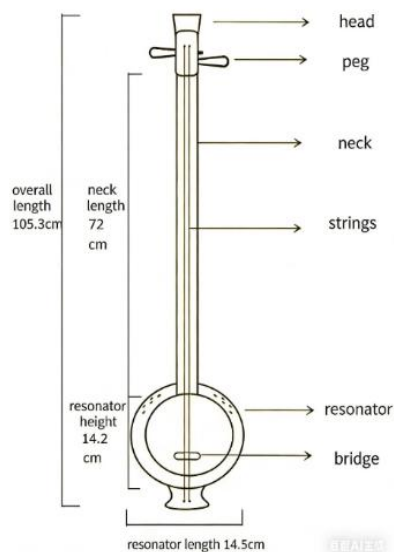


Figure 1 – Structural components of the Tianqin

Tianqin art has become an important symbol of cultural exchanges between China and The Association of Southeast Asian Nations (ASEAN), Europe and other regions. Within the framework of cultural interaction, a parallel can be drawn between the Chinese traditional musical instrument tianqin and such Slavic folk string plucked instruments as balalaika and domra. This creates the basis for musical dialogue in the framework of joint concerts, master classes and academic exchanges.

**Conclusion.** Tianqin is a cultural treasure left by the ancestors of the Loyue, bearing the historical memory and emotional support of the Zhuang people. To adapt to modern instrumental directions, the masters developed the soprano, viola, bass and double bass tianqin, as well as the electric tianqin, significantly expanding the possibilities of its use. In 2022, he appeared at the Gala Festival of China Central Television and on many international stages, becoming an important bridge for intercultural interaction between China and other countries. Opportunities to popularize tianqin in Belarus open up wide prospects for joint projects in the field of education and culture.

1 Huang, Shanmao. Historical changes of tianqin on the border of China and Vietnam / Shanmao Huang // Sea song. – 2019. – №2. – P. 36-45.

2 Huang, Xinyu. Cultural content and modern inheritance of Tianqin art / Xinyu Huang // Studies of national art. – 2018. – №3. – P. 17-36.

## КЕРИМ ГУРБАННЕПЕСОВ: ФИЛОСОФИЯ И ТВОРЧЕСТВО

*Чарыева Кумуш,*

*студентка 1 курса ВГУ имени П.М. Машерова. г. Витебск, Республика Беларусь*

*Научный руководитель – Голубев В.А., преподаватель, магистр ист. наук*

Керим Гурбаннепесов (иногда Курбаннепесов) – видная фигура туркменской литературы советского периода, чье творчество по сей день является важным элементом туркменской духовной культуры. В центре каждого его произведения находятся морально-этические проблемы; его герои стоят перед лицом выбора, что неизменно для человеческой природы в любом поколении.