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Section 1. Art studyes and cultural studies

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METHODS OF INNOVATIVE APPROACH IN MANAGEMENT PSYCHOLOGY OF ART AMETEUR CIRCLES AT CULTURAL CENTERS

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Abstract

The purpose of the research: Introduction and application of innovative approach methods in the psychology of managing artistic amateur circles in cultural centers.

Research methods: We can use the hamburger method, which is considered one of the bi innovative methods in this regard. We can use the hamburger method, which is considered one of the bi innovative methods in this regard.

Research results: The use of innovative methods of approach in psychology of artistic amateur circles under all cultural institutions located throughout the Republic and cultural centers located in the city of Termez.

Practical application: The tradition of psychological evaluation of leading personnel, development of a set of qualities necessary for them, and the study of the issues of correct selection of candidates is widely covered in this article. Innovative approaches to the management psychology of artistic amateur circles at cultural centers and the seriousness and relevance of scientific research in this field are discussed. Proposals and comments were made on the issues that should be implemented in terms of expanding the activities of culture and art institutions, widely promoting our national culture among the population, meaningfully organizing the free time of young people, increasing the attention of our people to our culture and art, and fully involving them. It is described that in the relations between the employee and the leader in the centers, it is necessary to approach the problem solving with modern methods and innovative ideas.

Keywords: *Culture and art institutions, culture houses, amateur teams, clubs, Classical School of Management, innovative, leader, personnel, psychology, demanding, intellectual, demanding, hamburger method*

Introduction

For New Uzbekistan, which is moving from national revival to national growth – to fundamentally improve the management system, to create conditions related to the selection, training, retraining, upgrading of skills of leading (young) personnel and their higher level of knowledge. issue is becoming an important factor of development. Addresses of President Sh. Mirziyoyev to the Oliy Majlis, conceptual ideas that make up the content of his works, decisions made by the Legislative Chamber of the Oliy Majlis and the Government also show that this issue is a very urgent problem of today.

Today's realities show that it is not for nothing that the 21st century was predicted to be the century of high information technologies and a sharp increase in intellectual level. This situation calls for reforms in the field of human relations, choosing subtle and unique ways of dealing with people of high intellectual level and effectively influencing them. If we take the example of Uzbekistan, it is necessary to form a layer of managers who are not free from the influence of world civilization and universal values, without losing the unique aspects of our traditions, national values, and mentality, through their activities, justice, inculcating the foundations of humanity and democracy in people's minds and consciousness is the demand of the times.

After all, President Sh. As Mirziyoyev noted: "It's one thing to be demanding about work, and it's completely different to touch people's personalities. Do not forget that people can obey you at work, they have equal rights with you in any other matter. ... We all know very well that our people are noble and honorable people. Our people can tolerate everything, but I say again and again, they cannot tolerate injustice and unfairness. A real leader, a real leader, is not appointed to test the endurance of people, but to create suitable conditions for them. Leaders at all levels – whether he is a minister or a governor, head of an office or organization, should be an example and example to everyone with their manners and culture."

Materials and methods

In the course of practical work in this regard, on the basis of the decision of the President of the Republic of Uzbekistan dated May 30, 2018 PQ-3755 "On measures to create a modern system of selection of promising management personnel on the basis of selection" on a systematic basis "Taraqqiyot" republican competition for the selection of promising management personnel every 3 years in order to ensure their acquisition, as well as to help continuously improve their professional qualifications in the system of state and economic management, local executive authorities and other state bodies and organizations. It has been launched. There is a tradition in the field of social psychology of psychological assessment of leading personnel, development of a complex of qualities necessary for them, and study of issues of correct selection of candidates. The seriousness and relevance of the scientific research carried out in this field has led to the emergence of an independent direction called management psychology. Management goals and tasks create management relationships, and management psychology studies the composition of these relationships. As we have seen, management psychology interprets the relationship between the subject and the object of management during the implementation of management goals and tasks. Another group of tasks of management psychology is the formation of management methods, and this activity consists in developing the possibilities of influencing in order to ensure the effective operation of the organization. We divide the methods of influencing the personnel of the organization into three groups: administrative, material and influence in spiritual forms. Each of these shows a certain psychological content, and management psychology, as a science, studies the possibility of these measures influencing the employee. Among such influence measures, great attention is paid to the issue of motivating employees, i.e. arousing enthusiasm for the work they perform. According to the methods of influencing the management object, its direct and indirect forms of influence are distinguished.

One of the main concepts of innovative approaches in management psychology of art amateur circles at cultural centers is the subject and object of management. If we bring to mind the process of direct management, we can imagine the manager as the subject of management, and the employee and the

work team as the object. However, the fact that the leader organizes his activities and manages himself requires understanding him not only as a subject of management, but also as an object. Professional improvement of the leader, acquisition of self-management skills, becomes one of the main topics in organization and personnel management. Based on the above considerations, human activity in the management process is accepted as a subject of management psychology. The sphere of culture and art is to create works of art that show the spiritual image of our people, their way of life, in a word, to express their identity, to increase the quality of services provided by culture and art institutions. is based on, and most importantly, a field that works with people.

We can say that if all 826 Cultural Centers that are currently functioning fully fulfill the following main tasks assigned to them, the society will definitely develop stably. Including:

– to improve the quality of cultural services to the population, to satisfy their cultural needs and to ensure the meaningful passage of their free time, to form exemplary programs of creative teams that embody national values, customs and traditions;

– preservation and development of folk art and artistic amateur art, establishment of artistic and practical creative teams, amateur groups and creation of favorable conditions for their activity and systematic enrichment of the creative process;

– attracting children to clubs, organizing courses on learning foreign languages and "speech culture", wide promotion of all genres and directions of folk art, amateur art and intangible cultural heritage and their original pass on to the next generation;

– organizing spiritual-educational, cultural-public events with figures of literature and art and professional creative groups, holding direct artistic meetings and roundtable discussions with the population, especially young people, with their participation;

– conducting contests, district (city) festivals of folk art and performing arts, identifying talented young people, supporting creative young people;

– organization of public holidays, performances and folk entertainments, providing paid services to legal entities and individuals in the socio-cultural sphere according to contracts concluded with them;

– consists of organizing various circles, studios, courses, amateur clubs, artistic amateur teams.

Currently, the activities of cultural centers, in general, expanding the activities of culture and art institutions, widely promoting our national culture among the population, meaningful organization of free time for young people, increasing the attention of our people to our culture and art, and fully involving them have been raised to the level of state policy. The use of this method when conducting explanatory work for managers is very effective:

Figure 1. *The hamburger method*

Such innovative and creative approaches are specially designed for management personnel and are one of the most effective ways to explain things to employees. The implementation of these approaches in every culture and art institution, culture house is a great innovation for the society and the field of management.

Today, the leaders of the cultural centers are required to carry out cultural and educational activities among the population in their territory, to develop the main directions for the meaningful organization of their free time and to monitor their implementation, to organize activities in accordance with the Center's Charter, to provide the center with qualified specialist personnel, to implement the documents related to the field of the center. drawing up plans for implementation, creative-production and financial-economic activities, correct distribution of funds, signing business contracts and financial documents, hiring and firing, issuing orders and orders within the scope of their authority, labor protection, safety

equipment and fire prevention measures a number of priority tasks such as monitoring compliance, cooperation with state authorities, local and foreign organizations, forming amateur creative groups, organizing work on improving the skills of employees, keeping accounts (paid services) based on the activity of the center, submitting reports on time placed. But one of the most important issues is the management psychology of the artistic amateur circles of the cultural centers of the leading personnel. First of all, the head of the center should be able to understand and supervise his subordinates in terms of humanity, and most importantly, he should be a role model for his subordinates. For this, of course, it is necessary to have a highly educated practicing specialist of the field who meets the qualification requirements, correctly assesses the problems, has far-sightedness, and knows a foreign language. When the manager can perform the task assigned to his employee admirably, then the intended result is achieved.

Conclusion

In conclusion, it should be mentioned that today life requires a new way of thinking and working, forming our national "centers of intelligence". Therefore, a lot of responsibility and dedication is required from employees working in cultural centers. In the new Uzbekistan, cultural centers should play the role of the greatest force spreading culture and art among the people. the problem of learning the leader's personality has been an important issue in all eras of human society. The main reason for this is that, firstly, the social relations of each era required someone to be at a high level in terms of social status, and secondly, the way of life, prosperity, level, well-being, and happy marriage of people depended on the person of this high position, his it depends on different qualities and characteristics, and I would like to introduce this as a recommendation at the end. Using innovative approaches in the management psychology of artistic amateur circles at cultural centers, establishing wide use in culture and art institutions, cultural houses, and musical circles, and through this, the cultural sphere, cultural management, which is now being formed, helps to further improve the management of art schools and culture houses.

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THE ROLE OF LANGUAGE IN INTERCULTURAL COMMUNICATION

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Abstract

The purpose of the research: This article will talk about the fact that at a time when different peoples, languages, cultures are now mixed, interest in other cultures, respect for them, trying to understand them, learning to approach them with patience is one of the pressing issues, the importance of Uzbek language in strengthening effective intercultural ties is considered important.

Research methods: We can use the "useful aspects of the history of languages" method, which is considered one of the innovative methods in this regard.

Research results: Ensure that all cultural institutions located throughout the Republic and cultural centers located in Termez make the most of world languages in the process of intercultural knowledge exchange.

Practical application: Psychological assessment of executive personnel, development of the set of qualities necessary for them and issues of the correct selection of candidates, further improvement of their knowledge through the study of world languages are widely covered in this article. Innovative approaches to the formation of language skills of leaders in cultural centers and the seriousness and relevance of scientific research in this area are discussed.

Keywords: *Culture, language, art, world, World, dialogue, social, communication, oral, understanding, effective, intercultural, communication, human, criterion, activity*

Introduction

The word "culture" has different meanings in different disciplines, and as part of our initial socialization in life, through culture, each of us learns ways to communicate, Act, Think, use objects and tools in the world. This article covers issues such as language, culture, typology of cultures, types of communication, oral communication, culture adaptation, cross-cultural barriers and conflicts. The issues of ligvoculturology, currently associated with the concept of language and culture, which are the focus of all in the science of linguistics, are being researched by most scientists, but have not found a solution. This is the same issue of our article – it is noteworthy that the new field of linguistics is focused on the intercultural relationship in the process of teaching a foreign language

The importance of language is considered important in enhancing effective intercultural communication. Language is an

ability in the human brain. It allows people to understand their culture and the culture of other countries. Each country has its own culture. When studying abroad, cultural differences can hinder interaction. The language helps to solve the cultural economy and develops the deep prospects of a foreign state. Given the important aspect of culture interaction and the role of language in making culture feel integrated, in this article we will examine whether language learning is necessary when studying abroad. Culture includes beliefs, language, and social habits that define the group. Culture affects the ways in which people communicate, the perception of each other and the relationships promoted on the basis of cultural orientation. Culture reflects the identity of the country. Intercultural communication implies the exchange of ideas between people of different cultural backgrounds. Language plays a decisive role in intercultural communication.

Language helps to understand the ethnic identity of other people and to learn how different cultures perceive each other. Thus, the language acts as the main vessel through which the culture is transmitted. Therefore, based on various points of view, language plays an important role in the development of deep understanding of the country. Thus, learning a language while studying in a country becomes a necessity. Cultural studies-studies the most general laws of the development of culture. Its source is all the cultural values that humanity has created. The main task of culturology is to study the joint activities of a person with nature, society, as well as all processes related to the spiritual marriage of people.

As a source of his research:

- man-made industry;
- language that is a means of dealing with people;
- knowledge that is the wealth and criterion of society;
- social relations and social organizations;
- serves demographic and ethnic processes occurring in society. Cultural science is considered a universal science, the characteristic of which is the approach of the phenomenon of a person's cultural life into an orderly system. It is also an extremely complex object of knowledge, along with the fact that culture manifests itself in the embodiment of humanitarian knowledge.

Culture is not only a set of material and spiritual resources created by the creative activity of people, but at the same time it also represents the level of development of society, that is, the totality of knowledge, criteria and values in society is embodied in culture. In the study of culture, it is also possible not to use the traditional notions of objective laws, causal dependence in phenomena. As a general field, a systematic approach to culture provides the opportunity to comprehend the specifics of the different cultural spheres that affect each other in parts, and not in a holistic picture of them. The systematic approach makes it possible to use a huge number of methods of research. That is, the basis is to draw conclusions without contrasting and absolutizing the results obtained with some methods with others.

Culture is the level of development of society at a certain historical stage. Expressed in the form of Organization of human life and activities, the material and spiritual values created by humans and the cultural assets created by mankind remain not only the assets left by the people of the past, but also a mirror that reflects the thoughts and thoughts of human intelligence, life. Cultural differences in communication are due to differences between communicators sharing information with each other, which arise from differences in their cultures. These contradictions are manifested in the way each communicator thinks and behaves, so they change communication and its results.

Today in the Republic of Uzbekistan, rapid reforms are carried out in the political, social economic and cultural and educational spheres. As a result of these reforms, new developments and innovations in all areas are also being put into practice. At the same time, it is today's task to find solutions to the accumulated problems in these areas. Especially innovative and transformative processes in the fields of art and culture are felt by all citizens of Uzbekistan. It is necessary to further develop the field of culture and art, expand the network of institutions in this area and strengthen their material and technical con-

dition, organize the provision of quality services to the population and create favorable conditions for public-private partnership.

As you know, the peculiarities of foreign models of management – Japanese, German, Chinese, Swedish models – both the theories of management of the American author Frederick Taylor and the French scientist Henri Fayol, laws –principles-methods, their significance, both Parkinson's rules, information communication technologies in management, and the peculiarities of distance education in today's educational reforms will be a lesson for future leaders of the Decision-making, motivation, labor productivity in management are also studied as the main criteria for activity, analysis is applied. The requirements of our President Shavkat Mirziyoyev for cultural workers require high knowledge, a broad worldview, awareness of foreign literature from today's leaders.

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Section 2. Film, television and other screen arts

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"SHAYTANAT" AS THE FIRST UZBEK TV SERIES IN THE CRIME GENRE

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Abstract

Purpose: in this article, the formation of the format of a television series in the criminal genre on Uzbek television is the creation of the television series "Shaytanat".

Methods: artistic, comparative, theoretical-analytical.

Results: during scientific research, the process of formation of the criminal genre in Uzbek television series was studied in comparison with foreign content. The work of the director, operator and operator in the TV series was analyzed. Progress and flaws in the novel's teleportation were discovered and suggestions were made.

Scientific innovation: analyzed in comparison with the TV series variant of the novel in the criminal genre based on the methods first mentioned in this article.

Practical significance: the theoretical and analytical materials presented in the article can be used for scientific purposes and pedagogical practice in the practical and theoretical courses of art universities.

Keywords: *novel, television, telefilm, television series, dramaturgy, criminal genre, detective, plot*

Introduction

In world television cinema, the criminal genre is popular, which reached the stage of development in the 20 th century. The creation of television works in the criminal genre was also delayed for some time, as the formation and development of television cinema in Uzbekistan took place in a unique way, and the format of the television series appeared relatively late. But it should not be overlooked that one of the first Uzbek TV series "Shaytanat" was filmed precisely in the criminal genre. The author of the novel "Shaytanat", which is the basis of the script of this television series, T. Malik has stated that he does not agree with the fact that he calls this work in the detective genre. That is, according to the author, the novel did not reflect the opening process of exactly one criminal case. For this reason, too, T. Malik told the creators of the TV series that his genre should be called criminal, not detective. "The methodology

of such criminological research is based on a culturological approach, on the theory of manipulation of mass consciousness, including the use of suggestive technologies" (Kleymenov M. P., Kleymenov I. M., 2022. 431).

In its time, "Shaytanat" was compared by experts with "The Godfather", which was considered one of the most successful films of the last century, and in part the plot of the TV series and the presence of similar features in the character of the main characters is noticeable. The novel "Shaytanat" reflects a complex period in Central Asia in the last decade of the last century. Sometime before the breakup of the former Union, and in the early period when it disintegrated, representatives of the criminal world began to occupy a large position. This, of course, began to be reflected in social life, and this process soon began to show its negative results.

T. Malik was personally involved in the debunking of several crimes, seeing these processes firsthand, managing to write the novel in a truthful and believable manner due to the fact that he was a living witness of the era. The publication of the work was also a challenge. The reason is that the period reflected in the work was dangerous, in addition, the first years of independence were difficult periods for the new republics in social, political and economic aspects. The growing influence of criminal gangs began to aggravate the situation, which was even more complicated without it. Among the segments of the population affected by them, the loss of hope for the future and confidence in the new state became the greatest danger. For this reason, a careful approach to the development of events was required when creating the novel.

In the process of creating the work "Shaytanat" T. Malik did not even guess that it would be filmed in the form of a TV series. Novel instance performed by T. Malik, M. Tuychiev, U. Zafarov. But in the process of filming, in the TV series the chief ideas T. Malik reflected in the work were not fully reflected. In relation to the work itself, several refutations were written by representatives of literature, and a number of negative opinions were found. The writer was accused by some of his colleagues of being a work in favor of the criminal world. In their opinion, "Shaytanat" was assessed as a work that evokes sympathy for representatives of the criminal world, reflecting the circumstances that romanticize them. In the formation of such negative thoughts about the work, unfortunately, the influence of the TV series was great.

The author asked not to draw conclusions about the whole-headed novel by watching only the TV series. Twenty of the twenty-one episodes of the television series were broadcast on television, with the final episode not airing until today. Although the TV series was based on the four books of the novel "Shaytanat", a huge number of plots in them were left to fall. In addition, a script was later written without the author's participation, and the fact that the TV series had a situation of romanticizing criminal characters, in particular the main character and the head of a criminal gang, Asadbek, caused negative thoughts to wake up towards the novel and the TV series, as well as long-term interruptions in its presentation. Nearly twenty years later, this piece of television was returned to the air. "It is quite natural that the hero of the 1990s, the time of renewal, became a character of the era of change, who fought against all those who stood and stand in the way between us and a future happy life: drug lords and racketeers, police, corrupt officials and terrorists. As a living embodiment of modernist folk aspirations, responsibly captured in "soap operas", where good and evil are clearly divorced, where stealing, betraying and killing is bad, but protecting the poor and humiliated, faithfully making friends and faithfully loving is good" (Tsyrkun N. A., 2019. 9).

The TV series "Shaytanat" has gained great popularity not only in Uzbekistan, but also throughout Central Asia. "A crime series for domestic television is a very desirable product that attracts a large audience" (Ogurchikov P. K., 2023. 82). While the success of the TV series is certainly a screenization of a novel with a crisp and meticulous artistic basis, on the second hand it is also directly related to the fact that the TV series has gathered a team of mature actors of the Uzbek theater. Y. Sagdiyev, P. Saidkosimov, E. Komilov, B. Muhammadkarimov, G. Jamilova, X. Sagdiyev, A. Abduvahobov the unique performance of the mature actors played a big role in the success of the TV series. Y. Sagdiyev's acting skills in creating the

image of Asadbek can be highly appreciated. Through the image of Asadbek even due to the fact that Y. Sagdiyev was able to create the image of the head of the criminal team in the format of the Uzbek TV series, his performance can be conditionally assessed as a performance at a level close to Don Carleone. It was not so successful a work created in the criminal genre in the format of Uzbek television cinema and TV series, both before and after "Shaytanat". When taken from the same review, the hero at the level of the image of Asadbek is not yet as created.

When it comes to this television series, a special approach can be taken as a television series adaptation of a literary work. When the director's question was addressed, initially J. The directorial work started by Kasimov was later continued by Y. Sagdiyev. This, along with its positive results, also showed its negative results. In particular Y. Sagdiyev began to be absorbed into the character of Asadbek due to his fondness for the character, that is, the presence of strong sympathy for the character he is playing, and the behavior of the main character was twisted in another way, without the permission of the author of the work. As a result of this, the main idea that the end of the criminal world, which the author wanted to say, will certainly end in tragedy, became stuck in the background, and the effect of the final conclusion will subside.

T. Malik was attracted to the work because of his interest in how human beings in the criminal realm came into the Satanic realm, in which way they became representatives of that realm. These experiments, gained by listening to M. Ismaili's conversations with young people in correctional colonies for the purpose of writing a work, were carried out by T. Malik was encouraged to write works in the future. The writer, based on his life observations, concluded that a person is never born bad, but, after the influence of the environment and people, a person makes a choice one way or another. The television series "Shaytanat" only covers Asadbek's reasons for stepping towards evil, his childhood injustices and painful memories. The realities that caused the rest of the heroes in the work to enter this path were not covered in the TV series.

In particular, a process like this concerned all the states within the CIS. In particular, the "Brigade" (Russia, 2002.) the television series also sees negative cases related to the period, such as in "Shaytanat". The creators of Uzbek television cinema managed to show the criminal universe in the format of a TV series before the creators of Russia. "Brigade" also sees the essence of the work changing precisely after the romanticization of the main character Sasha Beley. A large part of the audience does not remember the end of the TV series. Just like Asadbek in the TV series "Shaytanat", only the main character gives a positive assessment of the TV series due to sympathy for Sasha (S. Bezrukov). Sympathy among the audience for this TV series is extremely strong, the audience is given a very high rating for the performance of Y. Sagdiyev. "If "Spec" shows the squalor of the characters and its creators, who naively decided that a lot of money allows you to open the doors to the protected area of cinema, then "Brigade" has become a cult film for two generations of young people. This series, as the survey shows, was watched by the largest number of respondents" (Kleymenov M. P., Kleymenov I. M., 2022. 431).

During the period when the TV series "Shaytanat" was filmed, the Uzbek TV series was undergoing a modification process with a multi-part television film. The pictorial solution to the multi-part television works filmed during this period, such as "Mehrobdan chayon", "Charxpalak", "Ko'ngil ko'chalari", "Yusuf va Zulayho", "Uvaysiy" was close to TV performance and a multi-part telefilm. The heavy use of the major plot by the operator in had a positive effect on the revelation of the characters' character and experiences. Moreover, the large number of uses of locations of different natures (external environments) without the use of pavilions alone was one of the great achievements of the work of the operator.

The creators of the TV series in general were able to make the most of the experiences accumulated in the filming of a TV movie on dramaturgy, directing, acting skills, grime art, costumes.

This period was a complex and responsible period for all new Republican television and of course television cinema. In general,

in a period when the TV series was just being formed, a huge result was considered by Uzbek television filmmakers to be a serious genre – the criminal genre. The Uzbek TV series format shows its debut not from household topics, but from a serious topic and genre. In addition to this series, which is a literary work with a clear foundation that is the basis of the series, Ekali also ensured the success of the series. It is possible to give each hero a separate characteristic and conduct a separate study on their character. Many of the processes and crimes committed in the TV series actually occurred in life. They have been incorporated into the work by the author through ways of analogy, exaggeration or slight attenuation for some time.

There is a big difference between the work itself and the series in terms of plots. A reader who wants to have an overview of the work "Shaytanat" should definitely read the novel, which consists of five volumes, and make a separate conclusion. And the TV series separately lives its life. That is, since the TV series was created during the period of an attempt to adapt to a new format, there are also some shortcomings in this, slight errors, slightly disconnected from each other. In particular, there are also shaky-minded scenes about law enforcement officers who conspired with representatives of the criminal world. Through this, the corrupt situation that has arisen in the period, the attempt to break the truth, the uprooting of representatives of the criminal world and their efforts to envelop the country are visible.

Asadbek is not mistreated by drug trafficking. The series features scenes involving a murder scene, an investigation process, a boorish carrying out investigations in the area where the crime was committed, and drugs. Reflecting these cases on the television series was a big step forward for the era. Several criminal television works were created during this period, such as "Qotil", "Zanjir", in particular, the television film "Qotil" and the television series "Zanjir" also contain battle scenes, scenes used in cold weapons. The work "Shaytanat" became a television series that was able to openly illuminate similar scenes.

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ARTISTIC PARAMETERS OF IKRAM AKBAROV'S COMPOSER'S THINKING

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Abstract

The article examines the multifaceted compositional thinking of Ikram Akbarov, an outstanding representative of the Uzbek school of composition. The author analyzes various aspects of the composer's work, including his innovative approach to musical themes and genres, the depth and philosophical orientation of his works, as well as the close connection of his work with Uzbek musical traditions.

Keywords: *Ikram Akbarov, Uzbek music, compositional thinking, innovation, tradition, symphony, opera, musical drama*

Introduction

A holistic view of the work of the Uzbek composer Ikram Akbarov (1921–2011) is the most interesting field of study of the artistic parameters of his individual thinking. The artistic parameters of I. Akbarov's musical thinking contain several links of mediation. These include practically everything that was selected in the historical process and acquired a canonical form. In this regard, it is necessary to note the choice of genres, typical structures, and musical language by the composer. Each of these links constituted its own level in the general system of musical thinking. Passing through this system, a creative approach is stimulated, and the musical content of the composer's works is increasingly enriched. The entire system of I. Akbarov's musical thinking with all its subsystems and models participates in the complex process of transforming 'extra-musical content' into musical content. It should be noted that music is no exception in this regard. The composer's thinking process is subject to developed schemes, techniques, etc. Sergey L. Rubenstein wrote about this: 'In the real thought process, which is a very complex and multifaceted activity, automated action patterns – specific 'skills' of thinking – play a very significant role. But it is therefore necessary to only superficially contrast skills, automatism and rational thought. The design of the position of thought in the form of rules and automated action patterns are not only opposed, but also interconnected' (Rubenstein S. L., 1946. 353).

