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"THE GREAT SILK ROAD: YESTERDAY, TODAY, TOMORROW" IN THE CONTEXT OF INTERCULTURAL DIALOGUE

*Dilyara Islyamova*¹

¹ The State Conservatory of Uzbekistan Tashkent, Uzbekistan

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Abstract

Objective: to identify and analyze the phenomenon of cultural synthesis successfully embodied in the musical and performative space of the International Forum-Festival "The Great Silk Road: Yesterday, Today, Tomorrow". The project demonstrates how, within a unified artistic concept, a dialogue between Eastern and Western traditions is realized, symbolizing the mutual influence of various art forms – music, visual arts, theatre, and scholarly discourse.

Methods: theoretical and performing analysis.

Results: basing on the analysis of the conceptual framework of the Forum-Festival, which functioned not merely as a platform for musical and artistic interaction but also as a distinctive hermeneutic space, the study identifies key pathways for the preservation of tradition and processes of mutual cultural enrichment. In this context, the theme of the Great Silk Road is interpreted as a symbol of the dialectical unity of diverse art forms, whose interaction influences both the structural organization of the musical whole and its semantic, imagery-based, and emotional dimensions.

Scientific novelty: based on theoretical analysis, the article studies the significance of preserving national traditions while transmitting universal and culturally specific values. The International Forum-Festival "The Great Silk Road: Yesterday, Today, Tomorrow" succeeded in uniting different generations of musicians and affirming the idea of the spiritual unity of musical art rooted in its historical origins. The preservation of national intonations, symbols, and imagery emerges as a crucial condition for the development of contemporary piano culture, ensuring its continuity, authenticity, and cultural identity.

Practical significance: the main provisions and conclusions of the article can be used in scientific and teaching activities in national traditions and issues of piano performing art.

Keywords: *Great Silk Road, intercultural dialogue, musical performance, national traditions, piano performing art*

Introduction

Uzbekistan's musical culture today is characterized by synthesis. It is based on the inter-

section of objective and subjective, as well as extra- and intra-musical factors. Adiba Sharipova is the author of initiatives dedicated to

promoting national musical culture. Particularly noteworthy among her projects is the extraordinary International Forum-Festival “The Great Silk Road: Yesterday, Today, Tomorrow,” held in November-December 2006 in Tashkent, which showcased contemporary art from Central Asian countries.

Along with her, Firuza Abdurakhimova, professor at the State Conservatory of Uzbekistan and director of the Sogdiana Chamber Orchestra of Folk Instruments, also organized the International Forum-Festival “The Great Silk Road: Yesterday, Today, Tomorrow”. The forum-festival, or as A. Sharipova herself calls it, the Musical and Theatrical Festival, was held with the support of the Ministry of Culture and Sports of the Republic of Uzbekistan, the State Conservatory, the Union of Composers, the Academy of Arts of Uzbekistan, the Women’s Committee, the Council of Societies for Friendship and Cultural Educational Relations of Uzbekistan with Foreign Countries, and the Republican Public Foundation “Alley of Memory.” Embassies of countries involved in the cultural heritage of the Great Silk Road, such as India, Indonesia, and Egypt, sponsored the project. According to A. Sharipova, “In an attempt to more fully understand and reflect the historical role of this unique phenomenon of the Eurasian continent, the project organizers reached out to representatives of the embassies and representative offices of many countries, whose histories were once linked to the Great Silk Road, currently concentrated in the capital of independent Uzbekistan” (Sharipova, A., 2014, p. 64).

Materials

The Forum-Festival events consisted of three parts: musical, scientific, and artistic. They brought together artists, musicians, scientists, and theater professionals from various countries. This project can be viewed as a model of an open cultural space in which various art forms and forms of learning engage in continuous dialogue, mutually complementing and “reinterpreting” each other. Thus, the musical, scientific, and artistic components acted not as isolated movements, but as interconnected elements of a single goal: music can be seen as a bridge of spiritual communication, science served

as a special space for reflection and understanding, and the visual and theatrical arts embodied the visual expression of the idea of a journey, exchange, and cultural interaction. At the same time, national traditions were reimagined, acquiring a relevant sound and contemporary artistic interpretation.

As part of the musical section, two concerts featuring masters of art from Uzbekistan, India, Indonesia, Egypt, and elsewhere were held to great acclaim. “The unusual titles displayed on the posters caught my attention: ‘Primordiality,’ ‘Hieroglyph on the Clouds,’ ‘Silk Vernissage.’ Abstract yet poetic, they conveyed the project’s multi-conceptual content in subtle, unobtrusive strokes, from its exhibition, scientific, educational, and concert perspectives” (Sharipova, A., 2014, p. 64).

