

The Jew's Harp Music Impact on American and Kyrgyz as Representation of their Cultural Identity

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Abstract

The Jew's harp music effect was examined in the context of observation, interview and music sessions. Representatives from two cultural groups (American and Kyrgyz) participated in the music sessions. The research defined and measured how independent variable (Jew's harp music) acted upon the dependent variables (consciousness, emotion, associations, imagery) that evoked in the respondent's consciousness. While listening to the Jew's harp music (live and recorded), the representatives responded through such activities as relaxation, free association, story-telling, imagery, and reminiscing. The aim of the study was to verify the hypothesis of how strong was the impact of the Jew's harp music on the representatives of both cultures. The results of the study revealed that all respondents reported about the imageries closely connected with their cultural background: history, mentality, culture, and identity. BMGIM (Bonny method of Guided Imagery and Music) was the main method for revealing pivotal moments of Jew's harp music effect.

Keywords

BMGIM, the Jew's harp, culture-centered research, emotion categories, transpersonal experience, Field theory

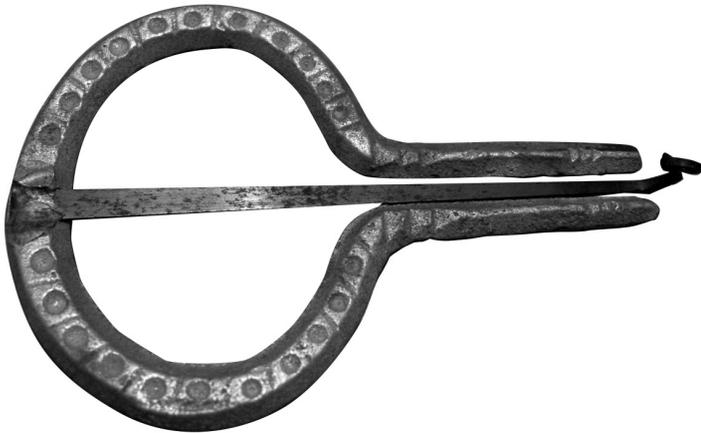
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Introduction

The Jew's harp is unique among instruments and deceptive in its simplicity. John Wright, a well-known Jew's harp player, once said of the instrument: "An enormous amount of information is hidden within [its] very simplicity" (Wright 1972: 59). The musical instrument has been adapted to a wide array of cultural contexts worldwide and a diverse range of playing techniques, which reveals much about the cultures that generate them: (Fox 1988, Bakx 1998, Alexeyev & Shishigin 2004, Crane 2003a: 63, Crane 2003b: 3, Kolltviet 2006: 41, Leo 2007: 5, Wright 2005: 5). Fox (1988: 22, 18-19, 34) has provided a vast information regarding Jew's harp history and use, geographic distribution, geo-linguistic survey of terms for the Jew's harp all over the world (Europe, Soviet Union, Asia, Oceania, and Africa).

However, within the frameworks of this study, we focused on the cultural interconnectedness and application of this musical instrument in two cultures only: American and Kyrgyz (Central Asia) as the Jew's harp is not only a folk musical instrument in these both cultures, but also the key concept of their material culture.



Picture 1. American Jew's harp.



Picture 2. Kyrgyz Ooz (temir) komuz.

Put in the context of musical instruments as a representation of material culture, music archaeologist Gjermond Kolltveit said that “A history of music which seeks out material culture rather than confining itself to written documents or ‘works of art’ produces a wider perspective of the musical past that is generally more oriented towards the culture of everyday life and of ordinary people” (2006: 3).

Drawing on perspectives from ethnomusicology, psychology, material culture, and anthropology, I approached the study of this musical instrument as an examination of the levels of its influence on the representatives of the targeted cultures, two different and far from each other cultures (American and Kyrgyz).

The goal of the study was to explore the cognitive interpretation of the Jew’s harp music in human consciousness and its effect on the imagination of the player and/or listeners amongst the contemporary Americans and Kyrgyz. With this in mind, I tried to examine the processes how the Jew’s harp music stimulates the mind, evoking certain emotions and imagery connected with cultural background of the participants.