The musical thinking of the composer I. Akbarov acts as a system, consisted of selection, limitation, targeting and structuring the text in its unity of the plane of expression and the plane of content, which was extremely necessary for the composer.

Throughout all stages of his creative activity, I. Akbarov was distinguished by a deep basis of thinking, which helped him in choosing musical themes and plots. The need to respond to the most important pressing problems of the life of Uzbekistan in the context of current problems of world art was largely due to the artistic range of his composer's thinking. A striking example is I. Akbarov's interest in pop songs during the period when composers were actively striving to create highly artistic, ideologically significant and meaningful songs of this genre. The vocal art of the outstanding singer Batyr Zakirov delighted I. Akbarov with its unique ability to synthesize stylistic elements based on Uzbek intonation.

Inspired by this, the composer created a number of wonderful songs which became popular in the excellent performance of Batyr Zakirov. Yu. Turaev notes: 'Many of I. Akbarov's songs became popular in the excellent performance of Batyr Zakirov, created for his artistic individuality' (translated by M. A.) (Turaev Yu. 2015. 101).

This process demonstrated the flexibility of I. Akbarov's composer's thinking, who sensitively perceived the unique phenomenon of B. Zakirov and therefore managed to find the optimal creative approach to understanding the singer's individuality. He created a highly artistic range of expressive ways, favourite intonations and techniques of pop vocal vocabulary. The composer's dual-sphere talent was also fully revealed – a rare combination of individual (elite) and mass-accessible intonational melody. I. Akbarov's composer's thinking was enriched in the process of communicating with colleagues. Thus, in joint work with composers M. Burkhanov and M. Leviev, I. Akbarov worked on creating music for the films 'Fishermen of Aral' and 'Enchanted by You' (Yanov-Yanovskaya N., 2011. 80). Creative collaboration in creating collective film music mutually enriched all three authors.

Communication with the talented director Latif Fayziev during the work on the film 'Second Bloom' had a particularly beneficial effect on the development of the artistic characteristics of I. Akbarov's composer's thinking. It contributed to the synesthetic nature of I. Akbarov's composer's thinking, which was demonstrated in his symphonic works. The sphere of symphonism required broad artistic associations, semantic, metaphorical meanings from I. Akbarov. These aspects were especially vividly and multifacetedly revealed in I. Akbarov's symphonic poems 'In Memory of the Poet', 'Epic Poem', in which the genre itself presupposes the activation of composer's thought. These works revealed his folk-epic composer's thinking, characterized by the width and scale of the development of creative thought. This undoubtedly manifests the deep continuity of I. Akbarov with the cycle of poems 'Khamsa' by A. Navoi. The method of symphonic poem penetrated many genres of I. Akbarov's work, contributing to their enrichment. These are symphonies, striking in the depth of musical thought, lyrical-epic dramaturgy.

Turning to the musical dramas of I. Akbarov, it is necessary to note the symphonic nature of the composer's thinking and artistic features of the embodiment of plots of modern world literature in the genre of Uzbek musical drama. It also demonstrated the bold innovation of I. Akbarov, who opened a new direction in the original national musical and stage genre, closely connected with Uzbek classical literature and the life of the Uzbek people. Possessing artistic and creative thinking and a sense of historicism, I. Akbarov managed to reveal universal modern social problems in the plot sources of Ch. Aitmatov and F. Garcia-Lorca on the basis of modern Uzbek musical language. This genre of Uzbek musical drama continued in the works of F. Alimov, D. Kamilova, M. Atajanov, O. Abdullaeva. In this sense, the work of I. Akbarov marked the revival of the genre of Uzbek musical drama, which became a mirror reflecting the realities of modern life of Uzbek society and its social problems. T. Gafurbekov writes the following: 'The desire of some composers to combine elements of several genres of heritage within one work is worthy of special attention, as is observed in the original symphonic scores of I. Akbarov" (Gafurbekov T., 1984. 111).

The desire to bring a new stream to the development of Uzbek opera is also feasible to the composer, who has a broad artistic thinking and the ability to embody in this genre eternally relevant universal problems. It is appropriate to focus on the operas 'Ibtido khatosi' ('Original Error') and 'The Leopard from Sogdiana'. The global theme of the creation of the world is embodied by I. Akbarov in an oriental version, which is a particular value and educational significance. Tirelessly sensing new paths in musical creativity, I. Akbarov in his composer's interpretation of the theme of the creation of the world revealed its moral, ethical, and ethical aspects, which is impossible without the composer's philosophical thinking.

Equally significant is the early opera 'The Leopard of Sogdiana', a work that is very relevant today, in the era of challenges of interethnic meaning. It is known that the opera genre themes of national confrontations and the struggle for independence were put forward for many centuries. In this regard, I. Akbarov is a continuer of the operatic realism of Giuseppe Verdi, a method of embodying humanistic ideas in musical theatre.

In the music of the second half of the twentieth – early twenty-first centuries a rethinking of everything and searches for new systems of musical organization have been taking place. Formation becomes more and more individual, based on general logical principles. This requires composers to tirelessly take form-creating initiative, but it also promises many interesting things.

Summarizing the analytical observations on the artistic characteristics of Ikram Akbarov's compositional thinking, it is necessary to emphasize the volume and breadth of his compositional thinking, his bold innovations, original creative ideas and their implementation in the spiritual renewal of the ideological and artistic content of Uzbek musical culture, which is actively advancing in the world community.

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PROBLEMS OF MODERN UZBEK MUSICAL DRAMA

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Abstract

Uzbek musical drama is considered a multi-network, complex art. The production of a work in the genre of musical drama is carried out by a creative team consisting of a playwright, composer, director, bandleader, concertmaster, choreographer and artists. It is worth noting the merits of such composers as Tokhtasin Jalilov, Georgy Mushel, Talibjon Sadikov, Yunus Rajabi, Ikrom Akbarov, Manas Leviev in the formation and creation of a professional Uzbek Musical theater. The arias they compose for their stage productions are enlivened by musical theater actors. This article provides information about the problems that arise in Uzbek musical drama today and their solution.

Keywords: *musical drama, makom, performance, singing, actor, stage, voice of a singer*

Introduction

It is the actor who expresses the Dramatist's thought, puts his effort into the director's interpretation and communicates with the audience face to face, giving him pleasure, making him think and, of course, sings (Rizayev, 1997) on stage. The career of an actor in a musical drama theater is different from other theater actors. The actor of the musical theater expresses the pain of the hero with his speech and is able to create a holistic state on stage, singing flashes of pain in the climactic notes. By creating an image on stage, he determines the main goal and the leading behavior of his character, determining on this basis the place and significance of verbal and musical works in the role.

Research method

The absence of a musical theater actor's loss of continuity during the transition from word to melody or from melody to word determines the level of his skill. In case of violation of the organic state in this process, the sequence of behavior is lost, artificiality and superficiality appear in the performance. The actors of the musical theater are again faced with peculiar complex creative difficulties associated with sound. If a musical performance lacks a polished, beautiful actor's voice, then a perfectly performed role loses its significance. In such cases, it is completely wrong for musical theater actors to go on stage without voice tuning. Singing in a "sleeping" voice affects the actor's vocal cords, which leads to a hoarse voice. It is important that the actor understands the

general concepts of proper breathing, proper sound formation, and also takes into account the possibility of sounding when performing a play. (Allanbayev, 2019) In addition, makom theaters are being created in the republic today, and one of them has started its activity in Margilan. By Government Decree (No. 732 dated 09/05/2019.), the Margilan City Musical Makom Theater at the Uzbek National Makom Arts Center was established in the form of a state institution. The actors working in this theater mainly studied at the Uzbek State Conservatory or at the Uzbek State Institute of Arts and Culture. Considering that any production in this theater requires a makom performance, this means that some of its actors lack makom performance skills or, despite the fact that the makom performance is at a professional level, they lack acting skills. In accordance with the decree of the VM No. 732, the development of mentoring and apprenticeship traditions in the field of makom performance, education of talented youth, promotion of their creative potential, organization of internships in makom acting and makom performing arts, creative workers of theatrical and artistic institutions and students of higher educational institutions in makom theater are also included. In addition, the inclusion of acting subjects in the curriculum of students of the National Institute of Musical Arts named after Yu Rajabi, who today teach makom performance, would give effective results if these subjects were taught by experienced actors. Even if these students will not work in makom theaters or musical drama theaters tomorrow, their acting skills will definitely help them in stage performance. Conversely, it will also be advisable to include the disciplines of house performance in the curricula of students studying acting at the Uzbek Institute of Arts and Culture. In addition, work on the transition of higher education institutions to a credit-modular system is actively developing today. If students studying under this system will work in makom theaters in the future, they will have the opportunity to create conditions for studying with makom singers and makom scientists at their discretion. Indeed, the Decree of the President of the Republic of Uzbekistan dated October 8, 2019 No. PF-5847 "On approval of the Concept of Development of the higher education system of the Republic of Uzbekistan until 2030" mentions a number of works to improve the credit- modular education system.

If we consider the works that have been staged in musical and drama theaters in various regions of our republic in recent years, presented to the audience, then, first of all, very few new works are presented to the audience. In the first quarter of 2019, the Uzbek national Academic Drama Theater presented to fans the historical drama "Abai", the ethnographic performance "Chimildik". At the musical theater named afterMukimi directed the musical drama "Tomaris" by Bahadur Nazarov based on the story by Mirkarim Osim. The performances "A Woman riding a Horse" based on the play by the young playwright of the Fergana Regional Musical Drama Theater Kamil Khamroev, "Fidoi" based on the play by playwright Azimjon Azizov of the Kokand City Musical Drama Theater made a good impression with modernity, ideological depth and a high level of acting skills. Unfortunately, the Kattakurgan City Drama Theater of the Samarkand region, Khorezm, Bukhara, Andizhan regional musical drama theaters, Andijan Regional Youth Theater, Samarkand and Ferghana Russian Drama theaters did not present any new works last year (The Uzbek newspaper of literature and art 2019. No. 32). Of course, these problems arise mainly due to problems in the dramatic direction and the inexperience of young playwrights.

Results analysis

It is known that out of 37 theaters in our republic, 15 are called "Musical Theater". Three of them – the Uzbek State Academic Bolshoi Theater, the Mukimi Theater and the Operetta Theater are located in the capital. The remaining 12 work in the regions. Of these, the musical and drama theaters of Kashkadarya, Samarkand, Khorezm, and sometimes the Andijan region stage one piece of music per year. The other eight theater groups won't even think about putting on a musical. (The Uzbek newspaper of literature and art 2019. No. 32) Faced with this information, we tried to study a little the activities of regional musical and drama theaters. Our conclusions were that, first of all, there is no good work to stage. Playwrights are inexperienced and young. To

create modern musical dramas, new patterns of creativity will be required. Many of the musical theaters located in our regions are remaking existing historical or comedy productions from the repertoire. And the public has always wanted innovation. When we pay attention to the musical aspects of new productions, we often hear very confusing music. That is, Uzbek national music, excessively mixing folk songs with different melodies or voices, causes unwanted noises at a level that the ears do not like. We witnessed this by watching the Eurasia International Theater Festival held in Tashkent in December this year. These problems are certainly related to the experience of composers working in the theater. The scenes in which the music is played live are not without flaws made by the adjusters.

One of the factors influencing the performance is his music. The fruitful use of Uzbek folk songs, therma, lapar and yalla, especially on big stages, will in due time become an important basis for the success of the work. Due to the nationality and sincerity of the music, especially the main melodies and songs, the ideas and feelings underlying the work reach listeners and viewers faster. Such a work can attract a wide audience.

In addition, during the performance of arias, during the transition from word to song or from song to word, flaws in the voice and performance of the actors were noticeable. These are definitely situations that are expected to happen during a live performance. But this was not noticeable during the performance of several actors. I think that in order to eliminate and prevent such problems, it will be most effective to organize advanced training courses for both actors of musical drama theaters, and to share experiences with actors of other provincial or state musical drama theaters, to organize master classes from experienced singers. Such work would be an excellent option if it were organized not only for actors of musical drama theaters, but also for decorators, choral groups, and composers.

Conclusion

As you know, the miraculous power of the theater in raising the philosophical worldview, the spiritual and aesthetic level of a person has no equal. Therefore, the Uzbek musical theater strives to create stage works that mobilize the people on the issues of formation of Universal consciousness, spiritual self-knowledge, free thinking and education of the spirit. Despite the above-mentioned problems and shortcomings, it should be recognized that the repertoire of the Uzbek musical theater is expanding by the "geography" of themes and images. The most joyful thing is that a group of talented composers who penetrated the musical theater in the 60s and 70s have now reached the same stage of maturity. Next to them, the composers of the 80s and 90s of the younger generation have the opportunity to enrich the repertoire of the musical theater with fruitful creativity in collaboration with playwrights. We hope that these opportunities will be effectively used by theater groups.

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THE METHOD OF STUDYING THE ETHNO-CULTURAL IDENTITY OF THE KYRGYZ PEOPLE OF THE FERGANA VALLEY

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Abstract

Objective: methodological research of the study of the ethnocultural identity of the Kyrgyz of the Ferghana Valley from the point of view of ethnocultural and cultural studies.

***Methods*:** ethnocultural, retrospective analysis, historical-genetic, descriptive-comparative analysis methods.

Results: Approaches, socio-political, historical conditions, sources in the study of the ethno-cultural identity of the Kyrgyz of the Fergana Valley are highlighted.

Scientific novelty: the main factors of scientific views and approaches regarding the migration of Enese Kyrgyz to Central Asia, the adoption of a sedentary cultural lifestyle from nomadic herding and the role of the Kyrgyz people in statehood are analyzed from the point of view of ethnocultural and cultural studies.

***Practical significance*:** The article can be used to study the theories related to the ethnoculture of the Fergana Valley Kyrgyz, the development of inter-ethnic and intercultural relations in the republic, as well as the culture of disadvantaged diasporas in the country.

Keywords: *Enese Kyrgyz, ethnogenesis, cultural consciousness, cultural identity, cultural transformation, cultural integration, cultural diffusion, methodology*

Introduction

Cultural consciousness and cultural identity are sociocultural concepts that are close to each other, but methodologically distinct. From the initial point of view, cultural consciousness looks like this, as a part of culture, it has equal rights among other objects of the spiritual order. A closer look reveals that cultural consciousness is not simply a part of culture. It permeates all given cultural heritage without exception and determines the general characteristics of culture. After all, the cultural process is nothing but the understanding of the role of humanity in the continuous transition of history from the past to the future. In other words, culture as a form of historical self-awareness of society indicates the extent to which a person (people) realizes his creative activity.

In fact, among the events that leave a significant mark on their culture in the life of the people, only the important stages of the

movement of self-realization are the events recorded as the general basis of historical experience. And on the contrary, if the features of consciousness and self-awareness of a certain period of the development of this society are embodied, the cultural phenomenon becomes a historical event in the life of society. In particular, a cultural event can have a serious impact on the historical destiny of a nation, tribe, nation or nation only when the deep roots of its mentality are addressed.

But precisely because of this cultural creation, unique creative asceticism, the kyrgyz nation and people have preserved the true tradition of self-realization. As we know, form and content are universal, mainly achieved by focusing on the forms of socio-cultural and spiritual processes taking place in society.

In researching the cultural identity of the kyrgyz of the Ferghana Valley, we relied on ancient Chinese, ancient Greek and Roman historians, as well as historical, archaeological, and anthropological sources of research conducted in our country in the later period. Because there are very few sources and information about the Enese kyrgyz, and there is no periodic continuity between the existing ones. According to the available historical sources, the ancient Saks, Huns, and Turks were not only territorially connected, but also related to their lives. However, scientists of the Soviet era did not recognize the works of ancient Greek historians.

N. Bichurina's work "Collection of information about the peoples who lived in ancient times in Central Asia" is an important source on the subject. The researches of historian, academician N. Morozov and M. Postnikov, doctor of physical and mathematical sciences are of particular importance. A commission headed by M. Postnikov was formed, and the old historical manuscripts were carefully examined by historians and mathematicians. The conclusion of the study was published in 1982 in the 7th issue of Science and Technology magazine in an article entitled "The Greatest Forgery in History (Величайшая мистификатсия в истории)".

In the conclusion of the commission, it is said that when the manuscripts written by Herodotus and other Greek and Roman historians were copied by medieval priests (monks), some important sources were changed and copied in accordance with the nefarious purposes of the copyists of that time.

Therefore, the researches on the ethnogenesis and ethnoculture of the Kyrgyz people give the impression that the kyrgyz people suddenly appeared on the stage of history in the middle of the second millennium AD. However, the opposite can be observed in archaeological and anthropological studies. As a result of archaeological excavations, it was found that the Scythians (Sak, Sai and Ishguz) lived in the lands stretching from the Danube to the western border of China. The ethnogenesis of the Enese kyrgyz who lived in Southern Siberia can be divided into three periods: Southern Siberia, the period of the Khakhanid period of the Enese Kyrgyz;

Evolution of migration and distribution of Enese kyrgyz to the territory of Central Asia in the 9th–10th and 15th–17th centuries;

The third period: It is possible to study the nature of unity and universality in the ethnoculture of the kyrgyz of the Ferghana Valley of the former union and today.

Expert A. Lizlov, who studied Herodotus' work on history, finished writing the work "History of the Scythians" in manuscript form in 1692. The writer and public figure N. Novikov published this work partially in 1776 and in full in 1787. In his work, A. Lizlov proves that the turks and tatars originated from the Scythians. It is known from the archaeological excavations conducted in the 19th century that Greek historians such as Herodotus and Strabo covered the history and culture of European and Asian peoples objectively and fairly based on clear evidence.

According to Chinese sources, after the collapse of the Hun Empire, it was mentioned in the history of the Bei Shi (Northern) and Sui Shu (Sui) dynasties. "In the 3rd-5th centuries AD, 4 Turkic tribes lived in the area from the Black Sea in the west to Manchuria in the east: uyghur, oghuz, kipchak and kyrgyz. Later, the process of integration of these tribes with the Turkic-speaking nations and peoples spread across the territory of Central Asia took place" (Khojaev A., Khojaev K., 2022).

One of them is the literature on geography, written in 982 by an unknown author,

"The Book of World Boundaries from East to West (Kitab Hudud al-alam min al-Mashrik ila-al-Maghrib)". The work contains 11 notes directly devoted to the Kyrgyz language and the Kyrgyz people of (Slovo ob oblast Khirkhiz). The author notes that several Turkic-speaking tribes lived in cities and villages such as Osh, Ozgan, Aqsi, Khoqan and kubasoi: karluq, chighil, kesim, tokhsi and kaghma tribes (Book Khudud al-alam min al- Mashrik ila-l-Magrib. 1973).

The Arab geographer Ibn-Khaukal's "Book of roads and lands (al Masalik wa al-Mamalik)" written in 977 also mentions the Akhsiket steppes located on the banks of the Syr Darya in the Ferghana state. The state of Ferghana is divided into dozens of cities and villages such as Osh, Ozgan, Andukan, Aksiket, Koson and Kuba, and nomadic Kyrgyz lived in the steppes, mountains and hills of the region.

Before the invasion of the kyrgyz Khakhanate by the Mongol Empire in the 10 th–13 th centuries, there was very little information about the Enese Kyrgyz, but they left a long historical legacy. Today's kyrgyz are descendants of the Altai-Enesey, Khakas, and Fuyuy kyrgyz.

"Cultural integration", from the Latin integrum-restoration, replenishment, integer-whole, state, national-cultural clan, tribe and historical-cultural regional cultural influence deepening process. Cultural integration includes: cultural institutions, the interaction of cultural consumption, the national form of culture, the establishment of a single universal system that combines tradition and innovation. Thus, cultural integration is identification with old and new culture (the culture of the country being studied)..." (Nikolaev V. G., 1996).

The period of the Mongols, the modern name of the kyrgyz ethnonym, saw the emergence of civilizations closer to the term. When the term "kyrgyz" was transliterated into Chinese, such civilizations as guyangun, kigu, tsigu, syatszyasi and xyagasi appeared. The term "gyangun" or "hyagasi" mentioned in "Shi Tzi" by Sim kian, who studied in detail the specificity of the lexicon of the Tang Dynasty, comes to the conclusion that the concept of "gyangun" should be read as "kirgyr" and not as "kyrgyz".

Therefore, "Kangli (chariots) means Gaoche (high chariots) in Chinese sources, the second part of Gaoche consisted of six tribes such as turkic (tiuk, di), Uyghur, Khogursu, Chibni, Kyrgyz and Iltekin (ichijin). From this it is known that the term Kangli is a collective name of a large group of tribes, it cannot be called a single clan or tribe. Of course, most of the Chinese sources that have survived to this day are official sources. Therefore, they do not have some shortcomings. Therefore, the full use of practical information from Chinese sources is important for the ethnic history of the kyrgyz people, especially the ancient period of this history, and for the determination of some issues that remain a puzzle for us in this regard (Central Asian Analytical Network. Enasoy Kyrgyz khanate. June 30, 2022).

Materials and methods

We must remember that the Enese kyrgyz are the remains of ancient Indo-European tribes, and there are different views and opinions about the language of the ancient Enese kyrgyz. According to academician Barthold, the pre-Turkic language of the kyrgyz was not Turkic, this point of view was later supported by the famous German Turkologist Mengels.

The language of Enese kyrgyz was not Turkic at first, only as a result of their integration with ancient Turkic peoples and tribes, their language became Turkic. That is, the Enese kyrgyz were subordinated to the status of an ancient Turkic country or were part of the Tyolios khanate. The Enese kyrgyz ambassadors sent to the court of the Tan dynasty in 647 were headed by Eltabar Shibuki Ajan, at that time the Enese Kyrgyz did not have their own khanate (Mokeev A. 2022).

The Tang Empire wanted to use the Enese kyrgyz to solve its geo-political problems in the political scene of southern Siberia. Over the centuries, the Enese kyrgyz gradually became stronger in the political, economic and trade spheres. At the beginning of the 8 th century, Barsbek, the leader of the Enese kyrgyz, married the daughter of Elterish Khan, one of the founders of the second Eastern Turkic Khaganate. Due to the marriage contract, the ties of kinship with the Turkic Khaganate were strengthened. The Enese kyrgyz

proclaimed their ruler as Khan, a status that was also recognized by the rulers of the Eastern Turkic Khaganate.

Many peoples, tribes and nationalities lived in Southern Siberia, there was a strong mutual cultural integration among the Enisei kyrgyz, but the claim of kinship ties connecting the ruler of the Enisei kyrgyz with the House of Tan and Khan does not have a clear historical basis. It is clear that it was invented to connect Enese kyrgyz with the court of the Tang dynasty, as mentioned in the "Liao Shi text", there is a uyghur idikuti, that is, Uyghur-Turfon khan's answer: "Thank you so much for offering us to return to our old country, which we left a long time ago. Three generations have passed since we moved there. My people are getting used to the new climate and territory we now occupy. Therefore, we know that it is not appropriate for him to return to our former homeland" (Bangu, 1994).

As the migrant, Enese kyrgyz belong to the ruling class, the remnants of the Turkic-speaking tribes: kimak, kipchak, karluk, and uyghur, in a sense, accept the ethnonym of oghiz "kyrgyz". The kyrgyz belonging to the Altai group moved to the Tien Shan mountain in the 13 th century. This incident happened at the end of the 13 th century, when the mutual battles between Khaidu and Arikbuga, the grandson of Genghis Khan, began. "In the 11 th century, in European historiography, the new terms "Transoxiana" or "Transoxania", which is the Latin translation of this Arabic term, came into circulation. Transoxiana means the place where the Oks (Oghuz) migrated, and this word refers to the Oks (Oghuz) who moved to Europe. Because the homeland of the Oghuz (Shukurov A., 1994).

When one of the Enese kyrgyz clans came to the steppes of Central Asia, they settled in the present-day Irtishboi, Altai, and especially in the southern Altai. Integration with the old local Turkic tribes such as the nine oghs, karluqs, kimaks and kipchaks took place. There are written and archaeological sources describing this process, event and events.

"... There are different opinions about the ethnogenesis and historical evolution of the kipchaks, who are nomadic ethnic groups of Eurasia. In fact, the Russian geographer-traveler According to Grum-Grzhimailo fir: the kipchaks are descendants of the G. Dinils, an ancient people of southern Siberia. According to Chinese historians, they originated from the Huns, who occupied the lands from Enisei to Baikal. Soviet historian According to K. Petrov's hypothesis, the kyrgyz who lived in the region of the Altai region and the Enese River entered Central Asia from the north. During the period of settlement, the Scythian tribe, which formed a local minority: Tyan Shan, Aloy and Khisar kyrgyz were formed under the influence of Turkic and Iranian-speaking tribes such as sak, scythian, gun and karluk (Mokeev A., 2022).

Among the tribes that lived in Siberia, only the Enese Kyrgyz burned the body on fire, and gradually adopted the tradition of burial. In this way, the culture of Enese kyrgyz, who lived along the Irtish River, Altai and South-Eastern Kazakhstan, changed.

Jean Lebbok, one of the founders of English ethnology, said: "The study of foreign wildlife is of great importance for England, a great country that has colonies of peoples located in all parts of the world and at different cultural levels". Such a need played an important role for other colonial countries, and as a result (Titovoy T. A. 2017). gave impetus to the growth of the science of ethnology. As a nomadic nation, the kyrgyz people lived in close contact with nature since ancient times. Everything from social conditions, lifestyles and clothing are designed to adapt to changes in weather and climate and natural location.

