

## Section 5. Theory and history of art

DOI:10.29013/EJA-25-2-120-127



### THE TERRITORY OF UZBEKISTAN FROM 1991 TO 2021 IS THE BASIS OF ARTISTIC CULTURE, POLITICS AND TRANSFORMATION

**Dilnoza Ikramova <sup>1</sup>**

<sup>1</sup> Department of Cultural studies, Uzbekistan State Institute  
of Arts and Culture, Tashkent, Uzbekistan

---

**Cite:** Ikramova D. (2025). *The Territory of Uzbekistan From 1991 to 2021 is The Basis of Artistic Culture, Politics and Transformation*. *European Journal of Arts* 2025, No 2. <https://doi.org/10.29013/EJA-25-2-120-127>

---

#### Abstract

**Purpose of the study:** This article explores the impact of Uzbekistan's independence on the art and culture of our people. From the very first days of independence, the process of strengthening the spiritual, educational, moral, legal, and ideological foundations placed significant attention on the educational function of art and culture.

**Methods:** scientific-practical, historical analysis, historical research, comparison.

**Results:** Conclusions were drawn regarding the reforms implemented in the fields of art and culture between 1991 and 2021, and their impact on the spiritual life of our people. It was also noted that art and culture are unique creative forms of human activity, meaning they are shaped based on aesthetic activities centered around art.

**Scientific novelty:** It is scientifically noted that art and culture form the foundation of the spiritual life of society, and there is a growing emphasis on the importance of creative fields in the process of aesthetically understanding the world. The novelty of this article lies in the fact that between 1991 and 2021, significant transformational processes took place in the art and culture policies of Uzbekistan. The reforms in this field further strengthened independence and, through the cultural and educational sector, increased the faith of our people in a brighter future. The main factor in this process is the creative power in the field of culture and art.

**Practical application:** From 1991 to 2021, the changes in art, culture, and politics in the territory of Uzbekistan, and the fact that every artistic work created during this period is a bright reflection of the spirituality of our people, is evident. During this period, not only the economic and political development of the country, but also the transition of its cultural life to a new stage took place. After gaining independence, Uzbekistan's cultural and artistic fields also defined a new path of progress.

**Keywords:** *Artistic consciousness, artistic taste, artistic thinking, art and culture, political situation*

### Introduction

Artistic culture, as in all periods of human society, continues to fulfill an incomparable educational function today. It primarily reflects the system of relationships that form through the understanding of the external world within the criteria of beauty.

Artistic culture:

- Firstly, a set of knowledge about the assimilation of art;
- Secondly, a collection of fields that express art;
- Thirdly, the composition, scope of activity, and social status of individuals directly involved in art production – artists;
- Fourthly, the circle of spiritual, mental, external, and internal needs of society towards art;
- Fifthly, the level of understanding of the purposes, meaning, and content of art works through aesthetic assimilation;
- Sixthly, the scope of social activities aimed at shaping national values and national consciousness through art.

Artistic education is considered an integral part of aesthetic education. Aesthetic education profoundly influences the formation and development of a person's relationship with the world through criteria of beauty, along with a deep understanding, proper evaluation, and love of art.

The social, artistic, and educational functions of art are directed towards enriching the spiritual aspect of people's lives. For this purpose, art serves to understand life, improve it in harmony, and educate people aesthetically and artistically.

Today, while the intellectual image of human thinking is changing, society demands its members to adhere to a normative lifestyle and possess spiritual knowledge. Because only by harmoniously and proportionately developing the balance between thinking and artistic-aesthetic feelings can we build a prosperous future for our generations in the 21<sup>st</sup> century. Consequently, the level of perfection of society is harmonious not only with high intellectuality but also with high culture. Satisfying the spiritual thirst that arises from social changes in society through moral and aesthetic education

is one of the current issues on the agenda. A person's artistic culture primarily develops under the influence of art. It is important not only because a person deeply feels art through intense emotions, but also due to its impact on the social activity of individuals. Human society understood the power of art from the earliest stages of humanity's history. For instance, the ancient Greeks created a beautiful legend about the singer Orpheus. When Orpheus sang to the accompaniment of his lyre, all living creatures around were enchanted by the magical charm, and peace and tranquility reigned in the universe. Even the forces of evil and darkness underground weakened and lost their power.