Therefore it is both a culture-centered and culture-specific music research, which involved participants from two different cultures and at the same time with awareness about music as an integral part of every culture: history, environment, ethnicity, language, belief and value.

Literature Review

“Guided Imagery and Music” or “GIM” is the main method used in this study (Goldberg 1995: 112-114). The method refers to all forms of music-

imaging in an expanded state of consciousness and it is the umbrella title that subsumes all practices involving imaging to music in an altered state of consciousness (ASC) (Bonny 2002: 43-44, 79). Additionally, the diagrams presented in Bonny's works, which portray in more detail various levels of ASC achieved through methods of relaxation and concentration (Bonny 2002: 81-82), were especially important source and contribution for the present research. They contributed to in-depth understanding how the method worked and cognitive processes in the consciousness during music perception (emotions the music cause and the imageries it evoked).

Of a quite extensive importance for the present study was the presence of different BMGIM transpersonal approaches suggested by several scholars. Different aspects of Transpersonal BMGIM dimensions have been carefully described in many studies and can be understood specifically in terms of the music (Abrams 2001, Abrams 2002: 324). Transpersonal BMGIM phenomena rely on all the aspects of human experience and development that transcend the usual scope of individual identity, personality, or ego (Anderson 1998: xix-xxxi, Grof 1996: 43-44, Scotton 1996: 3). The uniqueness of these phenomena is that it can be used in variety of contexts, including cultural issues. Bush, in his work 'Healing Imagery and Music: Pathways to the Inner self', has noted that BMGIM is closely connected with the soul and gives the way to spiritual encounters with the higher self. He wrote: 'A transpersonal experience within GIM can be profoundly integrative experience... It becomes an encounter with consciousness that is often expansive, beyond yet including the personal. It can be spiritual in nature, evoking our depth while opening consciousness to the experience of anything in the known and unknown universe (Bush 1995: 92-93).

Imagery is another component integral to understanding transpersonal BMGIM phenomena (Lewis 1998-1999: 63). This is exemplified by typologies that identify certain forms of imagery as transpersonal (Abrams 2002: 331-332). Two basic components of BMGIM, music and imagery, have each played important roles in transpersonal work (Keutzer 1978: 77-78). Different aspects that describe transpersonal experiences are: music in psychotherapy (Bonny & Pahnke 1972: 64); uses of imagery in transpersonal forms of healing (Achterberg 1985: 75, 143); transpersonal psychotherapy (Sheikh 1986: 179). Healing effects of music also have been profoundly noted

by Kasayka: “Music could open an individual to the spiritual and could affect healing” (Kasayka 2002: 260).

The ways in which transpersonal work is understood, both generally and specifically with respect to BMGIM, have much of the theoretical foundations of such scholars as: Abraham Maslow who explored the further reaches of human potential, which included such phenomenon as peak experiences (Maslow 1970: 59-60); Roberto Assagioli developed a transpersonal system of psychotherapy, psychosynthesis (Assagioli 1965: 237); Stanislav Grof created holotropic therapy (Grof 1985: 385-386).

Thus, a variety of topics have been addressed through research on transpersonal BMGIM (Lewis 1998-1999: 63, Maack & Nolan 1999: 39-40). A number of theories on transpersonal dimensions of BMGIM have been proposed. In their work Bonny & Tansill (Bonny & Tansill 2002: 190) propose ‘The Cut Log Diagram of Consciousness’, which discusses theory through presentation of a mind map. Using the metaphor of a tree’s core as the normal or ego state and the growth rings that surround it as ever-widening states of consciousness, a map of the psyche emerges. This design may be used as a description of relative depth of conscious states and/or to demonstrate the action of the stimulus, in our case music, on affective, symbolic, and imaginal experiences” (Bonny 2002: 144).

GIM transpersonal dimensions have been featured in a number of BMGIM case studies: Lewis (1998-1999: 63) on the basis of 148 BMGIM session transcripts, derived eight categories of transpersonal experience; Maack and Nolan (1999: 39-40) investigated the therapeutic value of BMGIM, where survey responses from twenty-five participants indicated that positive transpersonal changes within the category of spiritual growth were fairly common, and that participants considered these changes to be especially important.