Historian Theodore Roosevelt emphasized the importance of purposeful use of national value and national identity when he said, "It is not our cultural wealth that makes us a great country, but how we use it" and in the kyrgyz people, it means: "National unity is the wealth of the people" (Uluttuk birimdik-eldin baylygy). Therefore, kyrgyz people are made up of representatives of many nationalities and are committed to the values of unity, equality, tolerance and multiculturalism..." (Abramzon S. M., 2009).

Since ancient times, the black house or tent is the most important and integral part of the kyrgyz ethnoculture in the domestic life of the kyrgyz people, and it is not just a place of residence, but as a symbol of the harmony

of the family, mother earth and the universe, it covers all stages of life from birth to death.

"... On the inner walls of black (grass) houses, intricately patterned carpets, cotton or silk embroideries are hung as decorations. Symbols of nature, clans and family trees are reflected in embroidered designs, and children growing up in the family should grow up knowing their clan, descendants and ancestors from a young age". Jeti uruusun, the kyrgyz who did not know his parents – his own character is a joke (Iakinf. 1851).

Result and discussion

In the socio-cultural life of the nomadic kyrgyz, every household item has its place and special importance, the nature that surrounds us inspires us to create decoration and design. Black (grass) house as a part of daily life of kyrgyz means for Enese kyrgyz living in Tien Shan, Aloy and Hisar, reminding of the past, humid black forest and cherishing the sunny days when they moved to Central Asia. In addition, it is evidence that the common people make a living by performing menial and heavy washing in their daily life. According to the custom, during the ceremony of the new bride, the kyrgyz people sewed a white blanket and tied red ribbons on the top, and the young bride and groom spent forty days of their happiest moments in this blanket. Also, white grass is sewn for the qaza ceremony and to follow the deceased on his last journey, because it is intended that the deceased will be cleansed of his sins and go to heaven.

Also, the members of each clan lived in white grass in their daily life, because if it was to distinguish them from the ordinary clan, then its reputation represented the reputation of the whole clan. The symbol of Shanaraq (tundyuk) is a symbol reflected in the flag of the ancient Enese kyrgyz, and the stamp is considered a symbol of the unification of kyrgyz clans. Similarity and originality can be determined in the comparative study of literature, which includes the concepts of national character, national value and national consciousness of the kyrgyz people. The concept of nation comes from the Latin word "payo" and in kyrgyz it means tribe, people. If the tribe is a relative concept in relation to the formation, and the nation is in relation to the feudal formation, then the nation is the highest form of ethnic development.

In kyrgyz, the concept of nation as its main sign emerged in the process of formation of the entire territory, economic relations, language, culture and individual characteristics of the person that make up the historical communities of people. Since the natural wealth, historical value and cultural heritage of the multi-ethnic environment are invaluable assets of the kyrgyz people, these concepts reflect the identity of the kyrgyz people as a nation.

The attempt to preserve the historical, ethno-cultural and natural characteristics of the kyrgyz people, and to pass them on to the future young generation, is carried out not only as a dream of the active population, citizens, as a concept of "development of self-awareness". Bekbay Alykulov, the founder of kyrgyz ethnoculture, said: "There is no history without memory, tradition without history, culture without tradition, education without culture, person without education, nation without personality" (Khalmatov K.A., 2010). The main occupation of the kyrgyz who lived in Central Asia, including Tien Shan, Aloy and Khisar, was animal husbandry. In hunting, they hunted using birds of prey, greyhounds, traps and weapons, and developed fighting skills.

The twelve clans of the kyrgyz of the Fergana Valley are given different information in different sources, but in Sayfiddin Ahsikenti's "Collection of Histories (Majmua al-tavarih)" there is detailed information about the clans of bul(a)gachi, boston, teit, jookesek, doles, turksha and kangi. given In this source, the sheikh of the Nakshbandi sect, Mir Jalil, the son-in-law of the sheikhs of Shirkent, my spiritual teacher, Seyyed Jalaluddin Dina was also there.

Due to the fact that the nomadic population moves between territories, according to the social and cultural way of life, it is considered to be the propagator of the culture of different nationalities and peoples. Because the nomads show their culture by adopting the aspects they need from the life and lifestyle of the people they are closely related to.

According to the results of large-scale archaeological research and historical evidence

in Southern Siberia, Ettisuv, Tien-Shan and Pamir-Alo, the material culture of the kyrgyz tribes, from the saks, usuns and huns to the turks and mongols, continues to one degree or another the traditions of the material culture of the nomads.

At the end of the 17th century and the beginning of the 18th century, the inhabitants of the cities and villages of the Ferghana Valley: under the influence of the developed economic and social and trade relations and contacts with the sedentary uzbek, tadjik and uyghur nations, the nomadic kyrgyz gradually adopted the culture characteristic of the sedentary culture.

In the study of the ethnogenesis, ethnic characteristics and ethnography of the kyrgyz of the Ferghana Valley, it is possible to analyze the history and ethnoculture of the kyrgyz, yakut, khakas, tuva and uighurs living in Kyrgyzstan at a comparative level. Written sources of the XVII–XVIII centuries describe in detail the events related to the collapse of the Mongol state, the outbreak of major political events in Eastern Turkestan, and the rule of tribal chiefs in the valley cities.

In the phenomenon of cultural diffusion, it occurs in the process of similarity, identity, merging and assimilation, and in ethnography, it refers to the phenomenon of integration of one ethnic group, nation or nation with its own language, culture, customs and traditions. However, the process of cultural phenomenon, culturally dominant nation, is said in relation to the assimilation and subjugation of the people's culture. The process of cultural diffusion occurs as a result of socio-economic development and the proximity of cultural contact.

According to G. Volkova: "The person is the face of the nation", every person, citizen of his nation, as a carrier of elements of national identity, values and uniqueness of his people, is responsible for passing the national lineage from generation to generation (Tishkov V. A., 2003).

During the Kokan Khanate, the kyrgyz of the Ferghana Valley made a literal change in their socio-economic life and lifestyle. Because in this country, it stood as a symbol of unity and equality of uzbeks, tadjiks, kipchaks and kyrgyz. "The first Kokan rulers sought to establish an alliance with the Kyrgyz feudal lords, that is, to gain their sovereignty. In fact, Kubatbi (or Kovadmirza), the head of the southern kyrgyz tribe, acted as an equal ally of Jordan in the campaign against the ruler of Ura-Tube. It was not an exaggeration that Kubatbi, the leader of the kyrgyz of the Ferghana Valley, was even called the "Father of Jordan" in Bukhara chronicles (Attokurov S., 1996).

The famous ruler Kubatbiy constantly fought for the freedom and independence of the kyrgyz and Dzhungar tribes, and protected Kokan from invaders. He was able to maintain the independence of the kyrgyz tribes with a wise mind, strong military knowledge and a skillful political ruler. In particular, bandits often attacked caravans traveling in the Tien Shan region, so the khanate entrusted the protection of the caravan route to Kubatbi. In the historical source of the Koqan Khanate, "Tarikh-i Rakhimkhani", Kubatbi was even called the "kyrgyz king", and in kyrgyz legends, he was called a khan. He tried to establish a centralized kyrgyz state with his activities aimed at uniting all kyrgyz tribes in (Osmanov O., 2014). Ferghana, Tien-Shan and Eastern Turkestan.

In the 80 s of the 18th century, when Norbuta Khan ascended the throne, almost all surrounding kyrgyz lands came under the rule of the Kokan Khanate. After fierce battles, the kyrgyz Aloy territory could not withstand the attack of the Khan's army and was forced to surrender. After some time, the Doroot-Kurgon fortress was built in the western part of the big Oloy (Chong Oloy).

In the development of the Kokand khanate, the maternal clan led the Uzbek thousand dynasty. In particular, Sheralikhon belonged to the kyrgyz nationality from his mother's side, so he spent most of his life among the Talas Kyrgyz, he married a kyrgyz beauty, Jarkin-Ayim. His sons Mallakhan and Khudoyarkhan were born to a kyrgyz mother and spent their childhood among Kyrgyz nomads. There were also Yusufparvonachi and Alymbek-dodhokh, who claimed the highest and most prestigious position in the Khanate, the position of minister.

Alimbek-dodhokh, a major political figure of the khanate, was the governor of Andijan region. A member of the nomadic Barot clan of the Southern kyrgyz, Alimbek Dodhokh

was the supreme ruler of Aloy. In Khudoyar Khan's palace, Alimbek holds a prestigious position, he, Kubatbi's dream, united all kyrgyz clans. According to Kubatbi's plan, he wanted to establish the Tian Shan Khanate. After Alimbekni's death, his wife Kurmanjon wanted to continue her husband's work, although her people agreed to it, but the Khan and his officials did not approve of a woman working in state affairs.

Known for his arrogance, Khudayar Khan had to welcome a brave general and an influential official as his wife, Kurmanjan as the most prominent mistress. For the first time in Central Asia and the entire Muslim East, an official party was organized in honor of a woman. In the conversation between Hudayorkhan and Kurmanjon, the woman's self-confidence, deep observation and thinking are noticed, and she entrusts the task of managing Oloy to Kurmanjon. After Hudyor Khan, the emir of Bukhara, Muzaffar, recognized Kurmanjo as the ruler of Aloy, who received the title of dodhokh. Kurmanjan-dodhokh officially led the struggle of Oloy Kyrgyz against Russian troops. The sons of Alimbek and Kurmanjon-do dhoh: Abdildabek, Mamitbek, Asanbek, Botirbek and Qamchibek, fought against the Russian neighbor. However, Czarist Russia faced strong resistance from its heavily armed neighbors, nomadic Uyghur troops. M. D. Skoblev to Margilon, welcoming Kurmanjon-dodhokh not as a prisoner, but with respect, Oh, the mother of so many brave men! "Accept me as your son". A truce will be made between them.

Conclusion

In the above-mentioned kyrgyz heroes, the spirit of Manas seems to exist in the courage, power and spiritual image of Manas. The spiritual heritage of the kyrgyz "Manas" is a monumental epic and centuries-old cultural heritage in the form of archaeological, ethnographic and epigraphic monuments. It is the combination of the idea of statehood carried out by the kyrgyz for centuries with the immutable value of land that allowed this idea to find and create its true image.

Historical-comparative, ethnocultural-comparative and typological methods were used as the main research methodology in the study and analysis of the complex and abstract destiny, ethnogenesis of the kyrgyz of the Ferghana Valley. It is necessary to compare the culture of the kyrgyz of the Ferghana Valley from the study of historical, archaeological sources and artifacts.

The scientific views and approaches related to the history of the migration of the Enese kyrgyz to Central Asia, the adoption of a sedentary cultural lifestyle from nomadic herding, and the role of the kyrgyz people in statehood were analyzed and researched. Until now, this topic has been studied historically, but the main factors from the point of view of ethnocultural and cultural studies have been separately considered. People unite into a single ethnic unit according to the following criteria: ancient unity of ancestors, origin, continuity of historical destiny, traditional way of life, cultural and social life, region of residence and language.

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SEVEN SPANISH FOLKSONGS FOR VOICE AND PIANO BY MANUEL DE FALLA – A LABORATORY OF PERFORMING CREATIVITY

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Abstract

The article examines the vocal cycle 'Seven Spanish Folksongs for Voice and Piano by classic Spanish music by Manuel de Falla (1876–1946)'. It was created in 1914–1915, remained popular on concert stages around the world for 110 years, giving performers the opportunity to reveal their talent. The harmonious interweaving of folk foundations and composer's skill provides the cycle with a happy performing life, the results of which were many interpretations, starting from the original source, where Manuel de Falla himself with the singer Maria Barrientos gave the start to performing interpretations.

Keywords: *vocal cycle, pianist-accompanist, vocalist, interpretation, performance, laboratory, image, dramaturgy, expressiveness, interaction, concept.*

Introduction

The purpose of the article is to reveal, in the process of studying the vocal cycle, the features of the interaction of the pianist-accompanist with the vocalist, using for this purpose both the recordings of world-famous performers and the experience of the accompanist department of the State Conservatory of Uzbekistan, where the Seven Spanish Songs are enthusiastically studied by pianist students, for whom this cycle is a laboratory for searching of creative experiments.

Revealing various performance interpretations of the cycle, the author uses comparative-contrastive, complex and axiological methods of analysis.

The scientific novelty of the article lies in the experience of performing analysis of the interpretations of the cycle by outstanding performers of the world and the creation of its own artistic and creative performance concept.

The article has scientific and practical significance in music science, performance, pedagogy, expands the understanding of Spanish music, the work of Manuel de Falla and his remarkable cycle Seven Spanish Folksongs. The features of the figurative content, means of musical expression, psychological interaction of the pianist-accompanist with the vocalist revealed in the work contribute to the improvement of musical performance, the development of the intellect and spiritual culture of performers and listeners, the education of the artistic and aesthetic taste of young people.

The vocal cycle 'Seven Spanish Folksongs' (1914–1915) is a classic of Spanish music by Manuel de Falla (1876–1946). It is well-known both in world performance practice and in the musical performance of Uzbekistan. It is included in the curricula and programs of educational institutions of art and culture of Uzbekistan, performed in concerts, and it is also a laboratory of creative searches in its interpretation. Particular attention is paid to the study of the vocal cycle Seven Spanish Songs with student pianists at the accompanist department of the State Conservatory of Uzbekistan. 'A new approach to the content of training, a fresh look at the attitude to the educational repertoire have been firmly established in the current educational process, which is taking place at the department' (Kasymova M., 2022. 11).

The study of the cycle 'Seven Spanish Folksongs' by Falla represents the richest source of performing fantasy and inspiration. Despite this, it has not been sufficiently studied in the aspect of chamber vocal art. The performing fate of this work has history more than 100 years, and still retains its vitality and attracts performers. The secret of this attractiveness of the cycle lies in the synthesis of national and universal principles, in the hidden plot of expressing feelings of love, experiences, joys and sorrows of life of a person of any nationality. Falla managed to combine the diverse local genres of national folklore of Spain into a stylistically integral thematic work, which has its own figurative dramaturgy. 'It is known that the reason for their writing was the request of the singer Maria Barrientos, a native of Malaga, to indicate to her several Spanish songs for a concert performance. Around the same time, one of Falla's acquaintances, a singing teacher, approached him with a request to write accompaniment to some song melodies. Falla was interested in the proposed material and decided to make several arrangements for voice and piano" (Martynov I., 1986. 29). As a result, the remarkable vocal cycle Seven Spanish Folksongs was created. The recording of the vocal cycle performed by Maria Barrientos (soprano) and Manuel de Falla (piano) became an unsurpassed example, a standard of creative interaction between a pianist-accompanist and a vocalist.

In studying of the vocal cycle, it is necessary to pay attention to its poetic text. 'The composer's choice of song lyrics is very characteristic. They are laconic, emotionally rich and deep in thought (interestingly, in some cases these are proverbs – the most concentrated expression of folk poetic speech). The tendency to psychologize artistic expression was clearly reflected in the composer's desire to create something like a suite cycle with a plot line of development from folk song cycles. In terms of content, it is somewhat reminiscent of R. Schumann's vocal cycle 'Love and Life of a Woman' (Alekseev A., 1977. 407). Of course, the heroine here is completely different. Like Salud from Falla's first opera, she is a generalized type of a strong and passionate female nature, deeply feeling and uncompromising. It was the hidden plot that allowed Falla to combine various local styles of folk music from the regions of Spain into a single whole. In his study of Cante jondo, its origins, meanings, and influence on European art, Falla clearly argued the historical factors, and identified similarities between Spanish folk songs and the ancient chants of the peoples of the East. 'There are the following analogies between the basic elements of cante jondo and some songs of India and other Eastern peoples' (Falla M., 1971. 52). The composer found these analogies in the phenomena of enharmonics, sixth ambitus, ostinato, and ornamentation.

It should be noted that in the monodic music of the peoples of the East, ornamentation performed an important decorative function. 'Even the ancient Indians used the "campa", a "trembling note", and its sign was so characteristic that it arose again, already in a horizontal position in the form of a medieval quillism, the predecessor of our modern trill' (Beyshlag A., 1978. 5).

If ornamentation plays the important role in the vocal part of the cycle Seven Spanish Folksongs, then the textural-background principle dominates in the piano part. Both of these types of presentation of musical material complement each other masterfully. 'The accompaniment of the songs is pianistic, it complements the main thing expressed in the vocal melody' (Martynov I., 1977. 223). Based on this, the interaction of performers functions 'The specificity of chamber vocal

lyrics is in the unification of two related types of art' (Yuldasheva S., 2017. 39).

The problem of achieving unity of performing intentions is the key one in this cycle. 'Of course, it is wonderful when two collaborating artists respect each other – if not sympathy. But this is not an obligatory condition. Many partners would be very nice to me in everyday life,' Gerald Moore says, 'but not in a musical sense' (Moore J., 1977. 97). These reflections of the most experienced mastersinger of piano accompanist art should be taken into account by pianists in the context of psychological training in the master class of accompanist skill. It is advisable to comprehend the relationship between voice and piano in the context of timbre-texture structure. 'Timbre-texture is a special type of texture that takes into account the character and relationship of the timbres that make it up' (Kasparov Yu., 2023. 9). The timbres of the voice and piano in their relationship are revealed at different levels of interaction between the pianist-accompanist and the vocalist, forming unusual timbre mixes.

In the work on the cycle 'Seven Spanish Folksongs', the understanding of the logic of the dramatic development of the artistic content of the songs is especially difficult in achieving interaction between the performers. In this regard, it is advisable to take into account the recommendations of M. Imkhanitsky: 'When highlighting a thought, its most significant words, it is very important not only to stretch or shorten their syllables, but also to temporarily separate, isolate the highlighted syllable from the adjacent ones' (Imkhanitsky M., 2018. 39). The pronounced effect of this performing articulation principle is very clearly revealed in a comparative analysis of the interpretations of 'Polo' by Maria Barrientos and Manuel de Falla and Teresa Berganza (mezzo-soprano) and Gerald Moore (piano), Olga Borodina (mezzo-soprano) and Semyon Skigin (piano). The study of the vocal cycle 'Seven Spanish Folksongs' provides wide opportunities for improving the performance skills of both pianists and vocalists in their interaction.

In the opening song of the vocal cycle, The Moorish Cloth (El paño moruno), the composer revealed the features of Andalusian music, where he masterfully imitated the most subtle guitar licks. For a pianist-accompanist, the sound embodiment of the piano texture presents a certain difficulty. With a small number of notes and transparency of the instrumental part, the pianist must convey the original Spanish character. The piano introduction Alegretto vivace introduces the plot of the cycle. The song 'The Moorish Cloth' metaphorically reflects the deep meaning of the bride's chastity. An anxious and emotionally restrained accompaniment complements the vocal melody. Here, during the interaction of the performers, it is necessary to express a lot, but with a certain emotional restraint.

The sparkling 'Seguidilla Murciana' is also metaphorical. The fickle nature of women is compared here to a coin that can become commonplace, counterfeit and devalued.

The unity of song and dance in 'Seguidilla Murciana' is also inherent in Uzbek folklore. In Spanish dance culture, as in Uzbek, rhythm always remains an important feature. The national originality of traditional music determines rhythm. Falla very vividly captured the essence of the dance Seguidilla Murciana and managed to masterfully convey the rhythmic rolls of the castanets in the piano introduction.

The rhythmic elasticity of the laconic intonations, which echo in the vocal and piano parts, create a sense of endless dance movement. An important expressive role here is played by the accentuation by means of piano texture. 'The texture influences the character of the accent by increasing the heaviness, massiveness of some sounds and making others light and weightless' (Kholopova V., 1971. 71). The whirlwind of rapid movement in the piano accompaniment contains a special technical difficulty of execution. The pianist, maintaining the tempo of Allegro spiritoso, must not forget about the sound-creating will of the accompanist and his intuition. Anticipation and emotional control over the quality of sound will help the pianist to achieve success, where it is very important not to suppress the initiative of the vocalist, to complement his singing with sparkling instrumental dance movement.

'Asturiana' – sadness, quiet tears, longing for unfulfilled love, this is how you can characterize this part of the cycle. A conversation

with nature and restrained sadness permeate the entire song. The monotony and uniformity of the piano texture is closely intertwined with a touching vocal melody. In this ancient melodic layer, Spanish folklore appears in the calm flow of melodic phrases, where strict diatonicism is replaced by slight anxiety in the accompaniment of dissonant sounds that quickly find harmonic resolution. The complexity of the song's performance lies in the elementary sound, in the balance of performing forces and capabilities, achieved by a single quiet evenness of sound, a minimum of shades of dynamics in the sound embodiment.

In 'Jota' the composer creatively embodies Spanish song and dance folklore art. After the sadly melancholic 'Asturiana', the fiery 'Jota' carries you into the elemental whirlwind of energetic space, where the piano introduction rushes like a whirlwind in the Allegro-vivo tempo. The repeatedly repeating theme of 'Jota' is coloured with different timbre-texture colours in different dynamic openings from pp to ff. The piano part accurately conveys the characteristic virtuoso guitar passages, traditional for accompanying folk dance. From the very beginning, the aspiration of temperamental movements and cheerfulness of world perception are created. Vocal stanzas are replaced by instrumental ones. Such alternation is typical for the Aragon Jota. This beautiful song has received many arrangements and transcriptions for various instruments and performers. For example, Yana Ivanilova (soprano) performs 'Jota' accompanied by harpists Ilona Nokelainen and Elizaveta Simonenko, imitating the sound of a guitar ensemble.

A bright contrast to 'Jota' is the tender 'Nana' (Andalusian lullaby), which expresses mother's love. The song unfolds in one breath, imbued with lyrical feeling. The poetic grace and soft sincerity of the vocal melody are full of emotional charm.

The nostalgic 'Canción' (literally means 'song') is imbued with a light sadness about past love. Feminine sadness and melancholy are replaced by repeated exclamations of 'Mommy, Mommy'. The melodic vocal part is accompanied by a harmonious piano accompaniment. Falla achieved harmony and beauty of lyrical feelings and thoughts about the philosophy of life, the inevitability of human destiny in this song.

The final song of the cycle, 'Polo', has a general character and is the culmination of the cycle. It represents a philosophical theory of life, the unrestrained flow of the elusive running of time and human life. The passionate vocal melody is complemented by an anxious, even dramatically tuned accompaniment.

Conclusion:

Mastering each song inevitably leads performers to the necessity of combining them together in one piece of art. In this direction, there can be different creative approaches and solutions, in particular – through development. 'The principle of cross-cutting development is a broader concept than through form. It is presented in a variety of forms' (Chigareva E., 2023. 40). In the performance of the cycle 'Seven Spanish Folksongs' by Manuel de Falla, the principle of cross-cutting development as a performing dramatic principle allows you to create a holistic compositional structure. Semantic accents can manifest themselves not only in the musical texture, but also in the musical form of the songs. Understanding the thematic content in the interpretation of the cycle is a true laboratory for the creative search of performers, continuous improvement of the interaction of a pianist-accompanist with a vocalist.

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ABOUT NOTES OF SHASHMAKOM IN ANCIENT SOURCES

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Abstract

In Farabi's "Big Book of Music", in Khorezmi's "Key of Knowledge", in Narshahi's "History of Bukhara", in Firdousi's "Shahnameh", in Nizami's epic "Khusrav and Shirin" and other sources, information about ancient music is provided, the work of such excellent performers, composers and art historians as Borbad, Sarkash, Azadvor, Nakisa. The names of the musical works they perform, concepts and phrases concerning the content and internal structure, as well as performing traditions are mentioned. This article will mention the information about the notes of Shashmakom presented in these ancient musical treatises.

Keywords: *note, makom, navo, tasnif, kavl, roh, lahn, nagma, jins, savt, bood, ja'm, rythm*

Introduction

Some classical music terms that exist even earlier than the phrase "makom" are mentioned in the sources. For example, a *navo*, that is, a melody, a song, a piece of music, while a note is a place where a finger is pressed on the instruments and creates a sound, which is, a certain sound or set of sounds of a piece of music. On the other hand, the meaning of the word *dastan* is close to the word note, indicating the place of the finger on the instrument, a certain set of sounds. The term *Roh* means the path, that is, the path of the melody, the text of the music. *Lahn* is a melody, a piece of music, a cover is a piece of music that is sung in songs, poems. Tasnif is a synchronized melody, a perfect piece of music, while Khusrawani Shohona is the most perfect kind of music. These musical paths are embodied in various cycles. One of the most popular in professional music among the people of Central Asia is the Khusravani cycle. This cycle includes "Ganji Arus", "Ganji gov", "Ganji Faridun", "Kini Sievush" and other musical samples. It is noted that each khusravani consists of two parts and, in turn, subsections, and also that these melodies are performed by voices and instruments.

Research method

Another well-known variety of ancient music is *Lahn*. The names and order of these melodies are given in the sources in different ways. For example, there are thirty lahns associated with the name Borbad. In addition, there were seven Khusrawani, thirty lakhnas, three hundred and sixty notes composed by Borbad. In historical sources, the word note is sometimes also called *nagma* and is referred to as an entire musical structure. On the basis of these structures, the influence of the views of the peoples of Central Asia on ancient cosmology, that is, the science of

the Universe, is clearly traced. These constellations were compared with the basis of the chronicle of the lunar year. The seven Khusrawani are composed according to the seven days of the week, the thirty lakhn are the thirty days of the month, and the three hundred and sixty dastans are the three hundred and sixty days of the year. Since in the past, Oriental musical notation referred to the music of the oral tradition, they served only to memorize musical paths that existed only in memory. Therefore, the enumeration of these melodies is currently difficult to imagine unambiguously. But there is no doubt that these ancient paths played an important role in the development of the musical culture of many Eastern nations. These traditions had a great influence on the new musical categories that emerged in later periods, especially on the composition of the makoms. The names and in general other features of ancient musical paths can be traced on the example of the extant shuba of Khorezm makoms, Shashmakoms and Ferghana–Tashkent makoms.