Art, due to its epistemological nature, is closer to people than the sciences and, therefore, provides them with a richer spiritual and emotional experience. Art differs from pedagogy in that its impact on human perception and heart is direct, excluding didactic and formal characteristics.

Humanity strives to escape the depths of ignorance not only through enlightenment and science but also through beauty. Therefore, the grand pedagogical significance of art lies in this idea, making it an unparalleled educational tool that brings spiritual thought to humanity and maintains spiritual balance in the world.

### Literature review

Artistic culture and its role in human life have been expressed in sources that emerged from the earliest periods of human history. For example, K. B. Sokolov wrote that early views on certain types of art can be found in the ancient Chinese sacred book "Shu-King", which tells about the positive influence of music and song on people's spirituality.

Confucius believed that art ensures the harmony of beauty, goodness, and utility in the human heart.

Plato, although he evaluated art as a way of action contrary to reason, recognized its powerful emotional and spiritual influence on people. In particular, he emphasized the power of music art in shaping personal qualities. "Music penetrates the heart and freezes it; rhythm and harmony themselves lead people to goodness, making them well-behaved. The person influenced by music glorifies

beauty, absorbs it into his heart, and nourishes it, freeing himself from his flaws.”

Aristotle’s teachings hold a special place in the history of views on the role of artistic culture in human and social life. Aristotle paid particular attention to the influence of artistic art on the human soul, valuing its moral power, its ability to create noble virtues in a person, and its importance in understanding reality. A. V. Lunacharsky once said: “An ordinary person groans when in pain, but a genius sings. Even if the song is sad, even if he himself is sad, he soothes his own and others’ hearts.”

In this reflection, A. V. Lunacharsky referred to the personalities of great artists. As a true master of his craft, an artist naturally synthesizes all the joys and sorrows of the world within himself. He does not limit himself to simple understanding, reflection, or artistic embodiment but primarily experiences deep emotional feelings. The ability of an artist to feel deeply, his benevolence towards humanity, his compassion, his thirst for justice and truth are considered important boundaries of his artistic talent. In B. Sokolov’s book “The Social Effectiveness of Artistic Culture,” the social effectiveness and development character of artistic culture, primarily as the result of art’s influence on people and, through the spiritual development of individuals, on the entire life of society, are studied. Although the book provides a broad analysis of the peculiar character of the formation of human spiritual needs, it also reveals the process of individualization and personalization of artistic culture in the present day, showing the unity of its horizontal and vertical directions, aligning with the trend of cultural globalization. Therefore, the impact of artistic culture on social life, the increasing need for it, and its study and assimilation by people hold significant importance. A. N. Pokrovskaya’s book “Artistic Values in a Changing World” summarizes research on the study of artistic culture and values in recent times. The book tries to show the important trends and changes in artistic processes from ancient periods of human history to the present day. It examines attitudes towards types of artistic culture in various socio-economic formations and explores the views of several philosophers on this matter.

The specific force that ensures the general development of artistic culture and defines its main properties also holds significant importance.

In the present day, artistic culture, as an important component, is associated with the “personal” reflection of reality through art and the self-understanding of the individual and humanity. According to I. A. Andreyev, through art, the theory and life experience of “self-understanding” differ. At the same time, it should generalize (aesthetic reality) itself with logic (just like theory) and directly assimilate it. Based on this, artistic culture manifests itself as a form of practical-spiritual self-realization and self-understanding through creative expression.

Literature holds an important place in the system of artistic culture and influences the development of other types. Artistic literature forms the basis of theater and cinema art. It also significantly influences music and visual arts. According to the famous literary scholar B. Qosimov, “Literature forms the basis of spirituality.” In our opinion, it might not be entirely correct to link the basis of spirituality solely to literary art, i.e., to absolutize the determinism of literary art within the cultural system. A person’s spirituality is composed not only of literature but also of knowledge acquired from other types of culture and all sciences, as well as other educational factors.

### **Data and Methodology**

In a broad sense, artistic culture encompasses existing works of art (artistic values), along with the processes of their creation (artistic creation) and consumption (artistic perception).