The scientific and practical conference, also under the catchy title “The Great Silk Road in the Dynamics of Time,” explored a range of issues related to the Silk Road’s influence on the exchange of cultural values. Representatives of modern science, such as E. Rtveladze, I. Galushchenko, J. Bakshi, Magdi, and Pak, participated in the conference. Their papers provided a comprehensive analysis of scholars’ reflections on the cultural contacts that took place along the Silk Road, as well as the role of this phenomenon in shaping the artistic traditions and spiritual orientations of the peoples of the East and West. Ultimately, all conference participants were able to examine the Silk Road not only as a historical and economic phenomenon, but also as a phenomenon of peoples’ unity, where not only material goods but also ideas, philosophical movements, aesthetic principles, and musical culture were exchanged. The creative workshop featured an exhibition of fine, applied, and decorative arts from China, Japan, and Uzbekistan, as well as martial arts, an Uzbek fashion show, and a tasting of traditional cuisine, lending the event an atmosphere of genuine cultural diversity. A. Sharipova combined visual, audio, and performative elements, thereby creating a synthetic artistic space where different art forms and forms of cultural expression interacted within a single semantic field. This interdisciplinary approach not only showcased the richness of Eastern traditions but also revealed the dialectic of their transformations and traditional methods of cognition, exploring

how their principles correspond to evolving musical and artistic phenomena. The promenade exhibition in the foyer of the State Conservatory of Uzbekistan, accompanied by musical and theatrical elements, became a unique metaphor for a cultural journey, where every exhibit, costume, and gastronomic element became a sign of national identity and part of the overall artistic context: "...each country here invites you to its 'caravanserai.' Against the backdrop of recreated picturesque landscapes, people stroll in exotic costumes representing more than a hundred nations and peoples who once inhabited the Silk Road" (Sharipova, A., 2014, p. 65).

Also noteworthy were the sculptures presented at the Festival, as well as an exhibition of carpets, appliqués made of leather, stone, and minerals, all of which bore the imprint of national aesthetics, craft traditions, and Eastern philosophical thought. This is no coincidence, as the craft traditions of the East have a centuries-old history. Even in the early Middle Ages, our country's capital played a role as an important trading hub at the crossroads of caravan routes. Along with these goods, ideas, technologies, and artistic principles arrived, which local artisans creatively reinterpreted, imbuing them with distinctive national characteristics.

One of the main goals of the International Forum-Festival was to promote the national traditions and culture of the Central Asian countries, in particular the achievements of the Uzbek school of composition. Thus, at the "Hieroglyph on the Clouds" concert, M. Bafoev's concerto for piano, percussion, and synthesizer, "The Great Silk Road," was performed, with A. Sharipova herself performing as soloist. This performance combined tradition and modernity, improvisation and structure, and the piano sound itself acquired symbolic significance.

A. Sharipova's interpretation was reflected in extra-musical factors – words, facial expressions, dance, emotions, experiences, and so on. It was the stage movement, imi-

tating the movement of a caravan, that became a symbol, uniting space and time. According to the pianist, the act of performance involves a mysterious reinterpretation of extra-musical realities, transforming them into musical phenomena – sounds, rhythm, timbre. "Musical intonation never loses its connection with words, dance, or the facial expressions (pantomime) of the human body, but 'reinterprets' the patterns of their forms and the elements that compose them into its own musical means of expression" (Asafev, B., 1971, p. 212). The originality of A. Sharipova's performance, oriented toward the associative thinking strategy of listeners, introduced the world to contemporary art from Uzbekistan as a phenomenon that combines national identity and universal cultural codes.

Conclusion

Based on an analysis of the International Forum and Festival "The Great Silk Road: Yesterday, Today, Tomorrow", it can be determined that the project showcased the creative scope of the Central Asian countries and brought together diverse extra-musical influences: dance, music, fashion, painting, and theater. Created by A. Sharipova, the Forum served as a platform for unity among creative communities through a dialogue of musical cultures, each developing through the creative synthesis and potential of the other. In this regard, the words of N. Menon are relevant: "A long-term program for the preservation and development of cultures must be created, during the implementation of which eternal, enduring values must be jealously guarded" (Menon, N., 1973, p. 33). A. Sharipova's "The Great Silk Road: Yesterday, Today, Tomorrow" project became an example of how musical art can be reimagined and presented in a contemporary format and yet another example of Adiba Sharipova's tireless search for a new ideology in the development of piano performance in the country.

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© Islyamova D.
Contact: islyamovadilyara@gmail.com