Beginning in the ninth century, along with the development of social and exact sciences in Central Asia and the Middle East in general, music science also began to develop widely. The process of formation and development of musical art is associated with the names of the great sages Abu Nasr Farabi, Abu Rayhan Beruni, Al-Khorezmi, Abu Ali Ibn Sina and their followers Safiuddin Urmavi, Abdulkadir Maraghi and many other art historians. According to the tradition of that time, musical treatises began to be written in Arabic, and later in Persian. But you should not look at medieval music science from the point of view of narrowly local features. Despite the fact that the "Great Book of Music" by Farabi, "Jawami ilmi musikiy" by Ibn Sina, "Urgench va Hamadon", "Kitab ul advor" and "Sharafiya" by Safiuddin Urmavi were written in Baghdad, they cannot be attributed only to Sham, that is, to the music of Syria, Maverannahr or Iraq. Although these works contain information related to specific types of music, local features of certain areas, they are mainly aimed at studying the fundamental laws and theoretical foundations of music from the point of view of a broad scientific theory. That is why this scientific heritage contributes to the scientific study of samples of professional music of the nations of Central Asia and the Middle East in musical culture and, above all, in the oral tradition.

Results analysis

In the Middle Ages, it was not the habit to divide music into folklore and professional, as it is now. The concept of folklore as a whole was introduced into science quite late. The formation of musical folklore studies as a science began mainly in the middle of the last century. According to the Tasnifs of medieval sciences, music was part of the exact sciences along with arithmetic, geometry and astronomy. Due to this, musical phenomena, as well as their theoretical foundations, are revealed using mathematical methods. Music is a mathematical science that studies the aspect of the mutual correspondence and incompatibility of nagmas, as well as the time that passes between these nagmas to learn how a melody is created. But it is also inappropriate to understand the science of music as a purely mathematical abstraction. In substantiating musical science, Farabi argues that musical practice arises first, and then thoughts about it arise. Medieval music science is extremely prolific, in which theoretical and aesthetic issues occupy a central and leading place. Aesthetics and theory itself are also not isolated from each other, but represent a single science as different sides of music. Theoretically, the components of music and the laws of its internal structure are studied, and from the aesthetic side -arguments about the concepts used in revealing its ideological foundations. In particular, in the 9 th–11 th centuries, which are considered the classical period of musical science, the theory of music in Farabi's work, in turn, is divided into five sections. The first section examines the basics necessary for knowledge of the structural fragments of this science, as well as their application, the different number of structural fragments and methods of applying music, as well as what a researcher should be. The second section describes the basics of this art. Information is provided regarding the formation of nagmas, the quality and quantity of nagmas, explanations of the relationship of one nagma to another, as well as evidence of these statements. It also explains the adaptation of nagmas according to the types of arrangement and order, as well as the choice of possible nagmas to create a melody based

on this. The third section deals with the use of concepts related to the foundation and proof, i.e. the emergence of all nagmas with the help of various artificial factors necessary for the formation of nagmas, placing them in a predetermined order, i.e. explaining the basics of scientific music. In the fourth section, a conclusion is given on the methods of forming the weight basis of the nagma. The fifth section describes the structure of the melody as a whole, as well as the creation of a perfect melody, which, according to a certain order and statute, is composed for poetic speech, ways of applying poetic speech for various purposes of melody, purposeful melodies, which thanks to this speech becomes more sensually coherent and expressive.

Here we will talk about the expression of monody. Monody has usually been used as a concept in the field of musical narrative style. Nowadays, in the sense of a one-voice melody, that is, mono is one, and melody is music. Music is also oriented as a concept representing a style of thinking. Polyphonic musical styles are a style that develops in one direction in relation to harmony and polyphony, for example, melodies performed on a double, two-voiced on two of its strings, but these voices do not have an independent meaning, but are a melody in one direction. Dutar's melodies are works in a monodic style, although they sound on two strings. Since Safiuddin Urmavi's work in the thirteenth century, music theory has focused on the study of monodic music mainly in terms of two main criteria: pitch and pitch of sounds in general, their place, as well as the weight and relationship of sounds over time. They are divided into two relatively independent sciences. Ilmu talif (The Science of Music) and Ilmu iyqo (The Science of Rhythms) means structured, adapted science, which translates as harmony or composition and gives an idea of the initial particle of melody – from sound to large musical structures. Melodic fragments: Sawt, that is, sound, nagma, that is, note, tone, bod – interval, gins – the bases of the notes of the original melodic structures, four five-stage pickups, ja'm, that is, a sound structure of one octave in size, formed by a combination of gins, and inticolot – migration, that is, moving the melody from the main notes to the auxiliary ones, more precisely, modulation. While Ilmu iyqo is directed to the study of expressions such as nakr, which is the smallest unit of the musical vazna and the resulting iyqo, that is, rhythm, period – rhythmic structure. And the true value of the nakr is the conventionally accepted unit of measurement of percussion vazns.

Conclusion

In Eastern musical aesthetics, the emergence of melody, the definition of its essence was considered one of the most discussed issues. The question of the origin of music is interpreted in different ways, based on mythical, divine and life experience. Some scientists attribute the origin of music to legends, arguing that the sounds coming from holes carved in Ganus or stone are the most proportional varieties of music and surpass any melody created by human. However, advanced scholars such as Farabi and Ibn Sina associate music with human activity. Actually, this topic requires more and deeper scientific researches.

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TRADITIONS OF TEACHER AND STUDENT IN THE ART OF UZBEK CLASSICAL MUSIC

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Abstract

The traditions of a teacher and a student are pedagogical processes that, as in all professions, transmit certain science, practice and art to the future generation. The essence of this tradition is to convey the necessary experience to future generations live. Over the centuries, the traditions of the teacher and the student have been improved and even today have adapted to the times and even found their place in the educational process. In makom singing, the traditions of the teacher and the student are unique in that they are taught individually and have a unique approach to each student. This article provides information about the role and importance of the tradition of teacher and student in the preservation of Uzbek makom art.

Keywords: *classical music, makom, performance, singing, teacher, student, tradition, school of performing*

Introduction

The traditions of teacher and student in Uzbek classical art continue to this day. We have also made progress in this regard. Thanks to the traditions of the teacher and the student, the maqoms of three oases (Khorezm makoms, Bukhara Shashmakom, Ferghana-Tashkent makoms), colorful works by Uzbek classical composers, musical genres such as yalla, lapar, song, ashula, katta ashula, suvari, terma and dastans belonging to different oases have reached us. In addition, our government is making sure that it is delivered to future generations again in live recordings.

Research method

The teacher must also bring the student's talents out. If a teacher has been teaching science for years and his work has been in vain, then it is considered that the teacher has failed in his task. Therefore, it is necessary to consciously follow a specific teacher. Teachers are also different, saying "I have taught enough, now he must find his way" and teaching only in order to conduct classes is not right. But there is another aspect of mentoring, which is that after the composition is prepared for performance, the teacher must also demonstrate it to the public! This is one of the most important tasks of mentors.

The penetration into the people, accompanied by the national Hafiz of Uzbekistan Orifkhon Khotamov and Hakimjon Fayziev, was carried out with the blessing and upbringing of Jurakhan Sultanov. Not only Jurakhan Sultanov made a great contribution, but also great teachers Abulkasim Toychiev, Ganizhan Tashmatov, who were next to Jurakhan Sultanov, performing on instruments. Consequently, mentoring and apprenticeship do not have a fixed term.

In the second half of the XIX-early XX century, such excellent hafiz and art historians as Usta Jalal, Mirza Giyas, Haji Abdulaziz Rasulov, Domla Halim Ibadov, Levi Bobokhonov were educated. It is known that at that time Khojent was one of the largest cultural and educational centers in Central Asia. Zahirkhan Hafiz, Suleiman Hafiz, Turakhoja Hafiz, Abdukayum Hafiz and the father and his sons lived here: "Mirsolih, Mirabdullah, Mirfayaz. The young Sodirkhan also enjoyed such an artistic atmosphere of the city. Being an art lover, Bobosharif, seeing his son's desire for music and singing, sent him as an apprentice to an outstanding and respected Buzurgkhantora from this village. Buzurghantura, like Babosharif, was a cobbler weaver and lived in extreme poverty during this period. Buzurgkhontor practiced playing a musical instrument even if he was not a performer. Sadyrkhan learned singing secrets and playing the dutar from him. After that, he was a student of the poet Muhammadamin for some time and mastered the subtle techniques of playing the tanbur and the theory of classical literature, and in particular the vazn aruz. And his son-in-law Mullah Matkarim charmed her with his singing skills. As a result, at the age of twenty Sadir Khan Khoja became a hafiz known throughout Central Asia."

In 1928–1929, Sodirkhan Hafiz taught at the Institute of Folk Music and Choreography in Samarkand. He made a great contribution to the formation of such future great artists as M. Ashrafi, T. Sadykov, S. Kalonov, N. Hasanov, M. Burkhanov, Sh. Akromov, Sh. Sahibov, F. Shakhobov. He also educated such worthy students as Kari Suleiman Siddikov, Turakhuja, Jurahan Sultanov, Ibrahim ashulachi (singer), Salimzhan Hafiz, Marufkhoja Bahirov. Along with his teaching activities, Hafiz often entertained listeners and lovers of his work with his unique songs. Also, one of the creators of the miracle, an outstanding figure of Uzbek musical culture, academician Yunus Rajabi, will forever remain in the hearts and memory of future generations.

The father of academician Yunus Rajabi (1897–1976), Rajab the butcher, was one of the brightest representatives of the musical art, despite the harsh living conditions. Yunus goes to his brother (his second teacher) Rizki Rajabi sings and plays an instrument and thereby increases his audience of listeners.

In 1910–1916, the future academician listened with special insight to the string tracks performed first by Mullah Tuichi Tashmukhammedov and Shorakhim Shoumarov, later he became acquainted with the singing paths performed by Inagomjon Hafiz, Ilham Hafiz and Sodirkhan Hafiz. Then he enrolled as an apprentice to Shorakhim Shoumarov, mastered the secrets of playing the dutar and nay. In 1923–1927, working in Samarkand, first as a teacher at the pedagogical institute, and then as the musical director of the Samarkand Theater, he practically and theoretically mastered the "Shashmakom" from famous Hafiz. The artist himself writes about this in his book "One look at our musical heritage": "During these years, I met with famous Samarkand teachers of makom – Haji Abdulaziz Rasulov, Levi Bobokhonov, Mikhail Tolmasov, Gabriel Mullagandov, studied the Samarkand ways of makoms from them, gave melodies and songs ornaments, enriching them and composing new one's melodies". This was a manifestation of the mentor and student tradition, when teachers performed makoms (original ghazals), linking other ghazals, and also taught their students to adapt to the audience of listeners. For example, the singer went to serve an audience that has fans of Makhtumkuli's poems. The singer will not be liked by a group of listeners if they like the performance of makoms from the gazelles Munis or Ogahi. Yunus Rajabi, following the traditions of the "teacher and student", diligently mastering the performance of one work on different Ghazals, later changed all the ghazals performed in Persian by "Shashmakom" himself to Uzbek Ghazals.

Results analysis

There are also teachers who keep some aspects of their craft to themselves without telling their student about it. As a craftsman or artist gets older and reaches the level of a teacher, they ask their students to be attentive when performing their craft or performing their musical work, they do not like to explain every action or event in words. Only the student who listens diligently or intelligently understands the spectacle can become a master of his work.

Uzbek classical music has long consisted of rich and original instrumental and instrumental singing paths, which have been improved and enhanced over time. Mastering these musical traditions was a key factor in the tradition, as well as in the upbringing of singers in conjunction with the education of "teacher and student" in the medieval branches of culture and art. Individual teaching entered the new system of art education in the oral and written tradition in the XX–XXI centuries, in the modern process, the tradition of "teacher and student" from primary to higher education occupies a significant place. The traditions of the teacher and the student, after periods, followed their own path of development and during this period assimilated its new principles, position and styles characteristic of performance.

Conclusion

There are many similarities between the ancient traditions of the teacher-student and today's educational process, and the most important of them are:

1. The teacher gives the task in accordance with the student's giftedness; the student chooses a work corresponding (in scale, color, sound of voice) from more complex works if he is gifted, and vice versa, from simpler works if his talents are different.

2. Control over the fulfillment of assigned tasks (through exams); in the classroom, students first speak to the teacher, determining their level of training, and then receive the necessary recommendations by conducting intermediate, final control auditions and singing. We can especially see these traditions of makom in the relationship between singers and in their performance styles.

3. Does not see one student less than another; a student who has relatively little chance of performing is ordered to learn the composition perfectly by listening to more performances, emphasizing that his teacher will teach without being a performer. As a result, the student learns more performance styles by listening to all the performances, not just the performer he likes. In fact, the teacher will not have a student that he likes or dislikes. Some students need only one glance from the teacher, and some need to be given a comment, only then they will be able to study independently and get the desired result.

4. Traditions such as an individual approach to each student have been preserved. In makom performance, it is necessary to improve individual lessons, otherwise the subject of solo singing, as in other educational institutions, will turn into a group lesson and become similar to an ensemble lesson. The importance of an ensemble lesson in learning singing is great, but in adapting the voice to the work – the sound of the work – an individual approach is important. In addition, each student has different opportunities, and they all need their own approach.

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UZBEK PRIORITIES CHAMBER VOICE LYRICS IN A VARIETY OF ROMANCES COMPOSED BY COMPOSER DILOROM AMANULLAYEVA BASED ON NADIRA'S POEMS

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Abstract

The article examines the pop romances "Jahondin kech" ("Renounce the world") and "Yor kerak oshiqqa" ("A lover needs a beloved") by the Honored Artist of Uzbekistan, member of the Union of Composers and Bastakors of Uzbekistan, composer, and professor at the Institute of National Variety Art named after Batyr Zakirova by Diloro Amanullayeva on poems by Nadira (1792–1842). These romances are vivid examples of pop romance, which is intensively developing in Uzbekistan. The romances "Jahondin kech" and "Yor kerak oshiqqa," created in 1994, are in line with the priorities for the development of Uzbek chamber vocal music in the 21st century. They attract with highly artistic merits due to the historical connection between traditions and modernity.

Keywords: *pop romance, Uzbek composer Dilorom Amanullayeva, musical expressiveness, tradition, modernity*

Introduction

The article's goal is to examine the system of expressive musical devices used to creatively realize the concept of pop romance as a genre that appeals to a broad audience. After revealing the figurative meaning of Amanullayeva's romances, the article's author focuses on identifying certain expressive musical devices that the composer uses to maximize the impact of pop romances on listeners. Amanullayeva adopts a number of expressive techniques to do this, and this is the focus of the article's author's scientific attention. The article's author examines pop romances and draws scientific attention to the composer's use of expressive musical techniques. First and foremost, these are the principles of development and formation as well as intonation, mode, rhythm, and harmony.

The use of comparative and complex methods of analysis in the study provides a fertile opportunity to identify both general and specific aspects of revealing the figurative content of romances. In the process of analysis, the author of the article identifies factors of commonality at such levels as tempo, meter, and rhythm, mode, and techniques of textured writing and shaping. At the same time, points of difference are identified that determine the

individual appearance of each romance and its pop specificity.

The study's innovative scientific proposal resides in the way pop romances are analyzed in terms of the priorities for the advancement of Uzbek chamber vocal lyrics in Uzbekistan, which is based on how they are used in Dilorom Amanullayeva's educational literature.

The application of the research findings in the science, education, and culture of New Uzbekistan – aimed at the global community – in the exchange of experiences, synthesis of traditions, and modernity in the development of musical culture in the twenty-first century – represents the scientific and practical significance of the author's research on Uzbek chamber vocal lyrics.

The romance genre is one of the most intensively developing in Uzbekistan, manifesting its functionality in synthesis with other genres as well as in the emergence of new varieties, such as, in particular, pop romance. In this regard, pop romance ideally meets the aesthetic needs of the younger generation. "One of the priority tasks in New Uzbekistan is the intellectual, harmonious development of the younger generation" (Mulladzhanov D., 2024. 98). The solution to this problem is most conducive to pop romance, which contains traditional, academic, and modern principles. "Of course, romance as a genre is a fundamentally new phenomenon in Uzbek music.

On the other hand, modern Uzbek romance, as a means of embodying emotional experiences, has traditions that go back centuries. In poetry, the art of words, these traditions are associated with the work of the great poets of the East from the Middle Ages to the beginning of the twentieth century: Saadi, Rumi, Hafiz, Navoi, Mukimiy, Furkat, and others, and in music, with the folk lyrical song Ashul, and with professional music oral tradition" (Dergacheva E., 2014, p. 160). Among the classical poets of the East, Nadira (1792–1842) also occupies a special place, whose work the composer Dilorom Amanullayeva turned into a poetic source for her pop romances.

Dilorom Ammanullaeva, an Honored Artist of Uzbekistan, a composer, a professor at the Institute of National Variety Art named after Batyr Zakirov, a member of the Union of Composers and Bastakors of Uzbekistan, and a multidimensional individual, demonstrates her talent in all forms of musical innovation. Amanullayeva is inspired to turn to chamber vocal lyrics because she has a thorough understanding of the aesthetic needs and needs of young people. These lyrics are engaging and essential for young people. In addition, composers need to create music that is appropriate for the society in which they live. Consider that the classics accomplished the same thing, mirroring the popular tunes. So modern composers need to be at least modern, not hothouse plants that live in special conditions." (Lavrov A., 2018. 16). In this sense, Amanullayeva is sensitive to modernity and reflects it in many areas of her work. These are her published original works, among which unique pop-jazz vocalists occupy a special place. The pop romances "Jahondin kech" and "Yor kerak oshiqqa" were analyzed and recommended by the composer for study. Interest in Nadira's personality in connection with the 200th anniversary of her birth in 1992 led the composer to write pop romances. "In her work, Nadira continued the traditions of such great poets as Navoi and Bedil, singing love for man and revealing his spiritual beauty" (Kadirova M., 1979. 3).

In 1994, the romances "Jahondin kech" and "Yor kerak oshiqqa" were composed. They are in the pop romance genre, which marks a new artistic path for Uzbek music. Romantic poetry is distinguished by profound philosophical and lyrical reflection, which reflects psychological states and contemplations related to the love-lyrical realm of emotions and ideas.

In this sense, the romance **"Jahondin Kech"** is especially noteworthy. Nadira's beautiful sentences convey lyrical feelings and passionate love, illuminating the paradoxical and psychologically complicated inner world of someone going through the despair of loneliness and the agony of love. Through clever, unique forms of expression, Amanullayeva was able to bring the poem's love-lyrical core to life in music. There are three sections to the relationship. The work's metaphorical structure is reflected in the A-moll key, 4/4 time signature, and moderate cantabile speed. A brief orchestral opening sets the mood for the romance, hinting at the vocal part's expressive harmonies and languid flow. The opening

section resonates deeply and has a really heartfelt vibe. The vocal melody incorporates Uzbek recitation intonation elements. The musicalization of literary texts is approached imaginatively by the composer, who makes linkages with the vocal part structure of various Uzbek maqoms. This is demonstrated by the way the vocal part develops, which follows the rule that each section's tessitura should increase.As a consequence, the vocal portion in the second half sounds a fifth higher than in the first, which is consistent with Daromat and Mienhat's vocal section constructs in the maqoms. While the piano part frequently employs leaps, accents, and syncopations to add energy and excitement to the musical progression, the vocal part is more developed in melodic movement, progressive, and lacks stark contrasts.

The romance's lengthy instrumental portion, which concentrates the composer's reworked earlier musical material, creates a vibrant conclusion. It makes rapid shifts in dynamics and little rhythmic patterns. The third section of the romance, which repeats the previous part's musical content, flows smoothly and organically from the colorful musical growth.A brief instrumental coda establishes the composition's arc. Therefore, "Jahondin kech" exhibits a blend of pop, academic, and traditional musical language elements, indicative of a radically new original form of Uzbek pop romance, while also showcasing Amanullayeva's unique creative approach.

The revelation of love-lyrical sentiments, which is characteristic of ghazal content, is linked to the poetics of the romance **"Yor kerak oshiqqa".** With remarkable artistic power, Amanullayeva expresses in her music the longing for love that everyone has. The romance is composed in three sections, each of which is linked by an instrumental interpretation. The work's emotional tone is reflected in the key of g-moll, time signature of 4/4, and tempo of moderato cantabile. A brief musical opening sets the mood for lyrical experiences at the start of the romance.

The vocal and instrumental sections of the romance are harmoniously connected in the opening section. Amanullayeva's pop vocal style is characterized by laconic, narrow-volume recitative and declamatory patterns that weave together to generate the vocal melody. "The composer's interesting musical idea and the vast universe it resides in captivate." This is exactly Dilorom Amanullayeva's uniqueness (Orinbaeva M., 2007. 10). The composer immerses herself in Nadira's spiritual world, visualizing a lovely romantic personality and her experiences, embodying the idea of creating a pop romance based on her narrative. The majority of the East's great thinkers were impoverished individuals who mourned for the common people and their country, regardless of the position or task they performed. Despite the foundations of feudalism, the light of enlightenment that they ignited shone like a star (Khomidi H., 2019.339). Just such a light can be seen illuminating Nadira's poetic figure in Amanullayeva's romantic work. The vocal part's rhythmic elegance is exceptionally expressive. Waves of melody emerge, expressing the faint spiritual motions of musical.

The composer makes advantage of the expressive potential of delicate ornamental textured figurations in the instrumental interlude that separates the first and second halves of the musical form. The figurations move upward against the backdrop of vibrant harmonies, producing a brilliant pop sound.

The dynamics of musical development, the onset of the rhythmic impulse, an increase in tessitura, and the incorporation of melodic figurations from the first part in the development are what define the second part of the romance. The vocal samples of traditional Uzbek music are performed by the composer using a few different ways. When producing pop works, Amanullayeva's primary aesthetic and ideological principle is reliance on the patterns of the Uzbek musical tradition. The roots of folklore provide sustenance for variety art, which is a manifestation of the aesthetics of popular culture. The following contributes to making the genre more approachable and democratic for a larger spectrum of listeners. A vast and varied range of movements are available to the performer when pop vocals are enhanced with components of traditional and folk singing, national rhythms, and melodic twists (Amanullaeva D., 2009. 165). Amanullayeva, an excellent pianist and singer, uses her composing experiences in live performances in master classes, concert halls, and classrooms. This explains the extreme-

ly creative way in which lyrical emotions are embodied and the unique way in which pop rhythmic formulas are used to express the national sound of music. The third section of the romance, where the pacing is resumed, is where the composer switches things up in the instrumental interlude. The musical elements from the earlier sections are combined here. As a result, the romance "Yor kerak oshiqqa" is representative of how the genre is being updated by using Uzbek pop intonation compositional ideas, unique vocal techniques, vibrant harmonic complexes, and Uzbek national rhythms. The composer's successful discovery is the original three-part form, enhanced with instrumental interludes.

Because the composer used end-to-end growth strategies, the romances show continuous musical development in addition to the clarity of the three-part musical form's divisions. Compared to end-to-end forms, the concept of end-to-end development is broader. It can take many different forms. (Chigareva E., 2023. 40). In this instance, the three-part form's' end-to-end growth helps to reveal the figurative world, maintain the work's integrity and overall composition, and, in the end, combine to form a single, cohesive idea that is representative of Amanullayeva's artistic concept.

In summary, the romances "Jahondin kech" and "Yor kerak oshiqqa" are similar in several ways: – the poetic texts are based on Nadira's poems, which contain complex lyrical and psychological emotional states; – a harmonious relationship has been established between the poetic word and music; – the romances are maintained at a moderate cantabile tempo, in minor keys, and feature instrumental interludes; – a synthesis of composers of traditional, academic, and pop musical language was discovered, resulting in the development of an original style of Uzbek pop romance in the compositions by composer Diloro Amanullayeva.

Thus, the priorities for the development of pop romance among Uzbek musicians are reflected in Amanullayeva's pop romances based on Nadira's poems. "It is highly symbolic that composers in the latter decades of the twentieth century were drawn to eastern poetic miniatures. Important 20th-century musical tendencies can be heard in vocal compositions, including conceptuality, laconicism, the striving for grace, and the growth and profundity of the work's semantic and figurative content (Malmberg I., 2012. 133).

The creation of pop romances enriches the Uzbek musical culture of our time and allows us to pose and solve the most important problems of the spiritual and intellectual development of the individual. "Today, in modern conditions, the role of pop-jazz music is exceptionally great. Its influence on the spiritual world of man and the formation of aesthetic views, especially among young people, is enormous. The solution to the problem of mass education among the younger generation is the need for a truly high culture, for the good taste of potential music listeners is very great" (Ganieva L., 2020. 47). Thus, Amanullayeva's pop romances, like other areas of her creativity, are a priority direction of modern musical art in Uzbekistan.

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USING HANGS OF ASHULA AS VOICE EXERCISES

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Abstract

In Uzbek classical music, one of the most important issues is the correct tuning of the voice during the training of singers. For many years, native singers have also used European-style voice tuning exercises. However, the native singer had his own special styles of voice tuning, and this method showed a more effective result. In this article, we will talk about one of the methods that is suitable for our national sound tuning methods. It explains in detail how hangs can be used as a sound exercise for singing.