From the basis of conducted case studies, Brian Abrams provided general characteristics and description of some of the BMGIM transpersonal features, noting that some transpersonal forms of experience in BMGIM case studies include: extraordinarily powerful physical sensations; deeply felt positive emotion; identity metamorphoses; collective experiences, or those involving a profound sense of identification with a community, culture, or all

humanity. Other transpersonal experiences include: encounters with sacred spaces, special objects possessing sacred power, wisdom, or healing potential. However, he also noted that not all transpersonal experiences in those cases were positive or pleasant, as some involved pain and fear (Abrams 2002: 333).

The close connection between image and its affect in the GIM process has been carefully researched by Goldberg (Goldberg 1992: 5). She proposed theories and concepts to explain the affective responses to music and the complex role of emotion in the GIM process. Goldberg puts forth music, imagery, and emotion as the primary elements of the BMGIM experience. Her work is based on the literature on music, imagery, and emotion theory; it provides some understanding of the complex interaction among these elements of the BMGIM experience and the impact of this interaction on the process.

Taken from Gestalt field theory, music is the field that may trigger emotion through physiological stimulation of the autonomic nervous system (ANS). The emotion in turn, triggers a series of images resulting in a “circular process of conscious musical perception and conscious or unconscious emotional stimulation and imagery experience” (Goldberg 1992: 14). The field (music) is always present but may recede in conscious importance as the gestalt (affect and image) comes into the center of attention. She suggests that the music “builds a field of sound which sustains focus on the inner experience and serves as both a catalyst for creative image formation and as a container for the gestalt of feelings and images” (Goldberg 1992: 14). Thus, this model stemmed from many questions about BMGIM process. Specifically, how music evokes imagery, emotion and what accounts for the various expressions of imagery and emotion in response to music or the lack thereof. And it was original Field Theory Model of BMGIM that answered some of these questions.

“Imagery” or “image” refers to experiences of the music during the listening phase of BMGIM, including images in all sensory modalities, kinesthetic images, body sensations, feelings, thoughts and noetic images.

“Emotion” results from joining feeling states with experience to give personal meaning to complex concepts. Scherer (2000), and many other emotion theorists, consider emotion to be subsumed under affective states, an umbrella

term that also includes mood, interpersonal stance taken toward another person, attitudes, and personality traits. Also, they subscribe to a multi-component definition of emotion. The three components, called the “reaction triad” of emotion, are: 1) physiological arousal, 2) motor expression and 3) subjective feeling. These three components of emotion are felt as a unitary experience (Scherer 2000: 153). Thus, emotion does not become a subjective feeling until it has been evaluated (Mandler 1984: 93, Scherer 2000: 155).

One of the major propositions of the original Field Theory Model is that in the BMGIM experience image formation is a function of the emotional response to music. Music may generate conscious or unconscious emotion through direct stimulation of the autonomic nervous system (ANS); emotion, in turn, may evoke the image. Subsequent images may flow from the first as long as emotion connected with that sequence remains. Often the emotional influence of the music may return and a new series of images ensues. This results in a series of music-emotion-imagery cycles. Thus, the emotional element of music is one of the primary factors in the BMGIM process. Music may act directly on the ANS to evoke an emotional response. There is an evidence that auditory information may be conveyed by neural circuits within the limbic areas (a part of the brain that is associated with emotion processing) to the hypothalamus (Nauta & Domesick, cited in Thaut 1990: 15). The hypothalamus is directly connected with the ANS. The hypothalamus, in turn, projects to the amygdala (a part of the limbic area that is involved in emotion processing) and the cortex (Aggleton & Mishkin 1986: 288). This implies a direct connection of music to the ANS, the emotion-processing areas of the brain and to the cortex where it may be processed to conscious awareness.

Image contents are influenced by emotional states and imagery experiences, in turn, evoke further emotion. Emotion and image are bound and one may lead to the other when the other is out of conscious awareness. The image may hold a central role as translator between the ANS and the brain (Achterberg 1985: 75, 113, 143). Thus, the image is the representation of emotion during the BMGIM experience, which exercises series of music-emotion-imagery cycles.

In the current research, therefore we focus principally on the participants’ responses via music-emotion-imagery cycles relying on BMGIM experience.