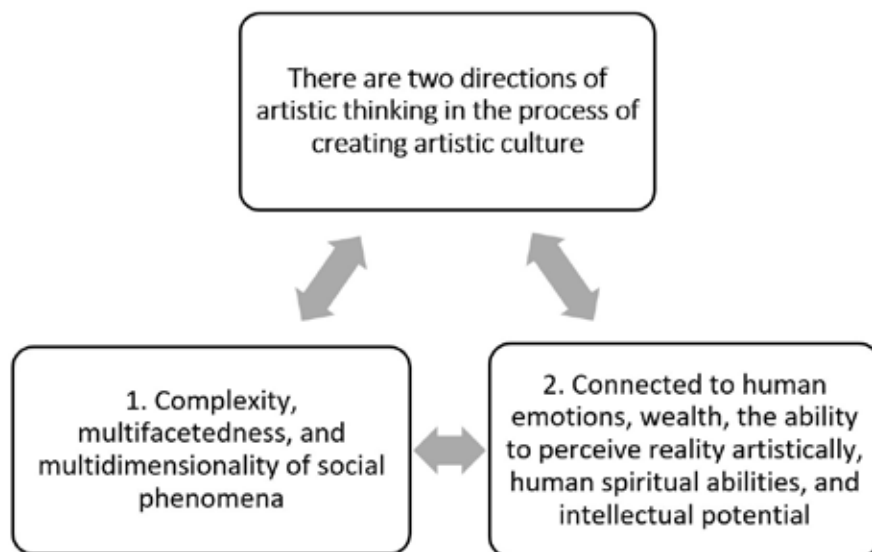
Artistic culture consists of a complex system in which types of art play an important role. However, artistic culture cannot be equated solely with art. The division of art into various types is the result of a long historical development, whereas in ancient artistic activities, these divisions did not exist. Subsequently, as a result of the “division of labor (creation) activities” in the field of culture, several types of art emerged and became established.

While the types of artistic culture share common characteristics inherent to art, each of them manifests in unique forms in liter-

ature, architecture, music, visual arts, and other fields.

In types of art, we see the relationship of particularity to generality in artistic cre-

ation. The functional characteristics of artistic thinking in the process of creating artistic culture have emerged in two directions of “selected” sources.



The types of artistic culture have an equivalent status and cannot replace each other. Each of them is relatively independent, unique, and irreplaceable, directly reflecting a certain aspect of reality. In other words, they occupy a superior position in expressing human feelings compared to other types of culture. At the same time, from an epistemological point of view, they have certain limited characteristics. For example, although literature is an unparalleled type of artistic culture in deeply reflecting life and revealing the spiritual and intellectual aspects of a person, it has certain limitations. That is, literary art cannot match music or visual arts in expressing human feelings and sensations. Even cinema, which is a “mixture” of literature, music, and visual arts, cannot replace literature and music in some respects. Therefore, it is not appropriate to contrast one type of artistic culture with another or to mix them together. The types of artistic culture act on an equal basis, and in reflecting reality, one type may manifest as superior to others to some extent. For instance, the epistemological function of artistic culture is particularly prominent in literary art and other related types. Music serves to elevate the cultural sense of human feelings, while visual art serves to enhance recreational and viewing culture.

Just as the types of artistic culture cannot replace each other, it can also be observed that their development is subject to the “laws of unevenness.” In various historical periods and in the lives of different peoples, a particular type of artistic culture that defines the artistic image of its time may hold leading significance. In ancient Egypt, all types of culture developed, with architecture among them; in India – music; in China – painting; in Iran and Turan – folk applied art; in Greece and Rome – sculpture flourished. At the beginning of the Christian era, in Rome and Byzantium – visual art; among the Arabs – literary art; in the early Renaissance period of the Islamic East, we see that poetry and architecture developed predominantly. During the European Renaissance, in Italy – visual art; in England – theater; in Germany – music art; and in 19th-century Russia – the development of literary art was distinctly noticeable. The violation of social justice principles or the intensification of social conflict in society generally affects the development of artistic culture, particularly the growth of some of its forms. For instance, during the Islamic Renaissance, Islamic teachings opened a wide path to social justice, which led to the flourishing of certain types of artistic culture, such as poetry, fine arts, music, and architecture. In the 18<sup>th</sup>–19<sup>th</sup> centuries, due to widespread social injustice

in Mavarounnahr, the art of satire and allegory developed. In medieval Europe, the development of visual art was revived following the liberation of individuals from church bondage. In the system of artistic culture, literature holds an important place and influences the development of other forms. Artistic literature forms the foundation of theater and cinema art. It also has a significant impact on music and visual arts.