Keywords: *voice, singer's voice, makom singing, voice tuning, ashula, hangs of ashula*

Introduction

There are many exercises for the voice in musical literature. Each singing school prefers certain exercises, and in the process of learning to sing, their students learn more of these exercises. This exercise covers all kinds of singing movements. During the training process, mentors select individual exercises for each student that contribute to solving specific tasks related to his voice. The particular choice of exercises is explained not only by the uniqueness of the sound, but also by specific disadvantages in the singing process.

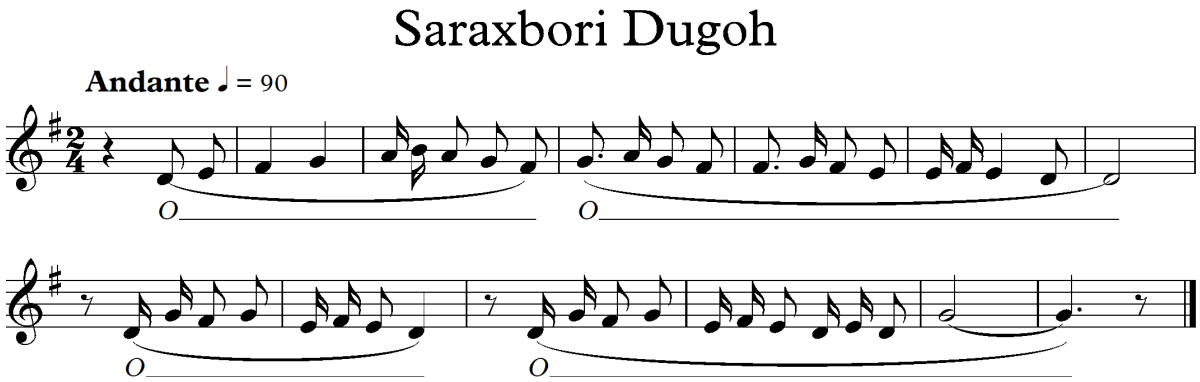
In the direction of "makom singing", in order to orient the students' voices to the performance of our classical works during classes, it is also recommended to use hangs of ashula as a sound exercise. More effective results are obtained by using certain exercises even in the process of performing hangs of ashula.

Research method

There are such works that continue to be performed by mature singers and are fixed in the ears of our people, when performing these songs you need to be extremely careful not to allow unnecessary moans. Because listeners are used to listening to these songs with these moans. These decorations represent moans that each performer can add voluntarily. In addition, there are some decorations in the makom performance, which are created by the composers of the same makoms and perform the functions of linking, separating and completing Gazelle verses together. These decorations are introduced and unchangeable. Without such decorations, makoms cannot be made, the masterpiece remains unlike itself. We used to call all these decorations hangs. One of these ornaments is the Zamzama, an ornament that is built in each work on the basis of the gins-

pard of this work, connecting one verse with another. Such decorations are mentioned in the book “Makomot”.

“From the point of view of Zamzama (pronouncing the letter “O”, a song without words), namud can come in the form of any variant or independent unit. The invariably recurring text of Zamzama Sarakhbori Dugoh and Sarakhbori Navo.



In the process of performing exercises on sound accompaniment with the help of bandages, it promotes the development of respiratory muscles, clear pronunciation of vowels and consonants. When exhaling, it is necessary to be active and not strain your voice.

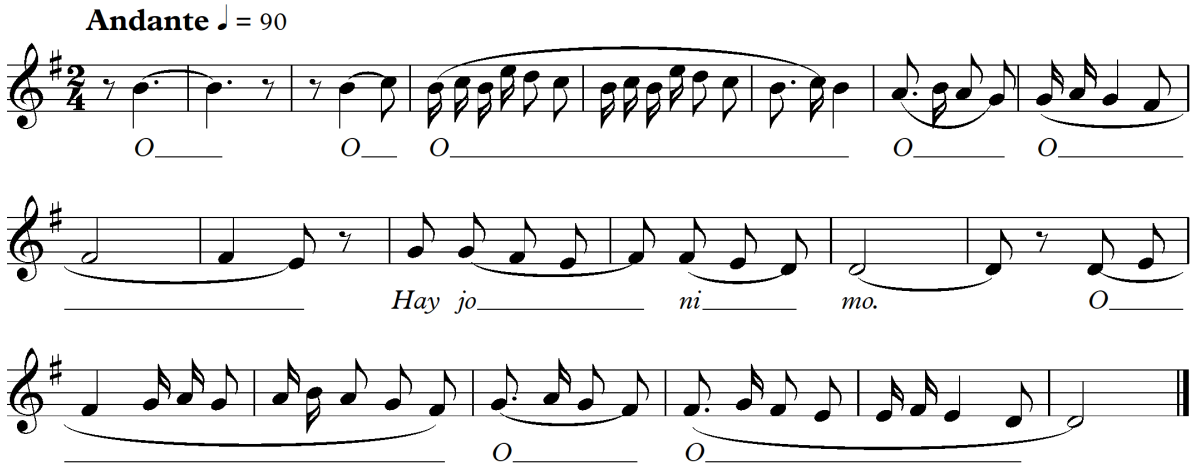
Singing begins with a vowel letter and contributes to a better feeling of bass resonance. In the first voice, which is not too loud, it is much more important to move on to the next, without jumps, just enough so that the head feels the resonance well, the main thing in the process is to carry all the sensations associated with the first voice.

Having reached a smooth sound, we move on to the next hang. During the exercise, you can use the vowels “o” or “y”. These vowels, like the previous ones, contribute to a better feeling of bass resonance. On the other hand, light accents help to identify resonant sensations.

Results analysis

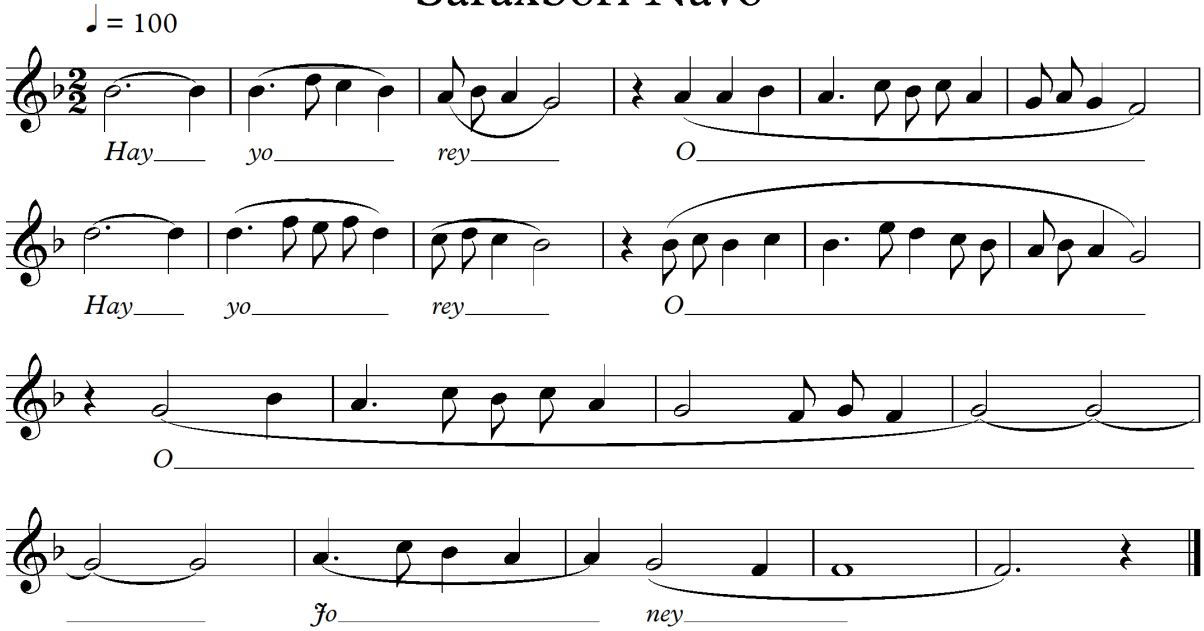
Hangs in makoms is found mainly near Sarakhbors and is found at the end of the Dunasr and at the end of the Furovard part. “Hang (tone, melody) are also passages that are pronounced without text, inserting the “O” sound into the melody. Hang is found either in combination with zamzama, or as a separate melody (Matyakubov O. Makomot. 2004). “Hangs are created precisely in the gins-parda of this makom and come from another note, that is, in the form of modulation, while in these notes the bass note begins with a Si note, and the tonic note begins with a Re. Sarakhbori Dugoh and Sarakhbori Navo are sung after a part of the Dunasr. As a rule, hangs serve to connect the composition with namud after Dunasr or to connect with furovard after namud.

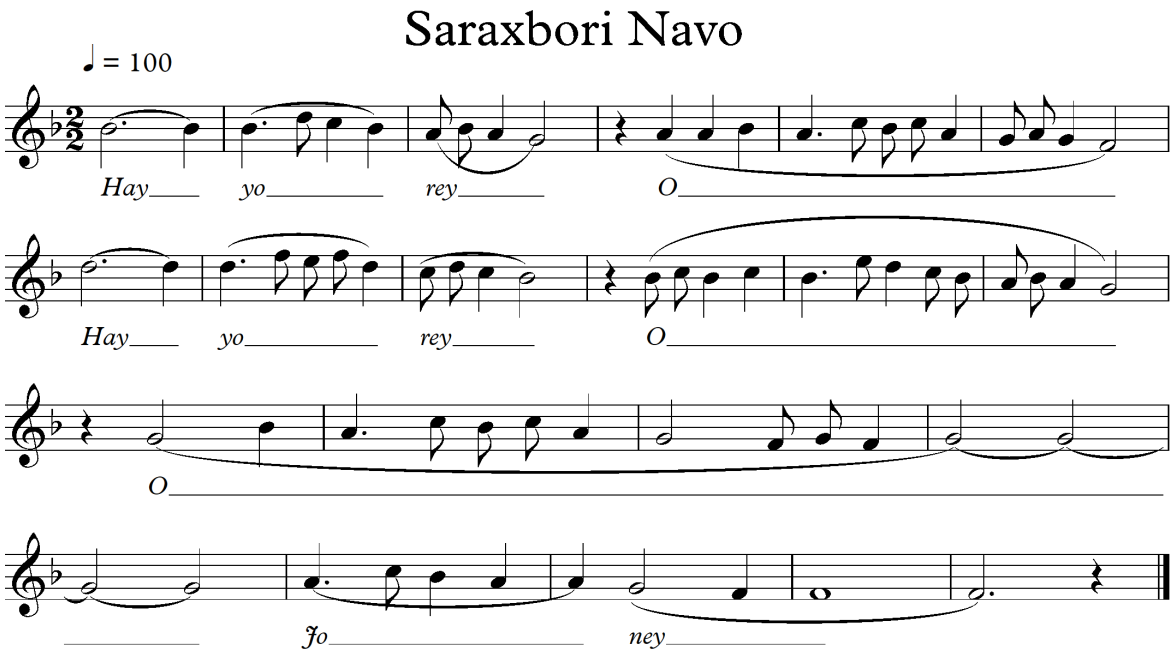
Saraxbori Dugoh



Another feature of the exercises on sound accompaniment with the help of hang is that they regulate breathing, teach you to feel the free movement of the air flow, make the muscles relax from excessive tension. This helps to ensure the same vowel pitch, and almost the same pitch. During exercises, it is important to maintain the unity of timbre when moving up and down the range. It is also useful for smooth playback of transitional notes in a hang exercise.

Saraxbori Navo





Conclusion

In fact, in order to tune the voice, it is advisable to tune it before performing the makom, performing zamzams and hangas of the same makom from which the student sings the piece. For example, if a student wants to perform Mogulchai Dugoh, then he must perform Zamzams and hangs of Sarahbori Dugoh, if he performs Muhaiyari Irok, then he can use zamzamas and hangs of Sarahbori Irok. Because the notes in hang and zamzama are in the piece being performed, and the voice is tuned to these notes.

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THE ROLE OF GAZELLES AND CONTAMINATION IN THE PERFORMANCE OF SHASHMAKOM

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Abstract

In traditional singing, who compositions in makoms and makom ways are performed, special attention is paid to their texts. Syllabic issues during performance, the influence on the musical content of the work, and the singer's performing state during the pronunciation of syllables are considered particularly noteworthy topics. That is why it is so important to teach students studying in the field of traditional singing their laws, as well as to provide information about the vazns present in our classical literature, in particular about the vazns of aruz. It is because of this relevance that this article will talk about the role of Gazelles in Shashmakom and their contamination.

Keywords: *makom, makom performance, Shashmakom, Gazelles, contamination, makom singing*

Introduction

Gazelle is a very common type of Oriental classical poetry. It is known that it originated from the common roots of Nazm and Navo. It was the musical factor that played a leading role in the separation of the Gazelle from the kasyda and its formation as an independent genre. As a result, while the recitation of the qasida became the profession of storytellers (roviys), the performance of the Gazelle became the profession of the mutrib, that is, the performer. In addition, the distinctive feature and priority of the Gazelle from other lyrical genres is its fluency, singability. This is also the reason why most makom singing paths are performed with a Gazelle. Muhammas, Rubai, Mustahzod and other genres are relatively rare and in some places focused on him. Mustakhzod is located in the eponymous part, Rubai are found only in melodies, and Muhammas is found in savt and mogulcha.

Research method

It is known that classic ghazals consist of seven – eight or more verses. When a gazelle is recited in maqom lines, it usually takes six to seven verses. The musical form is designed for this size. According to the scale of their form, Talqin and Nasr are a "middle" model between the "big" leader and the "small" Ufor. This serves as another additional proof of the basic principle of formation of categories of makom from big to small, from heavy to light.

Ufor usually appears as an abbreviated form of the melodic base of some preceding part. In Khorezm makoms, all Ufors originate

from Tanimaqom, while in Shashmaqom they are linked to Talqin or Nasr. The degree of compression has its own form in each makom. In comparison to the main support point, you can find more Ufors shortened in Miyonxat, furovard or in some samples and culmination pieces. Due to the omission of some parts of the melody form in the Ufors, the standard number of Gazelle verses is usually 7–8. As a result, the total number of verses of the poem is greater than that of the melody fragments, and therefore a certain melody structure can be repeated and recited with new lines. In terms of method, there are two categories of Ufor: "moderate" and "faster". Under the figure are two different structures in Ufor. In the first case, Ufor can be seen as single integrated works, but they are formed as directly connected "double" parts.

In the makom system, the number of actual poems recited in the hafiz program is more than that of melodies. The total number of Shashmaqom songs is about two hundred. But next to the real hafiz, there are handles with hundreds of poems written on each of them. As a matter of fact, depending on the mood of the listeners and the inspiration of the hafiz, the paths of makom are told in different poems. Modern scientists call this characteristic of makom "contamination". This word means "mixing" in Latin and partially reflects the characteristics of makom poetry. Because the mixing of different texts is found only in Sarahbor and some Tarona and Ufor. There is also a traditional concept of "manzuma" in this place. Manzuma – means that it is written in a certain regulation. In makom, poems are usually selected according to a specific melody, its method and weight. That is, a new text is composed for the melody.

Results analysis

Although the selection of poems is voluntary and open, there is a set of texts of each school of hafiz and makom. There are many poems that have firmly established themselves in the Hafiz program. They are familiar to listeners audience. It is easier for them to digest such poems. And some listeners get into a mental state under the influence of the performance, get excited and enjoy it as if they are singing along. Therefore, not only the system of tunes, but also the texts that are sung to them, are determined as a historically formed tradition. If the makom tunes are a regulated system, the poems they recite appear instead of an open voluntary performance program. Poems in the framework of maqam are distinguished by the fact that they are more popular than others. They were usually passed down orally from teacher to student. As such gazelles have been mentioned a lot, the manzurnafas has come to the attention of listeners and has been preserved as a part of the makom traditions. The qualities of fluency, power, closeness to the musical theme in terms of meaning and content, and harmony in the poetry of makom have been harmonizing for centuries.

The concepts of "open and closed" poetry are common between Performer and Listener, and the first of them refers to light, lively poems, and the second refers to poems with a deep philosophical content. A closed poem expresses the meaning in hidden forms. Confused about fixed meanings, searching for them gives special pleasure to the audience. To a certain extent, the state of pleasure derived from music is similar to this "ma'no ul ma'no" in poetry. The difference is that the meaning of the ghazal has a starting point and you can think about it. In music, there is no primary dictionary meaning of melody and it is impossible to find it. Mankind has not yet found a language that can translate the meaning of melody into words. But there is a poetic text in the makoms that matches the meaning of the melody, which makes it possible to express the musical state, at least to a certain extent. A poem is not only vazn, rhyme, radif, raviy, rukn, that is, in a word, a form, but also a complex of ideas, thoughts, figurative meanings within it. Moreover, the form appears in structures, and the meaning seems to be hidden behind figurative symbols, words, or between lines. Such secrets are especially common in the poetry of closed meaning makom, which has been spoken since ancient times. It is necessary for the listeners of makom to know the essence of such poems, to be aware of their subtitels. Such skills can be acquired only by experience, by listening to the subtle definitions and interpretations of virtues in elegant gatherings. Therefore, a master of makom or a skilled listener must be aware of the interpretation of the meanings of tunes and

poems along with mastering theoretical and practical knowledge.

Today, the internal characteristics of makom poetry, from the point of view of its unique musicality, are not sufficiently studied. Poems written by maqom teachers, manuscripts, and maqom texts written in notebooks have not been analyzed from the aspects of linguistics and musicology. The most important thing is that the traditions of description and interpretation of poems recited in classical songs by maqom teachers and advanced hafiz in the circle of fans have not been thoroughly studied. So, the texts of the poems accompanying the statuses for centuries were not covered as a special topic. Compilation and classification of makom texts helps to clarify the issue of choosing a poem in the context of traditional music. It is a great task of today's youth to shed light on the unexplored aspects of the system of positions, to make scientific and practical observations.

The musical heritage of the Uzbek people has a very rich and ancient history. Its wonderful traditions, great musical works, and priceless creations are preserved to this day and occupy a place in the hearts of young people. In fact, tune and melody are an expression of the human psyche. The idea and imagination of any work first appears in the creator's imagination, then comes to life through the means of performance, and a specific work is formed. If the benazir navo, which is the product of this imagination, can find a place in the heart and soul of the listener, its life will be eternal, it will delight the tongue of the listeners for many years. When poetry is familiar to the tune, the perfection of the work increases, becomes richer in content, and takes a deeper place in the heart of the listener. The harmony of melody and poetry is manifested at a very high level in the highly specialized art of makom. In it, the melody adds additional wings to the poem, and the poem to the melody, calling for deep meanings and mental states.

Conclusion

A poem is not only a vazn, rhyme, radif, raviy, rukn, that is, in a word, a form, but also a set of ideas, thoughts and metaphorical meanings inside it. In this case, the form appears in structural sentences, and the meaning seems to be hidden behind metaphorical symbols, words or between verses. Such secrets are especially common in the poetry of makom, which has been sung and recited for a long time. It is necessary for the listener of makom to know the essence of such poems, to be aware of their subtleties. The common bridge between poetry and music, the factor that ensures the inner musicality of the gazelles, is vazn. Vazn full poems, like a melody, involuntarily drag the listener into its vortex. This situation allows you to enjoy the work of art, to be excited, to perceive the world with the help of emotions. He invites the human heart to nobility, to the world of spirituality, to enjoy music, poetry, and artistic image in general.

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CULMINATIONS AND NAMUDS IN SHASHMAKOM: ZEBO PARI AND AVJ-I TURK

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Abstract

Makoms occupy a huge place in the musical heritage of the peoples of the East. Therefore, for a long time the issue of makoms attracted the attention of musicologists and orientalists and remained one of the issues of great historical, scientific and practical importance in the musical culture of the peoples of the East. In most historical and theoretical works and sources of a historical and literary nature on the musical culture of the East of the IX–XIX centuries, the issue of makoms is given special importance. This article provides information about the namuds and the culminations that take place in Shashmakom, based on these sources.

Keywords: *makom, Shashmakom, namud, culmination, Avj-i Turk, the Zebo Pari culminations, performer*

Introduction

Namud is a Tajik word meaning appearance, arrival, and means the appearance of a certain fragment of a certain melody or singing as part of other singing tracks. Namuds, often taken from melodic sentences at the beginning of makom shobas, are used as the culmination of other shobas. For example, shoba of Buzruk makom is called shoba Uzzol, or 3 or 4 melodies from the beginning of Nasri Chorgoh are entirely taken and used in other Shobas, and they are called Namudi Uzzol or Namudi Muhaiyari Chorgoh.

The number of namuds is more than a dozen: Namud-i Uzzol, Namud-i Mukhayar-i Chorgoh, Namud-i Ushshok, Namud-i Navo, Namud-i Oraz, Namud-i Bayot, Namud-i Dugoh, Namud-i Segoh, Namud-i Nasrulloyi and others. Namud is often obtained from shoba, called Talkyn and Nasr. By the name of the namuds, you can also find out from which family of makoms they originated. For example, it is known that Namud-i Ushshak comes from Nasr-i Ushshak, Namud-i Dugoh from Dugoh Husseini, Namud-i Oraz – from Oraz-i Navo, Namud-i Segoh-from Nasri Segoh, Namud-i bayot-from Nasr-i Bayot, Namud-i Uzzol-from Nasr-i Uzzol, Namud-i Muhaiyar-i Chorgoh – from Nasr-i Chorgoh. But the melodic sentences used as namud are taken from the composition of the shoba to match their melodic image, melodic movement and the nature of the doira method. In addition to the above-mentioned namuds, certain parts of the singing used on the makom paths also occur culminations called Zebo Pari and Turk.

Although these culminations are not called namud, they perform their function. They were not derived from certain sounds, but were created independently by the composer. Therefore, they cannot be called namud, that is, the appearance of a certain ashula makom as a work in other shoba.

Research method

Wherever the namudas come from, Shashmakom is one of the forms of singing used in various shobas of ashula sections. That's why, in the process of listening to makom paths, it becomes noticeable that there are some similar elements in their culminations, and it seems that the culmination on one singing track is similar to the culmination on another. It is impossible to imagine the structural fragments of the makom paths and their melodic appearance without highlighting the namudes. Therefore, the question of namuds is of particular importance. Both rhythmic and melodic variations can be used in makoms, which differ depending on the location of a particular namud. For example, Talkyn is interpreted in different ways, and Nasr is interpreted in different ways. And here we take as a basis the version of the namuds in Nasr poems.

Namud-i Uzzol (Uzzol's namud, i.e. kind), as mentioned above, is the culmination of various shobas of makom singing sentences at the beginning of Nasr-i Uzzol or Talkyn-i Uzzol. The use of the expression "Uzzol" in the meaning of "descending", "jumping» can also be seen in the example of a note. The melody suddenly "jumps" down at the level of a quart in its initial movement. The uzzol in the shashmakom is his extant image, and his position of "jumping" down is also clearly visible on the note.

Zebo Pari and Avj-i Turks, who are not considered Namud, are no different from Namud in their functions. It has been said that there is a reason why they are not called namud. For example, if namud is a well-known occurrence, as well as a variation of some makom shoba, then Zebo pari and Avj-i Turk were not borrowed from makom shobas, but were invented by the production composers as culminations, as described above. These flashes are also often used on makom paths.

Results analysis

Zebo Pari, as some music teachers say, is the name of the composer who created the culmination of singing. But there is no reliable information about this. Zebo pari is one of the popular namuds used in all makoms except Avj-i Segoh, however, it also acts as a tool (presumably a "bridge") when switching from certain singing sentences to other namuds. Namud-i Segoh has a similar function, and this is probably the reason why Zebo Pari is not used in the Segoh makom. Zebo Pari is much more familiar to a wide range of singers from many melodies and singing tracks, including Iraqi singing in makom Buzruk. The culmination of Zebo Pari in Irok-i Bukhoro begins with an Instrumental Intro.

Avj-i Turk, also called the Turkic culmination. The phrase Turk has been popular for a very long time and represents a certain fragment of the song at the culmination. And in the past it was a famous song and the name of the doira method. Avj-i Turk is considered the highest culmination on the singing paths and follows Ushshok, Segoh, namud Nasrullai and the Dunay. It is also worth mentioning that Avj-i Turk reminds us of the initial part of Sawt-i Navo. One can feel that they have an all-encompassing intimacy.

Avj-i Turk was also used in most melodies and singing tracks that are not part of the makoms. It was included in folk melodies by many famous hafizs. The part of it used in the song «Guluzorim», which was included in it by Haji Abdulaziz Rasulov (1854–1936), was especially pleasant. Zebo Pari and the Turkic Zebo Pari and the Turkic culmination are some of the pleasant and attractive culminations that adorn a melody or singing. They also occupy a huge place in the structure of makom paths. In general, namuds are one of the most important characters in understanding the image of shoba in the section of Shashmakom singing. Without distinguishing the namuds, it is impossible to correctly represent the makoms. Namuds are used in different ways in makoms. Since namuds were used only in certain makoms, they took into account the legitimate development of the melodic structure, the spirit of the melodic paths, the image and characteristic aspects of the foundations of the fret. A certain namud can only be used in a certain makom or its shoba. For example, Namud-i

Oraz is used in Buzruk, Irok, while Turkic in makoms Rost, Navo and Irok are not fully used. In addition, the Muhaiyar-i Chorgoh and Ushshok namuds are not included in the Navo and Segoh makoms. This is due to the fact that these namuds cannot comprehensively correspond to one or another makom path. Namuds can be used both individually and in groups in makom shobas. Hafizs and performers used namuds on the way of makom in different ways, depending on their preferences. For example, if one Hafiz uses three namuds, the other can perform one of them, completely abandoning it. When they come as a group, makom should be able to match each other on the singing path without disturbing the spirit and content of the singing. Since the namuds are used as a culmination on the makom paths, they should be adapted to the structure of the frets in the upper register. Avj-i Turk is often connected not with the V or VIII stages of the shoba, but with the VII stage of the singing modes. This is due to the fact that a certain namud or Zebo Pari and Avj-i Turk, when combined at the culmination of ashula, should not violate its integrity, penetrate into the singing and violate the harmony association of singing. This situation is even more evident in the Nasrullai shoba in the Buzruk makom. While his additional fret before the beat begins with Si, and his first fret is perceived as the note of Re, Nasrullai's fret structure corresponds to a minor fret with a lowered fret of VII. Since Avj-i Turk corresponds to the mode of Major, it corresponds to it only if it begins with the VII degree of Nasrullai. The same can be said about other types of namud. Namud-i Uzzol is often performed starting from the IV stage of the singing tracks, Namud-i Muhaiyari-from the VI stage, if it is followed by Chorgoh. The structure of the melody, to which other namuds are connected, depending on the foundations of the Fret, begins with various corresponding steps.