Taking into consideration the broad spectrum that BMGIM embraces, we tried to reveal to what degree the cultural aspects could be manifested in listening to the Jew's harp music. As a result, it was revealed that the images evoked in the minds of respondents were of culture-relevant character. In other words, the relationship between such dependent variables as associations, emotions, imageries were to a certain extent effected by a dependent variable (Jew's harp music). Also, a series of images evoked by the Jew's harp music, according to the Gestalt field theory, were closely connected with respondents' cultural background. This can be seen in the case study reports provided at the end of the paper.

Interesting fact is that during the Jew's harp music sessions and free associative experiment, most American respondents mainly addressed to definite moments in the history of the USA through the images extracted from the Westerns, which is also a part of American culture and identity. They reported about cowboys, as most of them mentioned Clint Eastwood, who played mostly cowboys in Westerns, about cattle driving in colonial America as the Jew's harp was one of the instruments cowboys preferred playing during night-times while driving the cattle.

The other group of Kyrgyz respondents also described the cultural moments connected with nomadic mode of life of the Kyrgyz people. Ten Kyrgyz respondents (temporarily living in the US) were involved in the survey. The reports of the Kyrgyz group were also connected with cattle-drive. As nomadic way of life of the Kyrgyz since the ancient times forced them to drive cattle for summer pastures high in the mountains and again back from the mountains for winter period.

During the Jew's harp music sessions, positive relationship between independent and dependent variables was revealed and it was marked by positive high arousal in both groups. However, in definite sessions negative relationship was also manifested causing homesickness and nostalgia among Kyrgyz respondents. Comparatively, Kyrgyz respondents' case studies, from all evidence, represented Kyrgyz identity or what it means to be Kyrgyz. The same results have been shown by American respondents whose answers also proved the fact of what it means to be an American and/or part of American culture. More precisely, free associations and images evoked in the minds of

the participants from both cultures were derived from social, historical, and cultural backgrounds of their ethnicities and the cultures they represented.

As it is known, the universality of the music is its language which is understandable when one listens to it. In order to understand how music works, it was necessary to examine the unique nature of the four types of music experience – listening to, recreating, improvising, and composing. However, in the frameworks of our research the most important ones among them were listening to Jew's harp music and improvising, when respondents improvised freely and spontaneously expressed their feelings, events, sound portraits, persons, or situations.

Method

The BMGIM introduced by Helen Lindquist Bonny was used in the study. "Guided Imagery and Music" or "GIM" refers to all forms of music-imaging in an expanded state of consciousness, including not only the specific individual and group forms, but also all variations and modifications. Gestalt field theory is the other method extensively used for describing the imageries of the participants.

Participants

The GIM study of Jew's harp music involved interviews from twenty participants: 10 Kyrgyz participants living in the US (from Kyrgyz community in Boston) and 10 local American citizens (university students, academicians, locals, laymen). There were additional 10 participants, recruited to provide free association experiment survey. All participants were invited to describe the experience of the Jew's harp music. Thus, GIM involved listening to Jew's harp music (prerecorded or played by the researcher) in a deeply relaxed state so that a sequence of images that symbolically represented aspects of the client's life experience were evoked; and the researcher kept verbal contact as the participant narrated the ongoing imagery.

Materials and Procedure

The present GIM case study was adapted from Field Theory Model of BMGIM (Goldberg 2002: 348). According to this theory, the music field stimulates emotion, which evokes the image, and the image in turn evokes more imagery, generated by the emotional aspect of the image. As it has been

mentioned before, this creative process continues until the emotion is spent, and then the process begins again, continuing the cycle of music, emotion and imagery (Goldberg 2002: 348). For the purpose of the present study, a special Jew's harp music program had been prepared to examine the extended BMGIM process of participants. The range of Jew's harp music selected for the study included folk music for the representatives of both cultures as the Jew's harp is a folk instrument. The qualities of music with regard to pitch, rhythm, mode, melody, and timbre were also taken into consideration.

Five emotion categories of arousal (positive high arousal, positive low arousal, neutral, negative low arousal, negative high arousal) were used to contrast the emotions and images of the participants. Thus, survey responses from 20 participants indicated that positive high arousal was dominant and fairly common. However, neutral arousal was also noticed in 5 sessions represented by American participants. 3 positive low arousal cases were indicated in the descriptions of Kyrgyz participants while describing images of nomadic mode of life (hardships of migration) in the imageries of 3 respondents.