According to the famous literary scholar B. Qosimov, "Literature forms the basis of spirituality." In our opinion, linking the basis of spirituality solely to literary art, i.e., absolutizing the determinism of literary art within the cultural system, might not be entirely correct. A person's spirituality is composed not only of literature but also of knowledge acquired from other types of culture and all sciences, as well as other educational factors.

Numerous studies and methods have been conducted by world scholars on the role of artistic literature in shaping people's artistic culture.

Accordingly, cultural studies should contribute to ensuring that artistic literature holds a significant place in the minds of future generations. For example, Maria Antonyak, in her research, noted an excellent idea: "To measure the relative popularity of books in two data sets, we count the number of times a book was borrowed from SC and the number of text reviews received by the book on Goodreads." Nissa Ren Cannon, in her article, looks back at history and mentions that the literary preferences of the Parisian population were measured by their membership in specific libraries. How many people in Uzbekistan are currently members of libraries? We will certainly address this question in our future research. Whitmir Etelina develops an interesting methodology in her study. To gather information about the lives of scholars from other eras, they examine individuals' personal libraries. For example, Amanda Golden, in her research, analyzed nearly 800 books in Anne Sexton's personal library, emphasizing that these books "allow us to return to her interactions with mid-century literary culture." Artistic culture types that are close to each other – such as theater and cinema – have mutually enriching interactions. When cinema was first emerging, it primarily

experienced the influence of theater, with early artistic films depicting theatrical performances. These early films were neither true theater works nor genuine cinema art. Although cinema separated from theater as a special form, the connection between them remained. Naturally, without the ancient art of theater, cinema would not have become the most powerful medium of artistic representation before the 20<sup>th</sup> century.

As cinema gradually achieved "artistic independence," it began to exert more influence on theater. Initially, this influence was superficial, with theater plays incorporating cinema screens and film images. Under the influence of cinema, stage movement culture formed. New stage qualities were achieved in the characters of actors, objects, and equipment. At the same time, it is worth noting that there are certain negative trends in the field of cinema. Currently, there are cases of famous singers acting in films. However, not all singers are performing their roles satisfactorily. For this reason, singers and film actors in Uzbekistan study at separate specialized institutions. It would also be appropriate for film scripts to be written by qualified professionals, as films are sometimes created based on shallow scripts. The most disappointing aspect is that film critics are not expressing their opinions on this matter. Meanwhile, film critics should act as intermediaries between the audience and the work, promoting achievements in this area. Artistic literature is expressed through words; hence it is also called the art of words. The art of words exists in two forms: oral and written. The art of words initially emerged in an oral form. Although oral literature does not hold as much importance in the current structure of artistic culture as it did in ancient or medieval times, it cannot be ignored. Oral literature still actively operates in the lives of some peoples, such as in the art of folk storytellers and bards, and it is actively practiced in stage art and communication culture. For instance, the oral stories, sketches, and small artistic texts recited by Uzbek artistic word masters, humorists, bards, and epic storytellers are unique, exquisite, and bring joy and delight. If we were to replace all their works with written texts, the content and emotional impact, as well as the national thought process, would significantly diminish.



The main material tool and means of expression for written literature is also the word. This is the expression of thought, the statement of thought, and through words, people's cognitive activity is captured on paper and imprinted in the mind. Through words, the accumulated intellectual wealth of humanity reaches future generations. The word, as an essential component of human culture, is deeply and comprehensively reflected in written literature, which takes on a material and spiritual character. At the same time, unlike other forms of art, written literature is characterized by the activity of thought, meaning that creation and performance occur simultaneously, even without special preparation or in a semi-prepared state. The difference between oral and written literature is manifested in their different impacts on human emotions. Besides being meant to be heard and seen and read, written literature requires more creative activity and independence from the reader, comparing the information obtained from the literary text with their own spiritual world and life experience. While the perception of oral and written literature usually occurs collectively, the perception of written literature is individual.

Visual art also holds a unique place in artistic culture. The system of visual arts includes painting and drawing (graphics), and their origin dates back to the earliest periods of human history. The differences between types of visual art are characterized by each one's unique way of reflecting the panorama of reality. However, ultimately, they merge into one system. Painting and graphics have a variety of means of expression, and the boundaries between the depicted and expressed objects are conditional and relative. In each type of art, depiction and expression are intertwined. Expressiveness, the relationship of art to reality, is also an important characteristic of visual art. The common feature of painting and graphics is that they are expressed through depiction.