Conclusion

What happens when the above-mentioned specific namud is connected to the makom shobas should also be taken into account when adding one namud after another. If it is said that two namudas enter into one makom path, namely Uzzol and muhaiyar, then Namud-i Uzzol is connected to the sentences of the main melody with the help of an Ushshok or directly with them. Namudi Muhaiyari joins the main melody with the Chorgoh Uzzol instrument. Namud-i Muhaiyar-i Chorgoh is used on makom routes through Zebo Pari, namudy Ushshok and Uzzol. (Sometimes there were cases when the Hafiz directly linked Namud-i Muhaiyar himself to the melody in order to shorten the singing. But in this case, Muhaiyar will not be smoothly attached to the melody.) The reason why namudas are used in singing tracks in group form is so that they seamlessly connect to each other.

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DISTRIBUTION OF THE WORK OF UZBEK FEMALE MAKOM PERFORMERS IN SOCIAL NETWORKS

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Abstract

Today, Telegram messenger is popular not only in the whole world, but also in Uzbekistan, and through this social network we can find a lot of information about Uzbek classical music and makoms, and even audio and video recordings. Another very convenient and interesting aspect of this social network is that there is an opportunity to open a private channel. Taking advantage of this opportunity, several female singers have opened their own channels, where they leave a lot of information about their activities and share it with their audience.

Keywords: *makom performance, singer, telegram, instagram, social networks, audio recording, video recording*

Introduction

One of such channels is the personal channel of Nodira Pirmatova, an honored artist in Uzbekistan, associate professor of the Uzbek National Music Art Institute named after Yunus Rajabi. Although this channel currently has 204 subscribers, so far 811 photos, 188 videos, 14 files, 31 audios and 205 links from other social networks have been uploaded. The channel is constantly actively developing. There is an opportunity to get a lot of information about Nodira Pirmatova's work process and activity, to regularly get acquainted with her work in the field of Uzbek classical music and the promotion of our makom.

You will be able to listen to our classic works performed by Nodira Pirmatova in various foreign countries, festivals, and Uzbek TV channels through the quotes presented on the channel. Through one of these quotes, we went to the YouTube channel of the ASDFUZ – Fund for the Development of Culture and Art, where you can watch a video recording of a piece performed by Nodira Pirmatova and an interview with the singer.

The most interesting and enjoyable aspect of this channel is that Nodira Pirmatova has also posted audio recordings of the works she performed, and listeners and subscribers can enjoy these performances at any time. It is possible to listen to such works as "Ey sabo", "Ey chehrasi tobonim", "Ey dilbari janonim", "Talqini ushshoq", "Men asir", "Nimcho'poni", "Guljamol", "Sarahbori Dugoh", "Sarahbori Oromijon", "Ey dilbari jononim", "Asl yoring", "So'zona", "Yo'l bo'lsin", "Tanovor" and others.

Research method

Recently, such channels have appeared on the Telegram social network, which operate professionally and post a lot of information and audio recordings about the Uzbek musical art. This is also very important in the promotion of Uzbek classical music. Among such channels is the official channel of the Uzbek national music art institute named after Yunus Rajabi with 1536 subscribers. This channel, which has been making a huge contribution to the promotion of Uzbek classical music, should be specially recognized. While watching the activity of this channel, you will get to know the life of the institute and its activities in promoting Uzbek classical music.

Uzbek female singers are regularly covering their activities through Instagram, one of the pages that have gained popularity all over the world today. One of such singers is Gulzoda Khudoinazarova, and through this page you can follow her Uzbek classical music and promotion of our makom around the world. One of the information provided on his page says: "Currently, Gulzoda Khudoinazarova, the winner of the Nihol State Prize, the winner of a number of republican competitions, a talented performer of works of the Uzbek national classical musical heritage "Shashmakom" and "Ferghana – Tashkent", great singing and samples of folk musical heritage, is continuing her creative trip to Europe. The singer participates in the project "Klangkosmos World Music"

Gulzoda Khudoynazarova and her team have given concerts in Germany's Berlin, Cologne, Bonn, Mönchengladbach, Munster, Hamm, Duisburg, Wuppertal, Gelsenkirchen, as well as in Brussels, Belgium, and participated in open classes for children organized in several cities, Uzbek national music and they are giving information about national instruments.

Gulzoda Khudoinazarova's participation in the "KlangKosmos World Music" project is the result of the cooperation between Germany's "alba Kultur" and Uzbekistan's "OXUS Culture" organization, and the "OXUS Culture" organization's way to widely promote the national music heritage of Uzbekistan on international stages. is the next project directed.

The concert programs with the participation of singer Gulzoda, soloists Bekzod Safarov (dutor, tanbur) and Farrukh Vakhidov (giizhak) featured Shashmakom, Ferghana–Tashkent makoms, a large Singing direction and folk musical heritage and compositional heritage "Sarakhbori oromidjon", "Mongolchai dugoh", "Savti Chorgoh", "Munojot", "Ferghana Shahnaz", "Samarkand ushshok", "Ul Kim janon va qo'zg'olmasun", "Galdir 1–2", "Yor istab va mustakhzod", "Yor Vasli", "Yo'l bo'lsin", "Barno Yigit", "Vafosizni Yor etma", as well as the songs "Kushtor", "Roviy". The trip is still ongoing, and Gulzoda Khudoinazarova and the musicians will once again present their creations in Neuss, Herne, Kempen, Hilden and Boxolt. Gulzoda Khudoinazarova shared this post with her subscribers in 2017. In addition, by following her page, we can get information about Gulzoda Khudoinazarova's concert programs in Kazakhstan, Kyrgyzstan, and several European countries. And from the photos and videos, it is not difficult to understand that foreigners are happy with these demonstrations.

Results analysis

I believe that the work of Munojot Yolchiyeva, the national hero of Uzbekistan, should also be recognized in the promotion of Uzbek classical music. Because for several years, the female singer who has worked the most to introduce our makoms to the whole world is Munojotkhan Yolchiyeva. "A few years ago, an Uzbek audience who went to Munojot Yolchiyeva's concert at the famous Queen Elizabeth Hall in London was surprised that even people from Paris came to this concert", said one of the social networks. It's not for nothing. This singer's magical voice, unique performance, and appearance, which always radiates nationalism, will captivate any audience. It would be no mistake to say that Munojatkhan Yolchiyeva has her own style in promoting Uzbek classical music and our makoms. And the most important thing is that this style is very successful, and today young singers follow her example. Not only the singer's excellent performance skills, but also her noble Uzbek clothes on stage, her natural hair, Andijan-style earrings and Iraqi hat, as well as the way she behaves with the dignity and grace typical of oriental women, will captivate the audience, they say.

On her Instagram page, Munojot Yolchiyeva wrote: "It was 1998. We went to

Morocco. I sang a song. I'm wearing a dress made of unblemished fabric, a necklace, I'm not wearing any jewelry, just a simple Uzbek dress. Those gathered looked at it with amazement and took pictures. Travel abroad wearing Atlas, they will know you are Uzbek without asking. Atlas is the vision of Uzbek women. Everyone can dress in the latest fashion, but our dresses are recognized and admired by the whole world. Our national dress is also a part of our value and identity."

Western analysts consider Munojot Yolchiyeva's repertoire to be Uzbek art, close to Persian and Arabic music, but unique, as well as traditional Sufi poems that have been preserved for centuries, and are still classics by modern composers. They highly appreciate the musical works created on the road. The songs performed by Munojot Yolchiyeva were published as albums in Europe, especially in France and Germany.

In foreign social networks, a separate large page has been dedicated to Munojot Yolchiyeva, where information about the singer and the best works performed by her are posted. One such site is the last.fm, where you can easily listen to the works performed by the national hero of Uzbekistan, Munojot Yolchiyeva. You can listen to such works as "Dugoh Husayni", "Aylading", "Chorgoh", "Kim avval, kim ilgari", "Dashti Navo", "Ushshoq", "Munojot", "Girya", "Tanovor" in high quality.

Information about Munojot Yolchiyeva is provided in English on last.fm. We translated this information and found it necessary to quote it here: "Munojot Yolchiyeva, (Uzbek, born in 1960) is a leading performer of Uzbek classical music and Shashmaqom. She is known for the unique quality of her voice and natural charisma. Yolchiyeva was born in 1960 in the Fergana Valley near Tashkent and grew up with the dream of becoming a singer. Fate led her to be formed as an opera singer at first, but she overcame her ancient culture and chose to become a performer. It was as if this fate was marked by her name. That is, like simply turning to God through prayer and slowly rising to the heights. She always created together with her teacher, the famous rubob player Shavkat Mirzayev. The singer's repertoire includes many of his compositions, and they usually perform works together with a small ensemble. Usually, two-stringed dutor, tanbur, gizjak and doira, sometimes flute and chang also take part in the ensemble. The audience who was lucky enough to attend her concert abroad will also be lucky enough to see the singer's amazing national costumes. She participated in the Austrian Music Festival in 2005 and achieved great success. I did not quote these words for nothing. Because this information was reported by Munojot Yolchiyeva's foreign admirers. When we read such information, that is, opinions about the performer of our national art, our hearts are filled with pride.

Conclusion

Among the famous female singers promoting Uzbek classical music through their Instagram pages are Mohichehra Shomurotova, Feruza Ochilova, Dilorom Muhammedova, Gulbahor Erkulova, Zulayho Boyhonova, who we follow every day and Uzbek classical music. we will be able to learn about their efforts in promoting their music.

At this point, I would like to emphasize that if our other female singers also create their own personal telegram channels in the same way, they will share their activities, creativity, achievements in the field of art, and the promotion of our Uzbek classical music. It would be great if they could enrich the information about their work, work processes during foreign trips and many other similar situations with the help of photos, audio recordings, and video recordings. This will make it easier for foreign audience who follow the work of Uzbek female singers, and through this, the world will get to know about the art of Uzbek classical music.

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ISSUES OF PERFORMING INTERPRETATION OF SONATA FOR VIOLIN AND PIANO BY G. MUSHEL

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Abstract

One of the most popular in the concert-performing and educational spheres composition of the classical Uzbek music of the 20th century – Sonata for violin and piano (1950) by Honored Artist of Uzbekistan, professor, composer Georgy Mushel (1909–1989) is analysed in the article.

The purpose of the article is to reveal the idea, creative concept of the composer and its embodiment in the historical aspect, in projection on the problems of modern chamber-instrumental ensemble performance in Uzbekistan. During the analysis of the Sonata, issues of its performance interpretation are put forward based on personal performance and pedagogical experience, concerning the interpretation of the figurative-national essence, content, means of musical expressiveness, performance lines, playing techniques, dynamic breakthrough, performance fantasy, creative interaction of the violinist and pianist in a chamber ensemble.

To implement the goal and objectives the method of historicism, the theoretical and analytical methods, the method of emotional impact, the method of combining the artistic and creative process were used, contributing to the understanding of the musical language of the Sonata and the consonance of its artistic content with the humanistic ideas of our time.

The novelty of the study lies in the fact based on the personal performance and pedagogical experience of the author of the article. The national and social artistic values of the Sonata and the enriched spiritual world of a contemporary person were identified. The range of performing expressive means of chamber-instrumental ensemble art in the 21st century was determined.

The scientific and practical significance of the study lies in the fact that its materials are invaluable for musicians performing chamber instrumental ensembles in the field of nuances, new forms, sound embodiment of the sonata genre, understanding and comprehension and creation of sound images, the spectrum of emotionally growing impact on the listener.

Keywords: *chamber and instrumental music; ensemble sonata; sound image; form; style; lines; playing techniques; culmination; performing concept;* ***listener***

Introduction

Chamber-instrumental ensemble music is a vast area of multifaceted creativity of the Uzbek composer school of Georgy Mushel (1909–1989). Chamber-instrumental ensemble works are well-known in the educational process of all levels of musical education and in concert-performance practice. At the same time, many of his chamber-instrumental ensemble works have not been performed in musical practice until present days and have not been covered in educational-methodical literature. The sonata for violin and piano is one of the favourite sonatas in the concert-performance practice of many musicians.

The composition was written by Georgy Mushel in 1950. Dedicated to M. F. Gnessin, his teacher, in the composition class. During this period, the composer actively turned to the chamber genre, when interest in chamber-ensemble music-making began to grow in Uzbekistan. 'Interest in ensemble music has grown so much that the question of creating a stable group in the republic arose.' (Golovyants T., 1990. 21). A chamber ensemble-string quartet was created under the radio committee, which influenced the development of chamber music. 'The creativity of composers of Uzbekistan also became significantly more active. They began to create pieces of music of various genres: operas, symphonies, chamber, vocal and instrumental music.' (Golovyants T., 1990. 20). It can be emphasized that during this period of creativity, the composer widely embraced the sonata genre and composed a large number of compositions in the chamber instrumental direction. Thus, a number of interesting pieces of music appeared, including the Sonata for Violin and Piano, which is very popular among musicians. It is the first piece of music in cyclic form for a stringed bowed instrument and piano. The sonata is based on Uzbek monody. 'In the formation of a new type of ensemble, as well as any genre of modern professional art, an important role was played by the entire monodic culture of the past, including folklore and professional music of the oral tradition in all the diversity of genre forms.' (Golovyants T., 1990. 8). Studied Uzbek traditional music in details, the composer became a deep connoisseur of Uzbek folklore, who carried out many arrangements of Uzbek songs and instrumental melodies. The accumulated experience was reflected in the Sonata for Violin and Piano, Sonata for Cello and Piano and other chamber instrumental pieces of music. The idea of creating a violin sonata is contained in the fact that the composer set himself the goal for writing a sonata in the form of a three-part cycle. 'The Sonata by G. A. Mushel was the first composition in Uzbek music for a string instrument, written in cyclic form' (Pekker Ya., 1966. 83). The first performers were the violinist R. Sobolevsky and the pianist I. Aptekarev. To achieve the goal, an important task was the usage of Uzbek material subordinated to the composer's own thinking.

The main part

The Sonata consists of three parts with a classical relationship of their functions. The first part is Allegretto passionato, the second part is Moderato con anima, the third part is Allegro moderato. The first part is Allegretto passionate, written in sonata form. The Sonata is opened by heroic calls to the listeners – powerful, passionate energy. The indication ff marcato requires from the ensemble players a clear marked articulation, a relief accent of musical speech. 'Articulation is diction. It changes with pronunciation clarity, primarily expressed in the degree of weight of the sound attack.' (Imkhanitsky M., 2018. 66). The variety of articulation energy allows the listener to be captivated by the figurative content of the music from the very first bars of the Sonata. The main theme, which was delegated to the violin, develops rapidly. The mobile tempo creates a dynamic and emotional contrast to the music. The theme develops from the perspective of various modifications, adding new musical elements and types of texture. An important aspect here is the dynamic and tempo contrasts. Mushel uses different gradations of volume to convey emotional changes and express the passionate tone of the piece. In Allegro passionato there are simple and complex figurations, both in the violin part and in the piano part. The ensemble players must be able to perform a variety of technical methods. The tempo of the first part of the cycle requires the performers to avoid bustling. As the theme of the main part develops, it gradually becomes richer, octaves and chord sounds appear in

the piano part, emphasizing the energy of the movement. Mushel was an excellent pianist, he studied in Oborin's class and this influenced his technique of playing the piano, and his deep knowledge of the specific nature of this instrument. A small connecting part leads to the sphere of the lyrical secondary part, the move to which should be smooth on a diminuendo. The smoothness of the transition lies in the ascending passages of sixteenth notes in the violin part and in the appearance of a syncopated accompaniment. Colourful harmonies allow performers to show modulation very effectively and expressively.

The theme of the secondary part sounds in the piano. It is quite developed in comparison with the main one. First of all, there is an emotional calming of the tempo in accordance with the remark tranquillo meno mosso. The secondary part is characterized by dialogue of violin and piano. The ensemble players need to look for timbre colours of instrumental sounds. 'In a number of compositions, the play of timbres acquires a huge role' (Milman M., 1979. 62). In this regard, skilful knowledge of the sound palette will allow the violinist and pianist to find artistic expressiveness of the lyrical dialogue. The melodious secondary part, in the process of development, reaches the level of the culmination of lyrical feelings and thoughts. At the same time, the presence of a dotted rhythm here gives this theme a connection with the heroic imagery of the music. Rounded phrases, colourful harmonies, ascending legato movements, melodiousness, create a multifaceted image, the development of which leads to the interaction of the piano and violin in the lyrical dialogue of the ensemble players. The role of the violinist and their perfect mastery of the stroke technique are especially important here. 'At the present stage, musical practice requires from the violinist-performer high-quality universal mastery of the stroke technique not only in solo, ensemble, but also in orchestral performance' (Shirinsky A., 1983. 4). In the sphere of ensemble performance, the role of strokes and playing techniques is even more significant, since the conditions of ensemble playing require the finest detail. The next stage of musical development is the transition from accelerando to development, where the thematic material of the main and secondary parts is used. Active development, emotional inspiration occurs, where a strong initiative dramaturgy of dynamic contrasts from ppp to fff functions intensively. This is an example of the brightest contrast in sonata form. Virtuoso ascending passages appear. The texture is updated, enriched with arpeggios, the character of the movement, designated by the indication con moto, is enlivened. The development achieves a virtuoso character of the music, a wide coverage of all registers. The influence of the symphonies on which Mushel worked before creating the sonata is felt. The composer widely uses the techniques of symphonic development in wring music, in particular – thematics, which acquires the form of a through character, a large-scale coverage of all registers, achieving the effect of orchestral sonority. In addition, the development reveals many innovations, which were noted by the researcher of Mushel's work, musicologist Jan Pecker: 'The suddenly intruding development, based on a sharp dynamic contrast (ppp-fff), is strongly dramatized. The reprise is simultaneously a coda' (Pekker J., 1966. 80). The completion of the first part of the Sonata with a heroic major apotheosis is deeply symbolic and perceived as hymnic. The glorification of the joy of life is similar to the finale of Beethoven's Ninth Symphony.

The second part of the cycle Moderato con anima is a spiritual lyrical poem. It has a reflective character, a 5/4 time signature, a three-part form, and a waltz-like feel. The musical expressive means in this part of the cycle are distinguished by their refinement, sophistication, and tonal colour. The harmonic language is complicated by tonal fluctuations and tonal shifts (Pekker Ya., 1966. 81). The second part creates a vivid contrast in the cyclic structure of the composition. The main theme is developed in the violin part, where the lyrical melodiousness of the movement prevails. This is also indicated by the strokes, the middle register, and the cantilena of the melody. All these characteristics indicate the principle of contrast, which comes from the structure of the sonata composition. Relying on the principles of world music, the composer Mushel always sought to enrich his compositional style with individual features. 'The desire to enrich the sound palette with new timbres brings

G. A. Mushel closer to artistic searches of musicians of different generations' (Kuznetsova G., 1973. 211). This part is very integral. If in the first part there is a change of tempo, a change of dynamics, the calmness comes in the second part, which should be taken into account by the ensemble members. The modal-tonal organization of the music is interesting, where the major and minor of the same name are used, which gives a modal colouring. In terms of texture, it is very integral. The playing techniques are different. The form is divided into three parts, in the middle part there is a renewal and revitalization of the musical material. The ascending theme of the movement is taken from the theme of the secondary part of the first part, it has common features with ascending wave-like movements. The melodiousness of the melody evokes associations of the general type of movement, which makes a parallel with the secondary part from the first part. In the first section of the second part of the sonata Mushel uses the Uzbek folk melody Gazhagim, 'My curls'. Musicologist researcher Yu. Kon, noting the fact of using this melody in the sonata, emphasized: 'Much earlier it was harmonized by the composer as one of the 55 mentioned songs.' (Kon Yu., 1979. 89). A lyrical dialogue is used, without contrasts, an emotional upsurge of the climax after which there is a return to the reprise. The original tonality is resumed. The usul structure, beloved by Mushel, is very important in the piano part. The reprise is slightly transformed, enriched with expressive colours and a harmonic presentation of the language. Second chords appear as cluster chords – bringing them closer to modern works. The composer uses a three-part form, in which all parts perform lyrical melodiousness, a lyrical function and reflect the general lyrical character in various emotional manifestations. The reprise dynamizes the development, complicates the polyphony, texturally enriches the image with coloristic colours and harmonies. In revealing the lyrical figurative sphere of the second part of the Sonata, the psychological factor plays an important role. 'The study of ensemble performance culture also requires a psychological research method.' (Ganieva L., 2024. 11). This is, first of all, mutual understanding and sensitive relationship with a partner, mutual sensation of the performing intentions of the ensemble members, forming a unity of aspirations and feeling in the transmission of unified movements, refined emotions to each other. In this sonata, the second part is the lyrical centre of the cycle and this lyricism should be sensitively and meaningfully realized by the performers. 'A musical work excites us when it arouses our feelings, emotions, moods, passion and makes us worry." (Kadyrov R., 2014. 39). These psychological facts should be in the field of vision of the ensemble members. At the same time, emotional impulses should always be under the strict control of a sense of proportion and artistic taste. 'In modern music production, a person cannot rely on only inspiration and their own taste.' (Lavrov A., 2018. 18). It is important to take into account the aesthetic principles and stylistic features of the author of the work.

The third part of Allegro moderato echoes the first part. Firstly, by festive character, and secondly, by very active energy. At the same time, it reveals a similarity with the second part. The introduction is very large-scale and concert-like virtuoso. The use of a voluminous form, octave textures, and a wide range of registers create the scale of the finale. Rhythm has an important form-generating significance in the finale, based on the rhythmic formula – usul, elements of which appear in the first and second parts of the sonata. The energy of the rhythm is very active. Performing this part of the cycle, the ensemble members must master the art of embodying the rhythm that generalizes the heroic imagery of the music. The character of the festive procession, the ostinato rhythms, the enrichment of the texture and the polyphonic techniques of performance give special significance. The finale repeats the composition of the first part in a compressed form. Performing the culmination in the finale, it is necessary to show it more voluminously, brighter and on a larger scale than in the first part of the sonata. The understanding and development of the performing concept of the Sonata for Violin and Piano by Georgy Mushel is based on the principle of historicism. 'The historical destinies of bowed and keyboard instruments are similar to each other' (Stupel A., 1970. 17). In the process of historical development, chamber instrumental ensembles of stringed and bowed instruments and

piano were formed. The most optimal form of studying the specifics of chamber music is the ensemble sonata, the image of which is the Sonata for Violin and Piano by G. Mushel that we have revealed.

Conclusion

Performance of this sonata provides musicians with very interesting material for developing thinking, professionalism, and ensemble mastery technology. In mastering the sonata, it is advisable to rely on the methodology of the process of studying the composition, analysed by musicologist, cellist, and teacher L. Ginzburg: 'Work on a piece of music can be conditionally divided into three main stages./ (Ginzburg L., 1981. 27). The use of a three-phase algorithm has undoubted value and can be enriched with individual nuances of innovative solutions. In this composition, the composer offers dynamic dramaturgy, which allows performers to achieve logic, purposeful development of their thoughts, aimed at the implementation of a heroic-optimistic life-affirming understanding of the world, a humanistic worldview. For performers, this piece of music contains very rich material for developing of a technique. Teachers and performers should pay attention to the technical side of abilities and development. 'The problem of developing motor-technical skills and abilities is complex and diverse.' (Tsypin G., 2024. 11). The composition is also interesting from the point of view of developing a sense of contrast. This contrast in the sonata manifests itself at different levels. It manifests itself here at the level of parts, because the first and third parts are related to each other in a figuratively dynamic way. The second part of the sonata Moderato con anima forms a bright contrast, the integrity of the structure and the creation of a single lyrical image. Mushel reveals various aspects of lyricism here. Studying the sonata, ensemble members should comprehend the lyrical sphere. In the extreme parts, the lyrics are transformed, acquire a heroic pathos and connect with the main lyric-heroic theme.

The specific features of the dramaturgy allow us to draw a conclusion about the elements of a symphonic poem. We can conditionally say that this is a sonata-poem, because it reveals a very wide range of emotions, passions, thoughts. Along with this, the violin and piano parts are very effective, which allows us to talk about the concert nature of this work, a bright manifestation of the concert genre. Summarizing the creation of this work, it should be understood that this is the first sonata of a cyclic structure in Uzbekistan. It is inseparable from a larger instrumental work, inseparable from the symphony, poem, piano concert, which Mushel worked on before creating this sonata, which influenced the musical language, texture. The sonata is one of the crowning achievements of the chamber instrumental ensemble in the music of Uzbekistan.