Procedure

Participants responded through activities such as relaxation or meditation, free-association, story-telling, imaging, or reminiscing and were asked to improvise sound portraits of feelings, events, persons, or situations. Thus, they were also engaged in verbal interpretation besides just music experience. They were encouraged to talk about the music played on the Jew's harp because there are many different playing techniques according to morphologies of the instrument in different cultures that can reflect musical values of definite culture.

Results

Analyses focused on participants' GIM experiences while listening to the Jew's harp music. Here, we made an effort to meet differing levels of the person's self-identity as a spectrum of consciousness. The experiment proved that BMGIM exploration with the Jew's harp music evoked the imageries that were closely associated with the culture of the respondent. Thus, it became evident that BMGIM fosters a relationship with the music beyond listening. Especially it was seen from the reports of the Kyrgyz participants, where they connected Jew's harp music with such culture-relevant imageries like: mountains, landscapes, rivers, yurt, horses, resettlement, steppes, person's

portraits, and even stories of nomadic life. Positive high arousal was commonly detected in almost all 10 experiments of the Kyrgyz respondents, in which they described beautiful landscape of snow-capped mountains, rivers, green pastures, horses, beautiful yurts (dwelling made of wood and felt), kumys (mare's milk), ancient warriors, Kyrgyz national traditions, etc. However, 3 positive low arousals were also revealed while respondents described the imageries of hardships dealing with the migration, harvesting, and a war. These were the description of people's portraits, their hope for a better future, their feelings and expectations.

A positive high arousal was detected in the imagery descriptions of 5 American respondents. In their reports, they mostly addressed to definite moments of American history, and connected Jew's harp music with cowboys' life. The imageries evoked in 2 cases were dealing with cowboys sitting around the campfire after a long and hard day, 3 reported of horses, the Westerns (movies), cattle drive, prairie, folk music, and folk music instruments. However, neutral arousal was also detected in 2 cases when respondents did not show their interest in listening to the Jew's harp music and saw the instrument for the first time. Interesting fact was revealed when in 3 cases American respondents connected the Jew's harp music with Shamanism and referred it to shamanistic ideas.

The results described above proved of the Jew's harp's music strong impact on the consciousness of participants from both cultures. The experiments revealed that positive high arousal was dominant in the reports of participants from both cultures, whereas neutral arousal was mostly detected in the reports of American participants. The Gestalt theory of GIM used in the study helped identify the elements of every culture that most related to one another. Thus, it contributed to reveal cultural values of the imageries and scenes that were closely connected with each other. Especially it was very important while revealing pivotal moments of imagery process during which American respondents reported about cowboys, and the Kyrgyz described migration of nomads. Thus, again these results provided evidence that Jew's harp music had a strong impact on the listener's consciousness. Participants showed a broad advantage for detection of any type of emotional information as well as imageries evoked in their consciousness. Moreover, totally all the images are culture-relevant and represent the cultural background of the participants.

Discussion

As outlined previously, respondents were assigned to give a short interview on pieces of melodies played on the Jew's harp and tell what kind of associations, emotions and imageries were caused in their consciousness. The two groups could show a similar pattern of enhanced detection of emotional information as well as the culture-relevant images. Kyrgyz group could show a greater advantage and broader scope of concepts referring to culture for emotional detection. The result lent support to the hypothesis that Jew's harp music may evoke culture-relevant images in both cultures. In line with this, both groups showed mostly an arousal effect while listening to the Jew's harp music during various categories of BMGIM experiences. These results were consistent with studies that described imagery associated with transpersonal BMGIM experiences, which provided the list of imagery forms which (a) reached beyond the personal; (b) manifested its peak experiences of a religious or spiritual nature (Bruscia 2012: 52, Clark 1998-1999: 55, Buell 1999: 45). Deeply felt positive emotions, involving a profound sense of identification with a community, culture were also detected in these works. Also, not all transpersonal experiences in these cases were positive or pleasant, as some involved pain, fear and negative visions.