The system of expressive art types also includes decorative-applied architecture and music. At first glance, these seemingly distant types are unified by their manifestation in a temporary dimension and by their expression of events in the process of understanding reality without emotions. These creative

forms mainly fulfill their ideological and aesthetic duties through means of expression.

The type of decorative-applied art is closer to the types of visual art. It also has several clearly expressed aspects. Specifically, decorative-applied art is aimed at practical, mainly artistic-utilitarian purposes. Their artistic value comes from their useful-practical value. This type of art occupies an intermediate position between the artistic and non-artistic fields of human activity. Decorative-applied art is one of the earliest forms of human artistic activity, intertwined with labor processes at its origin. Unlike other types of art, it retained the significant features of ancient culture as a mixture of artistic and useful-practical activities even in the later periods of historical development. Visual art is considered an integral part of artistic culture, and its artistic interpretation requires a significant amount of knowledge. Visser N emphasizes that aesthetic experiences related to photographs are commonplace in our digital society. However, there are many gaps in our scientific understanding of how we perceive and aesthetically evaluate photographs. This requires serious attention to these aesthetic experiences, considering aspects of photography as well as the emotional and semantic processes of the viewer.

Additionally, the opportunity to converse with practicing artists can have an encouraging impact on students, helping to integrate them into the community of visual art practitioners. This needs to be reinforced in the process of shaping the artist's identity. The artistic value of architecture is subordinated to a practical purpose. In architecture, artistic expression is primarily manifested in the social significance of buildings or their complexes. Amir Said M. Mahmoudi and Mahyar Bastani identified four types of design models in the field of architectural design: analog, typological, pragmatic, and theoretical conceptual design models. This further enhances its artistic possibilities and defines architectural features. As in other art forms, knowledge manifests itself in a unique way in architecture. Architectural works in the style of individual buildings or their complexes create the look of a historical era. They express in a generalized and embodied form the general characteristic thoughts and feelings of their time. Architectural works

do not directly depict reality, but rather reflect the general and social experiences of people peculiar to a certain historical period, the mentality of the nation.

Scholars have referred to architecture as “frozen” music or a “story in stone.” While this does not fully capture the essence of architecture, it does hint at its nature. Architecture, like music, creates a look of an era, a socio-ideological appearance. If in music the look is intended for perception through hearing, then in architecture it is intended for direct visual perception. Music reflects reality, but it is not defined by the material dimensions of architecture. Music has its own characteristics and cannot encompass all aspects of man and reality. Therefore, it primarily expresses the inner spiritual world of man, his feelings and moods. Unlike painting and sculpture, music does not create images of the world, but rather evokes feelings and moods. Music creates a sensory image of reality. That is, in music, feelings are not the actual feelings of life, but are purified from random moments, perceived from the point of view of certain aspirations.

Research has shown that listening to and singing songs, perceiving and pronouncing syllables, words, and sentences, as well as memorizing and repeating them, have yielded many positive results in the fields of linguistics and psychology within the context of learning a foreign language.

Music expresses complex social emotions, primarily ethical and aesthetic feelings that reflect the rhythms of speech or the weights of movement in life. Along with the sensory aspects of the inner world of man, music expresses his spiritual world in its entirety, and folk musical creativity plays a large role in the process of expressing his intellectual and volitional power, reflecting national spiritual characteristics through music. Music, like other art forms, is a social phenomenon. However, its social content is veiled, and it is more clearly seen in folk and everyday life music samples or in word-related forms of musical creativity. Music production plays a significant role in society and holds considerable importance for numerous researchers from other countries. For instance, Ashleigh Southam notes that various models are utilized in the creation of musical works, and the process of setting goals depends on how those

goals were created. This article indicates that the creation of musical goals is based on two interacting aspects. Firstly, there is an internal impact created through “internal melodies” or “playback,” and secondly, there is the creation of external influence affecting the real world and real experience through conceptual strategies developed in the course of creative processes.

Music production occupies an important place in society and has been extensively researched by scholars from various countries. For example, Ashleigh Southam notes that despite the existence of multiple models in music creation processes, the formation of goals in these processes depends on specific methodologies. This article suggests that the creation of musical goals is based on two primary interactions. Firstly, there is an internal impact through “internal melodies” or “playback,” and secondly, there is an external influence that affects the physical world and personal experience through strategies developed during creative processes.