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MAKOM PERFORMANCE BY INSTRUMENT DUTAR: IN THE EXAMPLE OF THE COMPOSITION "TASNIFI NAVO"

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Abstract

The traditions of instrumental music go back to ancient times and play an important role in the rich musical culture of the Uzbek people. The dutar is one of the widely popular musical instruments in Central Asia. Over the years, various directions of the composer's performing skills have emerged. In the practice of folk art, it is considered a solo and vocal musical instrument. Even now, this causes the creation of special makom paths in the traditional style. This article presents the experience of teaching the classical Tasnifi Navo composition on the dutar instrument in the style of performance by our mentor Fahriddin Sadykov.

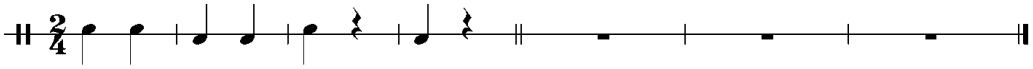
Keywords: *dutar, makom, performer, teacher and student, Tasnifi Navo, makom Navo, musical instrument performance*

Introduction

In the process of performing the work "Tasnifi Navo", you can show many possibilities, strokes, complex techniques of the melody of the composer. Gentle moans are harmoniously combined in the dutar. Let's take a little look at the work of Tasnifi Navoi. We know that tasnifs will be on a 2/4 scale. That is, in a measure 2/4 notes inside one measure will be equal to two quarters, or rather, count down to two tacts. In Shashmakom, this work is written in 2/4 scale. The rhythm looks like this: Buck buck – boom boom – buck – pause – boom-pause. The buck of the first and second booms is a quarter, the booms of the second bar are a quarter, the bap of the third bar is a quarter and a quarter pause, and the boom of the fourth bar is a quarter and a quarter pause.

Research method

In the process of adapting to the melody of dutar, the composition was written on a 4/4 scale. The first buck is a quarter and quarter pause, the second buck is a quarter and quarter pause, in the second tact boom is a quarter and quarter pause, again boom is a quarter and quarter pause, in the third tact buck is a quarter and three-quarter pause, in the fourth tact boom is a quarter and three-quarter pause.



Now let's focus on the rhythm of the composition. Tasnif is the name of the rhythm, and Navo is the name of this makom. First of all, you should try to play and sing, counting the rhythm by notes. A completely different melody is created if it is played according to the instructions on the note. Now let's play this note, multiplying the beats so that they match the dutar. The quarter should be played in the form of two eights or four hexadecimals, that is, using combined strokes. To use miyang, kashish, of course, will have to perform strokes in different ways.

When performing a composition in the makom ways of musical instruments, depending on the capabilities of the performer, a variety of strokes and polishing elements (Miyangi, kashishi, forshlags) are used. Another important point to pay attention to is the careful and gentle movements of the right hand when performing makoms on the dutar (Fig. 1).

Figure 1. *Much more important is the position of the game, combined and ordinary strikes, without touching the lid of the dutar, gently, imagining that there is half an apple in the palm of your hand, making a crescent with your palm, the fingers do not interfere with each other and look spreading*

Results analysis

Another distinctive feature of my performing school, along with subtlety and caution, is that with a normal upward stroke, the blow is performed on the thumb, and the blow on the same thumb is also performed in a position not touching the lid, which would sound confident and accurate.

To properly perform such smoothness and accuracy at the same time, it is necessary that all the fingers of the right hand be in their positions, that is, the little finger should strike sideways when hitting down, where the muscles are, and the upward stroke should occur through the thumbnail and very carefully so that the other four fingers together in assembled form help the thumb.

Figure 2. *The position of the fingers during dutar performance*

Certainly, the question may arise, "Why do we need such softness?". The difference between my performing school and other performing rhythms and schools is: in such a performance, attention is paid to each note, not only each note is simply pressed, but the fingers of the left hand will perform using miyangs, kashishs and forshlags. That is why it is necessary to pay special attention to the subtlety and softness of right-handed strokes so that the decorative elements used can fully manifest themselves and flawlessly reach the listener.

Let's focus a little on what else needs to be worked on in order to perfectly perform the makom ways of musical instruments, as well as to study Tasnifi Navo.

First of all, let's start with simple exercises, playing scales to bring the movements of the right and left hands into harmony. If the instrument of the dutar is on the beat of a quart, that is, in the beat of "lya re", then we must be very attentive to the chords played on the left hand when performing the scale and other exercises.

It is important that the It is important that the Accords are mostly in the Fifth interval when we use miyangs and kashishs. This kind of look also creates the basis for being beautiful by hearing and for our miyangs and kashishs to be perfect. In the book Shashmakom,

published by Yunus Rajabi, the work "Tasnifi Navo" is written with the note "Sol". The size is 2/4. Honored Artist of Uzbekistan Fahriddin Sadykov for the first time remade "Tasnifi Navo" from the note "lya" to the ensemble of soloists. But the note in this lesson was adapted specifically for dutar. The instrument is a dutar re / la. The unit of measurement is also 4/4. The key is in mi minor, preceded by one character (fa#).

Analyzing the 1st part of the work "Tasnifi Navo", at the end of the 1st tact, starting with the note "la", the sign "Sadoli Miang" (sonorous miyang) is placed. It will be correct if this is done by increasing the sound, making sure to pay attention to the symbol in the note "sol". At this stage, the question of the second string (chord) should also be mentioned, that is, how to play "mi" and "Lya" with the upper part of the frets open when tuning to "re/lya". That's when the voice sounds much brighter and more pleasant. We can also see quarter and octal pauses. Of course, when pausing, you need to stop and play. It is not considered a mistake if, feeling the melody, we fill in the pauses, which are also found in some places. It is important to play while feeling the countdown.

"Tasnifi Navo" and "Garduni Navo" in fact, in the book Shashmakom in the part of the mushkilot is written with the note "sol". And in this textbook, it starts with the note "lya", changing the musical instrument. The octave was correct and corresponded to the resonant notes of the dutor. On the other hand, adaptation to the dutar serves as an important basis so that in the future every performer on the dutar can afford to freely play instrumental pathways at a professional level.

Conclusion

By the XX–XXI centuries, the dutar performing school, whose styles had developed so much that the instrumental paths of Shashmakom were enriched in the performance of dutar with smooth, beautiful, rich strokes of professional performances. Tasnifs have a heavy, deep philosophy that requires great skill from the performer in their performance, a high level of knowledge and long-term skills and competence. And in a student who studied hard with a teacher and followed all the instructions and recommendations, one can have high hopes that all of the above aspects will be at the proper level.

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OPINIONS OF FOREIGN AMBASSADORS ABOUT THE SPECTACULAR ART OF THE BUKHARA EMIRATE

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Abstract

Bukhara has long been the center of culture and science of Central Asia. Theatrical art has also developed as a form of folk art since ancient times. Various performances were organized by the critic, puppeteer, magician, matal singer, puppeteer, storyteller, clown, dancer, and amateurs. Not only the theater of Bukhara, but also in the whole of Central Asia, before the development of the present European form of theater art, the traditional performance art was performed in the palace in Emirate ceremonies and for foreign ambassadors. The opinions and impressions of the ambassadors who came to Bukhara about the folk form of Uzbek theater are important in studying the history of theater. This article talks about theater culture during the Bukhara Emirate.

Keywords: *Traditional theater, Bukhara Emirate, palace performances, Krestovsky, Ahmad Donish, ceremony*

Introduction

Bukhara is a city that has made an incomparable contribution to world civilization during its history of more than three thousand years. The definition of this corner, which has been a place of knowledge and culture since ancient times, is famous all over the world. The city of Bukhara and its surrounding districts and villages have been famous since ancient times for their artisans, musicians, singers, puppeteers, magicians, players, storytellers, clowns and dancers. Their ancient art preserves its traditions to this day.

It is known that at the beginning of the 16th century, Muhammad Shahbakht Shaibani, the ruler of the nomadic Uzbek state, attacked the Timurid kingdom, which was weakening, from the side of Dashti Kipchak. From this period, Turkestan was divided into three Khanates: Khanate of Bukhara, Khanate of Khiva and Khanate of Kokan. The throne of Bukhara was ruled by the Shaibani dynasty (1500–1601), the Ashtarkhani dynasty (1601–1752), and the Mangit dynasty (1753–1920). The rulers of the Mangit dynasty declared themselves as emirs. During

the reigns of all dynasties, cultural life was different.

During the Shaibani era, attention to education increased, schools were opened in every neighborhood, and home education was introduced in households. Children are enrolled from the age of six. In addition to theology, maths (mathematics), science of heritage (faroiz), geometry (handasa), religious jurisprudence (fiqh), calligraphy (longue, the art of calligraphy), poetry, logic, music and other subjects are taught in madrasahs.

Although the continuous war activities during the Ashtarkhanid period hindered the development of cultural life, attention was paid to the development of literature, art and other fields.

"Various forms of art were widespread in the Bukhara Khanate in the 18th and 19th centuries. In the epic "Dahmai Shahon" by Mirza Sadiq Munshi, it is said that there was an ensemble of women in the palace of Abulfaiz Khan (1711–1747) and that they had great skills in music, singing and dancing (Rahmonov M., 1968. 54). During the Ashtarkhanids period, they were not indifferent to art. From this period, various forms of art developed and artists served the khan and the public.

During the reign of the Mangits, the types of folk art – curiosity, puppetry art ("fonus xayol"), portership, traditional theater performances, music art, visual art and other types of art gradually turned into public art and developed. The development of cultural life during the reign of the Mangits was also highlighted in the books of the ambassadors who visited during this period. It is known that Bukhara was considered an emirate from 1753 to 1920. Ancient cities of Bukhara Emirate such as Bukhara, Samarkand, Karmana, Gijduvon, Kattakorgon, Karshi, Shahrisabz, Denov, Termiz, Khojand were still centers of culture, literature and art in the second half of the 19 th century and the beginning of the 20 th century. In order to satisfy the cultural and aesthetic needs of each city, the people of art who were in service worked together in large and small gangs. The gangs were called "hafiz", "maqomchilar", "musicians", "tricksters", "trumpeters", "clowns", because these troupes are usually organized by artists who are close to each other in their chosen field. In Bukhara's Palace, there was an enterprise called "g'olibxona", which was a kind of artist's office. All the official art people in the city had to obey this administration and fulfill the decree of its elder-conqueror, the emir. A person who wanted to invite a group to a wedding or a party had to first meet the "mirshabboshi" and get a permission slip from the winner. After that, the winner allowed to go to the proposed place. The maracas, weddings, feasts, festivals held in the city of Bukhara and its surrounding villages had a theatrical appearance. Many of these ceremonies still preserve their traditions. "Navro'z", "Qizil Gul Sayli", "Mehrjon", "Kor Khati", "Yaldo tuni", "Qovun Sayli" as well as "Gavrabandon", "Muchal's Wedding", "Sunnat Wedding", "Domod Salam", Ceremonies and ceremonies such as "Kelin Salam", "Talbon", "Oyna burdan", "Saripoy po'shon", "Salla bandon" were held. It is known that such weddings and ceremonies were organized by popular directors such as "Kayvoni", "Korfarmon", "Miyanxona", "Xodimcha", "Sufi". People's artists were invited to the ceremonies according to their nature and reason. Such events were held by artists such as "Bozingar", "Xonanda", "Muhammasxon", "Qayroqboz", "Doiradachi", "Zochakboz", "Nayrangboz".

During the reign of Amir Nasrullah (1827–1860), special attention was paid to art, culture, music, literature and performing arts. "The book of the Uzbek poet Saykali, who lived in the second half of the 18th century – the beginning of the 19 th century, was popular in Bukhara; it was copied many times in Bukhara" (Catalog Vostochnix rukopisey. 1970. 106–108). At a time when attention to literature was strong, Emir Nasrullah united the provinces that were included in the emirate only in name until now. He appointed people "without lineage" to manage the provinces. Emir's goal in doing these things was that his people would be united and intelligent people would multiply. Attention to literature was the basis for the development of the performing arts, and together with this, the number of ambassadorial trips began to increase.

Emir of Bukhara Nasrullah for the first time in 1857 and Emir Muzaffar (1860–1885) in 1869, 1873 (1874) sent Ahmad Donish to Russia (St. Petersburg) as the ambassador of the emir of Bukhara. Ahmad

Donish was very interested in Russian art, architecture, theater and concerts, and wrote his famous work "Navodir ul vaqoe" ("Rare Events") based on his travel impressions. The last time Ahmad Donish visited the capital of Russia, St. Petersburg, he attended the wedding of the daughter of Emperor Alexander II named Maria and had the opportunity to see the palace customs. He was especially impressed by the theater show, the art of the singer Poti (Adelina Patti), who was invited from Paris.

"After we entered the theater, they raised the curtain of the theater. As the curtain rises, a blue, pure, clear sky is visible. The moon will also rise in the East or West. In front of the fence, greens were green and flowers were blooming like ivy hanging from all sides. At the same time, a very beautiful fairy, dressed in white, with her legs open to the knees, bare arms and shoulders, and her neck and head decorated with various flowers and pearls, comes out from the porch, surrounded by flowers and flowers. Two full moons shine from his two faces. When he appeared with such ornaments and sang with all his skill to various tunes, the audience clapped nonstop" (Ahmad Donish, 1964) says Ahmad Donish in his book.

Ahmed Donish, who came out of the ballet performance he saw at the Imperial Theater, admired the art of that lady and wrote poems and dirges dedicated to her. Ahmad Donish dreamed of such theaters and such wonderful performances in his native Bukhara.

Amir Muzaffar ruled the emirate after Amir Nasrullah Khan. The cultural life of the Bukhara Emirate flourished during the reign of Muzaffar. Amir Muzaffar paid special attention to literature and art. He was a fan of Alisher Navoi's work (John Seyller, 2011. 325). Navoi's ghazals, "shashmaqom" songs, theater performances and dances were widely performed at the parties held in the palace. Those who visited Bukhara described their travel impressions in their books.

During the period of the Bukhara Emir Muzaffar, the Russian ambassadors who came on a trip and expedition to the cities, districts and villages under the jurisdiction of the Bukhara Emirate. In 1878–1879, I. L. Yavorsky traveled to Afghanistan and the Bukhara Emirate and gave information about the performances and games of the Bukhara artists in his book. Another Russian ambassador, V. V. Krestovsky, wrote in "Turkestanskie vedomosti" newspaper, "The shows and dances are so charming and elegant that they can be played successfully on the European stage" (January 14, 1875). In his book, he wrote about special performances of bachchas (children) staged in the yard. In one show, there were several dancers and drummers, two clowns and five children. "While the children were singing, the clowns, in the most impressive and lively places, illuminated the face of the audience with lamps in their hands, in order to draw the attention of the audience to the beauty of this or that singer, as is the case on the stage of Chinese and Japanese theaters, or else, with extreme seriousness, they added humorous tones to their impressions of the words of the songs. .." (Krestovsky V. V., 1887. 175). In this place, the role of the author was performed by clowns. The songs were performed by the children themselves.

Most of the songs glorified the theme of love. Children wore bells (zang) on their hands and feet, and sometimes they played with the sticks left by our ancestors, which are used by our current folklore groups.

There are also reports that there were puppeteers in the palace. V. V. Krestovsky saw the performances called "Imagination Tent" and "Warlords" in the palace. He wrote: "The performance was performed by a seventy-five-year-old old man, who also led the Amir dancers, sometimes showing all kinds of tricks. Men, soldiers, dancers, clowns performed in the courtyard. Female performers also took part in ceremonies attended only by the emir" (Krestovsky V. V., 1887. 176–177). It can be seen that from seven to seventy years of age, all residents were highly interested in the art of spectacle and dance, status, puppetry, and clowning. They performed various shows in the emir's palace, on public holidays, in the houses of the market and palace officials. Also shows are shown while the ambassadors are resting. In the evening, there were performances in the house where the ambassadors rest. The performances were organized by Rahmatulla and the stage was set up in the courtyard of the house. For this purpose, felts were laid on the porch, a colorful

tent was erected next to it, a colorful curtain was drawn from the tent along the walls of the house, and the yard was illuminated with colored paper and glass lanterns. People gathered in the outer courtyards to watch these spectacles. The presentation consisted of two parts. In the first, singing and dancing groups performed, musicians played music. In the second, theater marionettes, all these clowns called "masxarabozlar" or "masxara", as well as bands and drummers (dayranchi and dangarachi) and marionettes, there was an entertainment troupe consisting of the head of the court, the main teacher and the director. Rahmatullah's main task was to organize parties in the palace and performances for ambassadors visiting the emirate.

He also decided the sequence of the show. Rahmatulla was the director of the Amir's Palace. V.V. Krestovsky expressed his opinion about Rahmatullah in his book (Krestovsky V.V., 1887. 142–144).

This indicates that there was a unique traditional theater in the palace of the Bukhara emir. For example: on March 4, 1879, I.L. Yavorsky reported that he saw the following performances: clowning, puppetry, trickery, dancing, instrumental music, and a two-part show performed by court actors. Theater, dance and music troupes in the Bukhara palace served not only the people of the palace but also the public. The artists of the Bukhara emir's home theater sometimes gave special performances to their guests during the dance performance. Dancers-boys wore women's clothes. The oldest of the children was 13 years old, the youngest was 10 years old. I.L. Yavorsky also saw the spectacles that V.V. Krestovsky saw. Amir sent court artists, singers, dancers and painters to entertain his dear guests. In addition, the ambassador candidly stated in his book that he had seen puppet shows (Yavorsky I.L., 1883. 374).

V.V. Krestovsky wrote in his book, "Amir did not enjoy such performances alone, and on holidays he sent a part of his troupe to Bukhara Bazaar, Ark Square, the edge of the pond "Labi Hovuz", Chorsu to perform. Clowns, dancers, and puppeters show the people free shows" (Krestovsky V.V., 1887. 160). In addition to "chavklar", "qoribozlik", "qassobbozlik", "polvonbozlik", "sartaroshlik" performances, performances related to animals are shown in the Amir's palace.

Emir Muzaffar of Bukhara maintained peaceful relations with the Russian Empire from July 1868 until his death in 1885 (Petrovsky N.F. 1873). A number of ambassadors I.I. Nosovich, L.F. Kostenko and N.F. Petrovsky visited Bukhara. The ceremonies of welcoming the ambassadors were held in Uzbek. Russian ambassador L.F. Kostenko (Kostenko L.F., 1871. 75–78), who traveled to Bukhara in 1870, recorded his impressions of the performances he saw in Bukhara in his book. Amir Muzaffar established strong relations with the Russian Empire. This was the basis for the development of theater art among all fields.

In Bukhara, many performances were held as a game. That's why they were called "games". They were: "Fire eater", "Horse game", "Knife game", "Clap game", "Ship game" and different district games (shows) depending on the theme depending on the season and holidays. In 1885, an anonymous person wrote that he saw the "Game of Ships" with his own eyes in Bukhara. "Four ships with lanterns hanging around them take part in the holiday show, and they cross each other and rotate in place" ("Turkestanskie vedomosti" newspaper, May 14, 1885).

L.S. Nikitin (Nikitin L.S. 1885) wrote that this play is mainly performed during Nowruz celebrations and during evening night performances. In addition, the court actors also turned to the comedy genre. In the comedies "Mirob", "Xirmon ko'tarish", "Qazibozlik", "Qaribozlik", the life of farmers in the Bukhara khanate is depicted truthfully" (Rahmonov M., 1968. 80). These pesas are in the form of dialogues, in which mainly two characters participated. For example, the heroes of the play "Qaribozlik" are Ochilboy and Qori.

The main character of the play was Qori, who cheated people without knowing the Koran, did not show kindness to anyone, and was very stingy and selfish even to himself. He started young children to steal and always wanted children to be stupid from a young age, saying that "a child who studies is frowned upon" (Kadirov M., 1963. 89–91).

The heroes of the play – Qori and Mullahs did not intend to lead the people to the right path, but rather to live at the expense of the people. At the end of the events, Qori and

mullahs measured the prosperity of the village by the number of deaths, and the higher the number of deaths, the more prosperous the village is.

Because there was a lot of income from those villages. The image of Ochilboy is a representative of the people. Ochilboy always laughs at Qori and exposes his dishonesty, immorality, deceit, greed, and cunning. He not only reveals the secrets of the mullahs, but at the same time, he deliberately questions them, talks about them in public, rushes them, and embarrasses them. As a result, Qori's true face will be shown and it will be exposed that he has been deceiving the people with lies.

Through these images, the actors who came out of the people opened the eyes of the public and called them to knowledge and enlightenment. In historical sources, as well as in the memoirs of Russian and other ambassadors, there is a lot of interesting information about the culture and art of the Bukhara Emirate. The sources we cited mention the state of Bukhara's traditional theater art three centuries earlier. There is no doubt that the visit of the ambassadors to Bukhara gave impetus to the development of art forms as well as a number of fields. The current state of traditional arts can be a basis for saying that.

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WORLD CLASSIC DRAMATURGY ON THE STAGE OF UZBEK THEATER

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Abstract

This article is written in the Uzbek theater by the western playwright V. It is about Shakespeare's tragedy "Othello". The theme is about the unique humanistic nature of the world classic and about the way it leads to the human mind, enriching his moral and spiritual world, and towards perfection. Especially this process is revealed by the example of the skill of the director and actors.

Keywords: *classics, dramaturgy, stage, repertoire, acoustics, illustrativeness*

Introduction

World classical drama is an integral part of artistic heritage. It is difficult to imagine the national stage art without them. Important, memorable stages in the formation and development of Uzbek theater are related to classic works. Stages of classic works require great creative potential from the theater team. In Uzbek theater, world classics were addressed by different directors in different periods. Especially V. The National Academic Drama Theater has extensive experience in staging Shakespeare's works.

Shakespeare's work is folk in nature. He took many images and plots from folk tales, from the treasury of legends and religious beliefs (Tursunboev S., 1997. 151). It is no exaggeration to say that Shakespeare's Othello, famous in the history of Uzbek theater, opened the door to creative opportunities for many artists.

Shakespeare based the tragedy "Othello" on the bloody story of the jealous Moor and the wicked Poruchik, taken from the Italian writer Giraldi Chintio. However, Shakespeare understood it so deeply that as a result, a large-scale philosophical tragedy was born, expressing the historical conflicts of the Renaissance. Othello and Iago are two tragic individuals who face each other sharply and are people of the same environment. Their mutual conflict represents an irreconcilable conflict between humanitarian ideas and selfish philosophy (Tursunboev S., 1997. 165). Othello is a tried and tested military commander, brave, noble, and trustworthy. Desdemona is the epitome of perfection for Othello. The very presence of this chaste, possessive woman means that Othello's faith in people is correct. As for the character of Iago, he is not just a villain, but a philosopher of evil. In the eyes of Iago, man is a greedy creature, a creature prone to animal greed,

in his opinion, whoever has more interests is stronger. Iago tramples people in order to justify his inferiority. He has no eyes to see Othello; because the generous life of a generous Abyssinian whose heart is full of goodness turns out to be contrary to his views. As he observes Othello's nobility and trust in people, he believes his understanding to be correct and increases his evil actions. Iago's goal is to light the fire of jealousy in Othello, to arouse unhealthy feelings, and the nature of this Abyssinian also tries to please. In order to falsely accuse Desdemona of infidelity and convince Othello of this, Iago uses a total of malice tricks. However, even with Othello's scheming, Iago cannot achieve his goal. He cannot open the way to joy in Othello's heart, on the contrary, he arouses anger against joy, calls for a blow against arrogance. He will restore justice by killing Desdemona. When the Moor tries to destroy the sinner and realizes that he has become a criminal, he kills himself. When he finds out about Desdemona's innocence, he consciously judges himself and punishes himself without hesitation.

In 1941, in the Uzbek State Academic Drama Theater named after Hamza, V. Shakespeare's play "Othello" was staged. For the first time, directors M. Uighur, N. Ladigin, artist S. Milenin appealed. Before that, in the theater V. Shakespeare's (1935) "Hamlet" was staged. In addition, a number of classical works in the theater (F. Schiller's "Makr va Muhabbat" (1921), "Robbers" (1922), directed by M. Uygur, N.V. Gogol "Revizor", K. Gottsi "Malikai Turandot", K. Goldoni "Ikki Boyga" studio 1926 directed by O. Devishev) (Uvarova G. 1959. 65–171). The play "Othello" appeared on the stage at the time when the theater team's interest in classical works and the results and potential of research were increasing. Later, through this classic work, the theater team will be known to the whole world and achieve great creative maturity. The main characters of the play "Othello" are Othello – A. Hidoyatov, Yago – N. Rahimov, Desdemona – performed by C. Eshonturaeva.

The playwrights have done a good job of showing Othello's noble nature and uprightness, while showing that his jealousy is the result of his naivety and Iago's scheming (Abdullaeva S., 1985. 92). Theater scholar M. Tulyakhodjaeva says: N. Ladigin and M. Uygur with the creative team of the theater are doing a lot of research on the play "Othello". The directors are familiar with all the Shakespeare productions available in theater art with their experience in the Small (Maly) Theater, Georgian and other theaters. Methods and new forms of modern theater representation of authenticity K. Stanislavsky's system is focused on inculcating the art of experience. The directors use the right way of working on the roles of the actors, and in the end, the Moor-Othello image in the interpretation of A. Hidayatov is embodied on the stage without any fakeness (Tulyakhodjaeva M., 1995. 28). It should be said that the play "Othello" is a stage work filled with romantic passions, born as a result of many years of research of the theater team.