As the vibrations of the Jew's harp take place inside the human body, the instrument is known for having a deeply meditative effect on its player and a unique timbre. The author of the book on the history of musical instruments Curt Sachs once wrote about the Jew's harp: The magic power of an instrument is not determined as much by the material of which it is made, or by its shape and color, as by its voice. Tone, invisible and intangible, is stronger than any other magic quality (Sachs 1940: 42, cited in Morgan 2008: 27).

The Jew's harp use in shamanic healing is widespread in Siberia, employing the instrument's ability to create altered states in its players and/or listeners (Rouget 1985, Ivanov 1999: 81-84, Alexeev and Shishigin 2004: 88-94). Therefore, the instrument is considered as one which evokes imageries of a supernatural or religious nature as the Jew's harp was used to both induce trance and to heal the sick in Siberia, Mongolia, and in Central Asia in ancient times. In another words, the instrument's sound was used for therapeutic aims in psychotherapy for its attest to the magical essence of this simple

instrument. Since trances are facilitated by droning sounds, the Jew's harp has been associated with magic and has been a common instrument in shamanic rituals.

Despite the similarity in arousal-mediated effect on revealing the Jew's harp music impact on groups from two cultures, the present study provided evidence for positive transpersonal changes within the category of spiritual growth, discovery of new parts of the self by means of their cultural background. When examining emotions and reactions of participants for the five categories of emotional targets during the Jew's harp music sessions, participants from both groups were similarly efficient in detecting positive high arousal images of culture-relevant character.

American participants mentioned mostly Western states of colonial America, cowboys, ranch life, cattle, horses, and the Westerns, whereas Kyrgyz participants similarly reported of mountainous landscape, rivers, yurt, kumis, horses, migration of nomads, cattle, and etc. This pattern suggests a broader influence of the Jew's harp music on participants' emotion and imagery.

Conclusion

Thus, the present study provided support for the hypothesis that the Jew's harp music has a strong impact on the consciousness of both American and Kyrgyz from the aspect of their cultural background as it evoked culture-relevant images in their consciousness. Along with all these, the study revealed and provided answers for many questions about the BMGIM process: how music evoked imagery, emotion; how the Jew's harp extended the mind and imagination; in what ways the Jew's harp reflected the values of a culture; the origin of the Jew's harp in American musical culture through European colonization, and as the Jew's harp is considered as an instrument which is native to Asia as it was popular in all tribes of Turkic peoples in Asia, including Kyrgyz.

The study on the Jew's harp music also provided support for the hypothesis that in the BMGIM experience the image formation is a function of the emotional response to music. Music may generate conscious or unconscious emotion through direct stimulation of the autonomic nervous system (ANS); emotion, in turn, may evoke the image.

As a result, the influence of the Jew's harp music was examined. Emotional and imagery targets were detected across the study and across both culture groups in the current work by means of the Jew's harp music sessions. Together, these findings suggest that the Jew's harp music evoked the images that are culturally-relevant.

Although further work is required to gain a more complete understanding of the processes and transformations evoking imagery through music and their effect, findings of the current study indicate that Americans and Kyrgyzs are similar in their reaction to the Jew's harp music in all respects of the cultures from which they come from, their identity, their Self.

Case Studies

1. Adilet Tynarbek, Kyrgyz citizen living in Boston, USA.

To my point of view, the primary associations and imagery while listening to the Jew's Harp (kyrg. Temir khomuz) are caused by the situation and state of one's mood at the moment of listening. Also, it is directly connected with the timbre, pitch and intensity of the music.

The very first association created in my mind while listening to the first piece of music on the Temir khomuz was the imagery of a Kyrgyz migration, resettlement. More precisely, I can describe it like horses, camels carrying heavy loads, yurt (unique dwelling of nomads made of felt and wooden devices), because our ancestors had to move from one place to another in search of better pastures for cattle and warmer places to live among mountainous places. The imagery of old women and men ready for travel with their possessions on their backs, young people running over here and there busy with the arrangements, small children around them – all of them follow the horses and camels. Then the image of shepherds and herdsmen driving the cattle appeared: the sheep bleating, horses shuddering, whinnying, cow lowing and taigans (dog breed of ancient group of Central Asian greyhounds, which are known for their brave fighting skills with wolves) following the driven cattle. These were the imagery created in my mind during listening to the first piece of the music on the Temir khomuz.