Thus, individuals create music either internally, through “internal melodies” or “playback,” or externally, through physical impact and experience. Consequently, music affects the hearts and minds of individuals, influencing their emotions and perceptions. Previous research has shown that music composition lessons incorporate compositional strategies in creative processes. This implies that learning compositional strategies can enhance musical proficiency and individual uniqueness. Moreover, music serves not only as a therapeutic tool but also as a means to strengthen the immune system and reduce aggression in individuals who have undergone medical treatments.

Music encompasses all aspects of life. At times, it expresses ethical, lyrical, dramatic, and aesthetic elements, contributing to the aesthetic foundation of music.

Entertainment is a system of mixed art forms that includes theater, open-air stage, circus, cinema, and television. Despite the certain differences between these areas of artistic culture, their common features that are characteristic of them differ from the mixed characteristics in architecture and painting. No matter how great the place of mixing in architecture and painting, neither of them

can exist. The performance of theater, open-air stage, circus, cinema, television, along with mixing, also unites “play”. The ability of these art forms to unite people and draw them into active participation and creativity makes them one of the most powerful means of moral and aesthetic influence. At the present stage of development of technology, means of communication, and technical equipment, the importance of mixed art forms of entertainment is growing. The above is a summary. Artistic culture has an ancient history and rich experience. Art forms have their own characteristics, and they differ from each other in how they reflect reality through what means, and to whom they are directed.

Since the declaration of independence of the Republic of Uzbekistan in 1991, significant changes have taken place in new plans and renewal principles, spiritual and educational processes, and directions of science and art. The artworks being created in each of these areas have begun to radiate the glory of independence.

Today, there are many theaters, cinemas, cultural centers, creative centers, libraries, and museums operating in Uzbekistan.

For example, in our capital Tashkent, there are 17 cinemas operating, such as “An-hori Cinema”, “Osiyo Cinema”, “Cinemaplex”, “Cinematica”, “Compass Cinema”, “Ilhom Cinema”, “Knochilar Uy”, “Me’jick Cinema”, “Parus”, “Riviera”, “Salom Cinema”, “Sergili Cinema”, “Sky Cinema”, “Tumaris Cinema”, “Ugl (Burchak) Cinema”, “Yulduz Cinema”, and “Sharq Yulduzi”. These cinemas serve the public from 10:00 am to 10:00 pm.

### Conclusion

Today, Uzbek creators face the great task of preserving and developing the best traditions and achievements of our national art, conveying the artistic expression of the idea of national independence to the audience in various forms, in harmony with national and universal values. Each created work of art should be a bright reflection of the spirituality of our people.

### References

- Fomin I. (2023). Strategic Culture as a Meaning-Making System: Towards the Socio-Semiotic Accounting of Multimodal Cultural Constraints in International Relations. *International Theory*. – 15 (3). – P. 351–378. URL: <https://doi.org/10.1017/s175297192300009x>
- Genres of Fine Arts (n.d.). docx.uz. URL: <https://docx.uz/document/tasviriy-sanat-zhanrlari-2b52bf3c?lang=uz>
- Hiidenmaa P., Lind I., Linko M., Suomalainen R., and Tossavainen T. (2024). Reading Culture as a Common Ideal: A Study of Finnish Self-Identified Readers. *Poetics*. – 105. – 101912 p. URL: <https://doi.org/10.1016/j.poetic.2024.101912>.
- Qomus.INFO. (2024, June 23). About Literature-Who is It, What is It – Qomus.INFO URL: <https://qomus.info/encyclopedia/cat-a/adabiyotuz>
- Rustamova, M. (2023, March 18). The Role of Miniature Art in Artistic Education in the Upbringing of Youth. URL: <https://interonconf.org/index.php/brs/article/view/2833>
- Types of Art (n.d.). Arxiv.uz. URL: <https://arxiv.uz/uz/documents/referatlar/sanat/sanatning-turlari>
- Yıldız, H. (2023). Global circulation of literature and Nobel Prize consecration: A comparative study of Yaşar Kemal and Orhan Pamuk. *Poetics*, – 100. – 101824 p. URL: <https://doi.org/10.1016/j.poetic.2023.101824>

submitted 19.03.2024;

accepted for publication 03.04.2025;

published 30.04.2025

© Ikramova D.

Contact: dilyana2887@mail.ru