Imageries caused by listening to the second piece of music played on the Temir khomuz are connected with national craftsmanship, i.e. a craftsman

surrounded by his students. Everybody is busy making some job in the room full of items created by them.

And the last music created the imagery of pasture. More exactly, it is people who just arrived at a new place. A family is setting up a yurt (a large felt tent also known as a yurt- a round, felt- covered structure built upon a collapsible wooden frame) amongst spruce trees on the bank of the fast-flowing river. On the background of the beautiful nature, older members of the family are busy with constructing the frame of the yurt, and women are arranging the outer accessories of the dwelling and decoration. A strong man is holding a tunduk (the yurt's crown, a dome), which symbolizes the sun with four beams as the four sides of the world. Young girls and small children are sitting around the bonfire.

2. Kanchoro Kanatbek uulu, Kyrgyz citizen living in Boston, USA.

The music played on the Jew's harp conjured up the following images in my mind:

The process migration, moving to a new place and the whole community proceed en-mass to their new camp. Every member of the community is taking part in disassembling the yurt (nomadic dwelling). Within a short period of time they are packing the loads, all their possessions and dwelling onto the backs of their pack animals (a horse and a camel). There is a pleased smile upon everybody's face and everybody is happy because moving to a new place is considered to be as a special occasion.

The scene of people whose hearts are full of mixed feelings while leaving one place in search of another better place for their livestock. On the one hand, they feel sorry to leave the place where they have stayed, and on the other hand, there is a hope that they will have better days in a new place.

The picture of people reciting Koran before they start their way, the picture of migrating people slowly overcoming difficult mountainous, rocky distances on horses, camels, yaks, donkeys appear.

The scene of people that hope to find a better life in a new place, despite some regular hardships encountered during the movement period because of livestock disappearance, calving, lambing during the tiresome moving period.

The next piece of music conjured up is the scene of harvesting:

Women in white dresses and black waistcoats/vests are cropping grain with a scythe-sickle in the field. Others are working with choppers, and some people are transporting the crops on horse-drawn vehicles. There is a sign of hope and endless patience on every woman's face.

3. Eusebio Maldonado, 52, American citizen, Colorado, USA.

I was asked to describe the images appeared when hearing the instrument, and all I could think of is the movie "Two Mules for Sister Sara" (1970) and other Westerns. The opening theme music in this movie is very similar to the sound of this instrument. Also, its sound can be heard in many Westerns with the participation of Clint Eastwood. Thus, the imagery of cowboys, shooting, horses appeared in my mind. It also reminds me the scene of cattle tracks from one state to another during the colonial period in America.

Probably these images conjured in my mind because I live in Texas, where we have a beautiful historical museum of Buffalo Bill.

See Table 1 that shows how American and Kyrgyz participants of the survey describe values that represent imageries evoked in their consciousness consistent to each five target categories.

Table 1. Imageries evoked during the Jew's harp music by American and Kyrgyz participants

Category	American group	Kyrgyz group
1. Positive high arousal	Cowboys, the Westerns, cartoons, American folk music, Wild West, Clint Eastwood, horses, American folk instruments.	Yurta, hope, migration, pasture, mountains, rivers, springs, horses, beautiful nature and landscape, the yurt's crown as a national symbol.
2. Positive low arousal	Hardships of cowboy's life, cattle driving, cattle tracks,	Scenes and portraits of people, their feelings when leaving an old place and arriving at a new one, tolerance and patience.
3. Neutral	Colonial America, American folk music and instruments.	Nomadic mode of life, works of national craftsmanship, harvest.

4. Negative high arousal

War

5. Negative low arousal

Hardships and difficulties of nomadic life

See Figure 1 that represents the Jew's harp music effect on the number of participants for each target category. The number of participants is ten for each group and standard errors dealing with figure are represented by the error bars for each column.

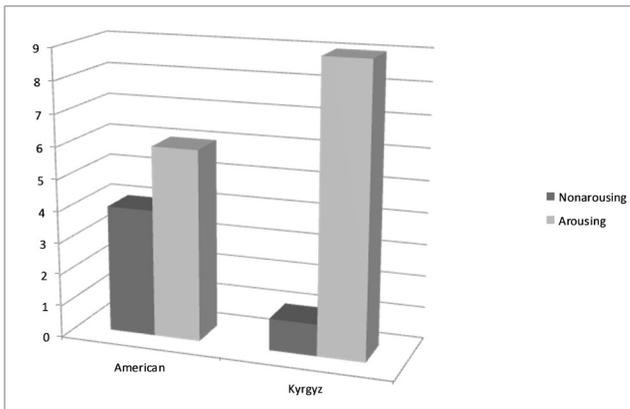


Figure 1. The Jew's harp music effect on the number of participants for each target category.

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Ağız Komuzu'nun Kültürel Kimliğin Sembolü Olarak Amerikan ve Kırgız Kültürüne Olan Etkisi

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Öz

Çalışmamda yüzyıllardır üfleme tekniğiyle çalınan Ağız Komuzu'nun geçmiş geleneklerden, birikimlerden güçlenerek günümüze kadar ulaşabilen ezgilerinin Amerikalılara ve Kırgızlara dinletildiğinde yarattığı güçlü etki ortaya konulmaktadır. BMGIM (İmgelem ve Müziğin Bonny Yöntemi) Ağız Komuzu ezgilerinin dinleyici üzerindeki belirgin etkilerinin kanıtlarıyla ortaya çıkarılması için seçilen yöntemdir. Araştırmaya Amerikan ve Kırgız kültüründen temsilciler katılmış, ağız komuzundan açığa çıkan ezgilerin etkileri gözlem, görüşme, müzik oturumları kapsamında incelenerek bağımlı-bağımsız değişkenler oluşturulmuştur. Bağımsız değişkenin ağız komuzu ezgilerinin katılımcının zihninde çağrışım yaratarak bıraktıkları ezgilerin açığa çıkmasıyla oluşan bağımlı değişkenlerin zihin, duygusal his, çağrışım imgeleriyle nasıl etkileştiği açıklanmaya çalışılmıştır. Çalışmada temsilcilere ezgiler canlı, banttan dinletildiğinde ezgilerin bireylerin üzerinde rahatlama, hatırlatma, serbest çağrışım, hikâye anlatıcılığı imgelemi gibi eylemlerle çağrışımsal etkisi açığa çıkmıştır. Sonuç olarak; Ağız komuzu'nun, kültürlerin arka planlarındaki tarih, kültür, kişinin kimliği hayal gücüyle yakından ilişkilendirilmekte, temel etki olarak kültürler üzerinde çok güçlü tesirler yaratmakta ve yaratmaya devam etmekte olduğu ve bu etkinin çok güçlü olduğu ortaya çıkmaktadır.

Anahtar Kelimeler

BMGIM, Ağız Çalgısı, kültür-merkezli bir araştırma, duygu kategori, insan arası tecrübe, alan (müzik) teorisi

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Воздействие музыки комуза (варган) на американцев и кыргызов как проявление их культурной идентичности

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Аннотация

Воздействие музыки комуза (варгана) исследован в контексте наблюдения, интервью и музыкальных сеансов. В прослушивании музыки принимали участие представители двух культурных групп – американцы и кыргызы. В исследовании определяется и измеряется степень действия независимой переменной (музыка, исполненная на комузе) на зависимую переменную (сознание, эмоции, ассоциации, образы), вызванную в сознании респондента. Слушая мелодии комуза (живое исполнение и в записи), представители продемонстрировали такие реакции, как релаксация, свободная ассоциация, рассказы, образность и воспоминания. Целью исследования было подтверждение предположения о сильном воздействии музыки комуза на представителей обеих культурных групп. Результаты исследования показали, что все респонденты рассказали об образах, близко связанных с культурным происхождением: историей, ментальностью, культурой, идентичностью. В основу исследования по выявлению ключевых моментов воздействия музыки комуза был положен метод BMGIM (Bonny method of Guided Imagery and Music).

Ключевые слова

BMGIM, варган, культурологическое исследование, категории эмоций, трансперсональный опыт, теория музыкальной области.

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