On the Uzbek stage, the tragedy "Othello" and its main character Othello are interpreted as Shakespeare thought and dreamed. The famous Russian Shakespeare scholar Professor M. Morozov wrote: "Hidoyatov – Othello is both fierce and kind; both brave and cheerful; Although he has tasted the bitterness of life, he is an innocent person. Hidoyatov was able to achieve a great creative victory by vividly reflecting the versatility of Shakespeare's character (Abdullaeva S., 1985. 18). A. Hidoyatov was one of those persons whose researches motivated the formation of the national performance school. He finds the heroic-romantic trend in the image of Othello he created (Mukhtorov I.A., 1989. 12). Of course, this led to the actor's correct understanding of the classic work and creative maturity due to his tireless research.

The character of Iago is the hero who develops the dynamics of the play. Actor Nabi Rahimov played this character on stage. Yago – N. Rahimov will be active on stage on two fronts. His main goal is to destroy Othello's unruly character. However, realizing that he will not be able to achieve his goal in the open battlefield, with his "loyalty" and "loyalty" he eagerly begins to win the trust of the noble Othello and succeeds. It was not easy for actor Nabi Rahimov to embody his image. The reason is that confronting and overcoming Abror Hidoyatov's Othello required great skill and research. Of course, professional directors helped him in this regard.

500 performances of "Othello" were announced as a benefit. As soon as Brother Othello appeared on the stage, the people stood up and clapped (Abdullaeva S., 1985. 198). It should be mentioned that the older generation was able to rise to great heights in the development of the theater and strengthening of realistic art. They built the foundation of theater art, on this foundation they created an example of creativity for future generations. At the same time, the creative position of each talented actor emerged, his unique bright style was formed (Abdusamatov H. 2003. 15). This play lived on the stage for about 20 years and brought recognition to the Uzbek theater as Shakespeare's theater.

In 1984, the tragedy "Othello" was repeated in the Uzbek State Academic Drama Theater named after Hamza. It is a joint creative product of the chief director of the Vakhtangov Moscow Academic Drama Theater E. Simonov, artist I. Sumbatashvili, composer L. Solin. "The producers faced two serious problems. The first is a violation of trust in the heroic romantic interpretation of the play, and the second is a violation of the old patterns that have been formed over the years in the perception of this classic work" (Tolahojaeva M., 2015. 343). The play is fundamentally different from the previous play with its principles of interpretation, style, performance of artists.

In Turgun Azizov's performance, in general, in the play, human life and the feeling of serving good deeds and being able to appreciate it are central. In this respect, the heart and passion are somewhat pushed out of the middle. Appreciation of humanity and philanthropy, correctness and loyalty is revealed as a theme that forms the essence of both the play and the role of Othello" (Tursunov T., 2004. 37). In this play, we can see Othello and Desdemona's relationship built on mutual trust and understanding. The character of Yago was performed by Tolkin Tojiev, a master actor of the theater. His Iago is embodied as an evil person who pulls Othello into a vortex of darkness, destroys the trust in pure people, does not back down from his goal, and cannot see.

This world classic has served as a school and experience for a number of Uzbek theater artists. The desire to understand existence through stage interpretations of Shakespeare's works remains one of the most important aspects of modern theater art.

In 1997, the tragedy "Othello" was staged at the Uzbek State Drama Theater by the skilled director B. Abdurazzakov will stage. "The desire to abandon the usual interpretations of Shakespeare's masterpiece, to determine the real reasons that move the tragedy, to explain the actions with their complex, internal conflicts forces the director to "read" the text of the tragedy in a completely new way. The aspect that attracted his attention was not only the illumination of the theme of deceived and trampled trust, but also the justification of the social nature of evil, its destructive influence on mankind. And he staged a play in which the main character was Iago." (Tolahojaeva M., 2015. 344). In my opinion, the director wanted to give the audience a new interpretation of the tragedy and its impact based on the requirements of the time. The scene embodies the tragedy of evil relying on the repentance of an evil person. The entire stage play brings people closer to the simple way of life. Potential actors of the theater Othello – E. Nosirov, Yago – A. Rafikov, Desdemona – R. Zakirova played the main roles.

People's artist of Uzbekistan Elyor Nosirov says about the character of Othello: "I was surprised when the director Barzu Abdurazokov gave me the role of Othello for the first time. How do I play this role? Because we all knew we couldn't surpass Abror's Othello. Later, when I found out, he explained that in the director's interpretation, the main character is not Othello, but rather Iago. The image of Othello is a sincere, cheerful, trusting general. I tried to embody him in this way" (Yusufova S., 2002. 43).

In this play, the main character Iago is played by actor A. As Rafikov personifies, his stubbornness of mind is applied to bad situations and destroys pure people who strive for each other. Iago, plunging into the maelstrom of evil, does not even imagine that he himself will suffer in this tragedy. However, he realizes this when he is separated from his loved ones, unable to stop the vortex, but it is too late. At the end of the play, Othello exclaims without her, holding her body in his arms.

In conclusion, it should be said that in the history of Uzbek theater, the play

"Othello" was reflected in 3 different interpretations. A. Hidayatov's Othello is a flamboyant Moor, jealous of fiery love, and a deceived man, while T. Azizov's Othello is a true commander, a symbol of intelligence and purity, but in him, love is not superior, but rather a relationship built on trust, E. We can see Othello in Nosirov's interpretation as a simple, white-hearted, trusting, devoted general. Each work lived on the stage for a certain period of time and tried to absorb the universal ideas needed by the audience. Of course, this is a live process that comes from the creative team's relentless research.

The humanistic characteristic of classical works, while leading to perfection, opens the doors of opportunities to creators and encourages them to take a new approach. In the image of the image of Othello, universal human experiences and feelings are deeply embedded in the consciousness of every viewer, regardless of nationality, race, or religion. And it makes him go into a state of catharsis. In the words of G. Tovstonogov: Classic works lead every artist to creative maturity. It serves to enrich the mind of the viewer, his moral and spiritual world. He does not allow the theater to fade away (Tovstonogov G., 1984. 113). Therefore, let the world classical works with their universal, eternal themes live on the stage of the Uzbek theater.

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PROFESSIONAL DIRECTING AND DIRECTING SKILLS IN THE FORMATION OF FOLKLORE-ETHNOGRAPHIC GROUPS

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Abstract

Object: the role and importance of the art of directing in the organization of folklore-ethnographic performances at a high level.

Methods: scientific-practical, comparative analysis, comparison.

Results: It is important to have a group that works together with the director. To help the creative team to express the idea of the event in cooperation with the director, develop it and perfect it artistically.

Scientific innovation: new skills of the director were studied in the folklore-ethnographic creative teams.

Practical significance: this article serves as a methodological resource for folklore-ethnographic communities, as well as young researchers and directors.

Keywords: *folklore, ethnography, celebration, spectacle, direction, tradition, event, ceremony, creativity*

Introduction

The director is a creator who stimulates the imagination and thinking of the audience with his interpretation, enriches his artistic feelings, and makes his level of wisdom invisible. That's probably why the famous director and actor, theater art pedagogue K. S. Stanislavsky said to the fans of theater art: "My friends, when you step into the art world, before entering it, be free from the absurd doubts of life, enter it with the best human feelings and thoughts" – noted. In this opinion, he emphasized the sanctity of stage art and the fact that creativity is a responsibility to the audience. Therefore, increasing the ideological impact in all types of performing arts, creating a full-fledged artistic work, and conveying it to the people at the level of a model requires professional knowledge and skill from the director. Organization of folklore-ethnographic shows at a high level requires high skills and knowledge from a director who knows national traditions. The reason is that the director of the folklore group must know well the differences in the customs, dialect, way of life, costumes and dance moves that distinguish one region from another. Otherwise, it is possible

to make a mistake at the level of an amateur, mixing the naturalness and the characteristics of that area with each other. The director of folklore-ethnographic performances shows his creative power when he shows only the originality of the members of the creative team. Realizing the creative power of the director, the members of the folklore team create in collaboration with him to deliver the assigned task to the audience through a full, colorful, aesthetically beautiful performance. Only as a result of such unity, a healthy creative environment is created. Direction of folk-ethnographic shows means correct use of means of expression in performance, creative organization of all elements related to the show, creating a harmonically integrated artistic work. So, the stage interpretation of the folklore performance is achieved by the director as a result of his artistic imagination and the correct use of the abilities of all the participants of the creative team. Therefore, the director-guidancer, manager, creative interpretation of folklore material through the performance of team members is considered.

Materials and methods

Folk art is a type of performance that identifies talented people among the people and promotes their creativity. That is why he has been competing with mass media such as radio, cinema, and television without losing his live performance style. The reason for the popularity of folk art among the people is that the creative process of the live performance of the team takes place in the presence of the audience and serves for the success of the team. Therefore, acting skills are required from the members of the folklore-ethnographic team. So, if each member of the team, that is, the skill of the actor, can create an artistic image on stage with his physical and mental nature based on the song or dance he is performing, this performance is considered the success of the whole team. The uniqueness of the work of the actor of folklore-ethnographic performances is that he creates at the same time, and the material for this creation is considered. He is both the object and the subject of creation. Therefore, folklore performance, which is considered to be different from all art forms, is the result of each actor's passion, voice, intellect and feelings. If the creative product of the creator in all types of art lives on after the death of its author, for example, the works created by sculptors, painters, composers, dramatists, etc. are preserved, and if an actor resurrects them, such a creative product lives in the memory of the viewer. The originality of the folk actor's performance is only his own, he carries with him such an unrepeatable aspect. It should be noted that live performances differ depending on the mood, nature, and environment of the folklore performer.

Result and discussion

The reason is that the artist is influenced by what is happening in the environment in which he is performing, draws a conclusion, and changes. This is the beauty and virtue of live performances in folklore performance, and the difference from other art forms. A folk art actor realizes the thoughts and wishes of the director through his imagination, thinking and skill. Communicating face-to-face with the audience, he brings them into the world of events in the work, causes them to think, think, reflect. A skilled actor attracts the audience to the performance of the team through music, song and dance. The goal of the director of such performances is not to force the participants of the event to sing or dance, but to arouse the desire of the public to join the folklore and traditional folk art, which is the basis of this performance. These wishes are included in the pre-show script and the director's idea. Is to create an "island of improvisation" for each member of the team to actively move, and to create an opportunity for each audience to feel the opportunity and show their abilities by joining a folk dance or song. In this regard, scholar M. Kagan, a scholar of holidays, expresses his opinion as follows: "Household forms of music, dance, orientate people to their emotional behavior in a group, their general mood, and their spiritual state in one or another situation of life". So, if the ideology and theme of the folklore-ethnographic performance is high in terms of spirituality, its performance can demonstrate the experience and skill of the actor and create an artistic whole stage work. Mastery is the peak of a person's ability and ability. It arises and develops only due to the enthusiasm of the individual. In reality, if

there is physiological ability, but if there is no hard work, determination, and perseverance, then the question of skill turns into nonsense. All the great and small successes of Jesus, in whatever spheres of life they are, are all related to the cocktail of that sphere. Talent and ability to work should be harmoniously twinned. Without ability there is no creativity, without creativity it is impossible to imagine ability. In this regard, the following comments of K. Stanislavsky are appropriate – "In order to reach the true peak of stage art, 99 percent of the actor needs a cocktail and another "something" given by nature". So, the ability and skill of the folklore team is a social phenomenon, which is emotionally reflected by the mekhnatist through artistic images, emotional feelings, and has an ideological-aesthetic effect on the audience. The director of folklore-ethnographic performances must be a musical literate. Because "the director of public holidays and performances has a greater responsibility and responsibility than the director of the theater", says Professor I. G. Sharoev. The director of the public event should know the preparation of the participating groups and their performance capabilities. Also, the process of their coming to the rehearsal, the arrival of a large number of teams in transport, and the process of settling in the building where the performance will be held, should not be left out of his attention.

If such organizational aspects are not paid attention to, the artistic quality of the event will be undermined. Therefore, it should be noted that the director's work with folklore groups in mass theatrical performances is legally a creative and organizational work. The organizational preparation work of the director of the folklore-ethnographic group is defined in three directions. The first is to determine the place where the movement will take place, if the rehearsal area is clear, it should be carefully studied. Also, the director must study the width and architecture of the field with the artist and measure the size of the place where the action takes place. Then, with a stopwatch, you should determine the paths the blocks will move, at what speed they should move. It is necessary to determine the statistical data of the weather on the day of the holiday, the rising of the moon for the event that takes place during the sunrise and sunset, the strength of the wind, and its direction. Second, for local evidence, the director is familiar with all the details related to the location of the performance. to study historical events, it is necessary to get acquainted with literature, museum materials, photographs, documents, and films. Third, the director must determine what creative teams and funding he can rely on. It is also required to know the number and type of transport for artistic amateur groups and their repertoire, sports sections, children's groups, the products produced by the local industry that they use. As a result of the event director's preliminary work related to this kind of organizational ability, the image, general development, form and principles of the stage solution of the upcoming holiday show will become clear. All this is done in consultation with the artist of the event, and based on the scenario of the upcoming performance, a draft of the sketch of the staging plan is prepared. The next task of the organizer and artistic director is to cooperate with the celebration committee.

Conclusion

This committee includes representatives of government, trade unions, youth social movement, cultural affairs department, food, transport, security, higher education, public education. Because, at the meetings of the organizing committee, all the organizational issues necessary for the director are resolved and future tasks are planned. In addition to the main specialists, the event staging team includes the following creators: staging directors; field decoration group; a group of ballet masters; group of choirmasters; consists of a group of musicologists, a group of instrumentalists and organizations. Staging directors – they consist of pantomime, circus episodes, sports performances, children's numbers by genre; separate blocks – prologue and finale, variety block, historical block, ceremony blocks; stage artists-costume designers, puppeteers, props and props; stage decoration group: stage designer, ballet masters – by choreographic genres, classical ballet, ballroom dance, national dances, pop dance block; team of choirmasters-academic choir, folk choir, children's choir; conductors will consist of leaders of wind or-

chestras, symphonic, pop, and national folk instrument orchestras. Depending on the scale of the held holiday or event, the creator of each line may have several assistants. For example, assistant directors and assistants, sports trainers, model and performance artists, costume engineers and masters, ballet and vocal concertmasters are listed.

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KOKAND MUSICAL DRAMA THEATER UNTIL INDEPENDENCE

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Abstract

Purpose of the study: To study the development of Uzbek theater in the European style. Especially to study the characteristics and history of the musical drama theater of Kokandd city in Fergana region in the early period.

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

Results: During the years of Uzbekistan's independence, it served as an important ground for educating people of the new era, cultivating creative people capable of fully mastering the original creative experiences of the past era and understanding the requirements of the new era. In these processes, the main directions and trends of the stage and theater art development of the Kokand city musical drama theater are taught in the article from a scientific point of view.

Scientific novelty: According to historical sources, in the past, Kokand was a major center of culture and enlightenment in Central Asia, as well as one of the places where national folk art developed. Kokand City State Musical Drama Theater is the oldest theater in the Fergana Valley of our Republic. The organizational and creative formation of the Kokand city musical drama theater has not yet been fully studied

Practical application: Show the main directions and directions of the development of stage art in the regional theater in the pre-independence period. To study the activities of the creative team in forming the repertoire.

Keywords: *regional theater, musical drama, creative team, repertoire, stages of development, creative traditions*

Introduction

Various changes and innovations in the development of society, especially the processes and discoveries that give a great impetus to the development of humanity, do not happen by themselves. It is not a secret that for this, first of all, the existence of age-old traditions, a certain school of thought and skills, a cultural and spiritual environment, which are considered the basis for the existing society, is the first and foremost necessity. It can be said that the rise in the level and worldview of the members of the society of any social period, for example, the cultural life of a particular nation is also a criterion that determines its unique place and creative weight in the series of world cultural evolutions. In the system of cultural life of the nation, the

field of theater art has become important as a unique educational institution in the development of consciousness of the members of the society, in the determination of sharp national and universal ideas in their worldview and faith. This art, along with its activity, is considered a social and motivational pulpit of the era in the rise of the nation's culture.

It is known that Uzbek theater art, which is one of the rare events in the history of culture of the 20th century, has followed a unique creative path until today. Since the establishment of the theaters of Fergana region, which took their rightful place in the history of theater art, they were recognized as a proud creative community until the years of independence. It is no secret that the historical formation processes of this place of creativity, the performance skills of dramatic works, are still functioning as a unique school today. It is known that Fergana region, unlike other cultural centers of our republic, is of particular importance due to the large number of theaters. For example, at the beginning of the 20th century, the Samarkand, Tashkent and Fergana theaters are characterized by their relatively early establishment in terms of creative activity among the theaters established in the cultural centers of the republic. At a time when today's rapidly developing, striving towards its great future, all our actions on this path are guided and strengthened by a sense of faith, a deep understanding of the historical roots of our theater art, regional theaters it is appropriate to study the periods of formation and development. Because stage art not only gives pleasure to people, but at the same time, it can be a source of national pride, a source of national pride, and a powerful educational tool – this is a fact that does not require proof. A lot can be said about the great role of the theater in our cultural life, about the fact that nothing can replace it, about the praise of the theater in general, about its influence.

But there is one important issue in this regard, that is, in order for the theater to fulfill its mission, to influence the hearts and minds of people and encourage them towards noble qualities, what are the activities and processes of theaters? He passed through the stages and political crises he experienced; What are the effects of these factors on their stage works that are brought to the public's attention – to fully study, research and analyze all of them is one of the important issues facing science. As mentioned above, among the theaters operating in the Fergana region, the organizational-creative performance of the Koqan musical drama theater in the pre-independence period, which was established relatively early and became a sufficient basis for many cultural centers it is appropriate to talk about formation processes. From today's point of view, it can be said that the European-style theater, which entered our country at the beginning of the 20th century, has now completely absorbed into the socio-political, spiritual and educational life of the society.

Materials and methods

During the past period, the interest of the world community in Uzbek culture and art has increased. Today, the status of our theaters has been restored, and the demand and needs of our people for them have expanded. In particular, three theaters operating in the Fergana region (in the cities of Kokhan and Fergana) are active centers of culture. These are the Kokand City Musical Drama Theater, the Fergana Regional Musical Drama Theater and the Fergana Regional Russian Drama Theater, which for almost a century have been known for their incomparable art and skills, as well as the unique performance of classical and national works. It is known that he surprised not only his local fans, but also famous directors and actors of prestigious theaters in the capital, as well as their most sophisticated theater experts and experts. In particular, it is an exaggeration to say that the past period and time prove that the well-known artists who introduced the name of these theaters to the whole republic and the world in their time deserve to be the pride of any nation and state. On the stages of these theaters, the images of great figures such as Beruni, Ibn Sina, Amir Temur, Mirza Ulugbek, Alisher Navoi, Babur Mirza, as well as contemporaries and heroes of our time, were created. it can be remembered with gratitude that he taught such noble qualities as justice, enlightenment and sophistication, in short, the science of humanity.

In particular, there are dozens of works of art that express high feelings such as love,

honesty, friendship, and humanity, discuss the problems of the times and people, and still remain in the memory of the audience. It is known that it has formed the bright pages of the history of Chaklari. In a word, we have the right to say that these theaters have had an incomparable influence on people's hearts and have become an integral part of our spiritual life. With the help of this article, we found it necessary to express our research opinions about the cultural institution that laid the first foundation stone in the system of regional theaters of Fergana – Kokandd Musical Drama Theater. It can be said without hesitation that the traditional foundations of stage art existed for the establishment of the first theater in the city of Kokand in Fergana province, and these hereditary traditions go back to a long history. According to historical sources, in the past, Kokand was a major center of culture and enlightenment in Central Asia, as well as one of the places where national folk art developed. If we talk about when and where Uzbek national art was first established, we can say with great pride, pride and satisfaction that Uzbek national theater art was first established in Kokandd. structured and developed. Its deep roots go back to the reigns of the Kokand khanates, especially Amir Umarkhan, Madalikhan and Khudoyarkhan (Umarov A., Mirzahamdamov Z., 2011. 3).

The emergence, formation and creation of the Uzbek national theater art, famous artists who lived and created in Kogan at that time, as well as gathered from the large cities and villages of the Fergana Valley, z is associated with masters, askiyachists, hafiz, musicians and singers and dancers. Professional actors such as Bidyorshum, Zakir Eshon, Sa'di Makhsum, Rozigov, Normat Qiziq, Shomat Qiziq, Usman Qiziq, Rustam Qiziq, Matholiq, Qiziq, Rustam Hafiz Singers and the most famous singers such as Boymat Hafiz, Saydali Hafiz, musicians and singers such as Abdurakhman pari, Ogil Hafiz, Zuhro qiziq Iqlim Dodho, Huvaydo Otin, Oynisa Hafiz, Isirga Otin, Hamdam bachcha, dancers and dancers such as Farzinkhan bachcha, Oq bachcha, Chontak bachcha, Kumush bachcha, Chnrvan bachcha were great artists who laid the foundation stone for the art of Uzbek professional theater not only in the city of Kokandd, but in the whole republic (Umarov A., Mirzahamdamov Z., 2011. 4). In the second half of the 19 th century, that is, during the reign of Khudoyor Khan, the art of Kokand theater grew and developed. Khudoyor Khan, who deeply realized that art, especially theater art, has a great influence on people and its educational value, and in pursuit of his happiness, pleasure, and ideological goals at the same time, built the palace gave great importance to the work of growing and developing theater art in all aspects.

Result and discussion

For this purpose, Khudoyor Khan gathered well-known and famous artists in the palace and used them widely and effectively for his political goals. According to historical data, during the reign of Khudoyar Khan in Kokandda, an acting troupe of 30 people, a dance troupe of 60 people, and a folk ensemble of musical instruments of 75 people performed in the palace. The repertoire of the troupe is mainly created and performed by them: "Mudarris", "Avliyo", "Xon hajvi", "Zarkokil" "Qalandarlar", "Dorbozlik", "Kelin tushirdi", "Qozi", "Sudxo'r" is composed of about 200 plays of different genres and sizes, sayings and muqallids (Salihov M., 28). The political events and changes that took place in Turkestan in the second half of the 19 th century, the conquest of Central Asia by Tsarist Russia, the termination of the Khanate of Khudoyar Khan in Kokandd in 1896, the invasion of Turkestan by the Russians, and the strengthening of their position. in order to carry out its policies, like everywhere else, in Kokandda there was a move to establish its own culture and spirituality instead of the centuries-old national culture, spirituality and traditions of our people. As a result, after the termination of the Kokand Khanate, a European-style musical drama circle was established in the city for the first time, led by the son of Rozi gov Nazarmat, who worked and created in the Kokand Palace troupe until 1876. is appointed and his leadership continues until 1915 (Salihov M., 31). As a result of the research results of the serial processes of the cultural and literary environment of Kokand, the period that we have defined, the first quarter of the 20 th century – covering the long period before independence, according to its essence in the socio-cultural life and

development of the society. It is reasonable to say that it is appropriate to study the process of organizational and creative formation of the Kokand Musical Drama Theater in the following period:

1. The first stage of organizational-creative formation (1915–1940s).

2. Processes of organizational and creative activity during World War II (1941–1945).

3. The stage of organizational and creative development in the post-war period (1945–1960 s).

4. The period of growth in the organizational and creative formation of theaters (1961–1990 s).

For centuries, performances and performances of traditional or ancient folk theaters were mostly held in open spaces and parks in the city. Taking into account that new European-style theater shows cannot be held in open squares and avenues, the tsar's government began to build special buildings for theaters in major cities of Turkestan, including Kokand, from 1880.

The city dumas began to deal with the design and construction of theater buildings and other documents. In this regard, in 1878, a club-type "Voennoe sobranie" was completed in Kokandd, on its stage, the soldiers of the city's military garrison, as well as the city's artistic amateurs, consisting of Russian and local people, began to show their performances to the city's residents. . The repertoire of performances presented in this building consisted mainly of plays by Russian classical writers and dramatists. The repertoire of the drama circles consisted of oral dramaturgy, not in the form of written plays, and was built on the basis of improvisation. First of all, Uzbek acting art has not yet reached the level of creating real images and characters, revealing their inner and outer world with real artistic paints. Secondly, the fact that the Uzbek oral dramaturgy of that period mainly consisted of fun, clowning and pantomime (action without words) due to the fact that drama, musical drama, tragedy and other genres had not yet been formed, Uzbek acting led to the development and formation of his name only in the comedy genre. Although the ancient Uzbek theater made good use of clothes, the possibility of artistic decoration, lighting, decoration, props, props, as well as make-up and wigs was not created for the staged performances. Actors often tried to express these tools live on stage. The main important point for us is that at the end of the 18th century, the drama club led by the son of Rozigov Nazarmat in Kokandd was formed and founded in 1915 by Hamza Hakimzoda Niyozi and Mirshahid Miroqilov. It is the foundation of the Uzbek State Musical Drama Theater named after Hamza, which celebrated its 95th anniversary in 2011 (Umarov A., Mirzahamdamov Z., 2011. 18). We repeat that the path of formation and development of the theater in Kokandd, Uzbek folk theater, in particular, the puppet theater, has traveled a long way, like the development of several centuries, and has gained rich experience.

In addition, the performances of professional and semi-professional traveling theater groups from Russia, Azerbaijan, Tatarstan, Armenia, circus and various concert groups will arouse interest in the intellectuals and youth of Kokandd, and will greatly contribute to the development of Uzbek national theater art in the European style in Kokandd. Mahmudhoja Behbudi's play "Padarkush", which was performed in Samarkand in 1913, in Tashkent in January 1914, and in Kogan in February, inspired a group of intellectuals and progressive youth, and on July 20, 1912, they gathered and They decided to create such a creative troupe in the city. As a result, in the fall of 1912, such a traveling troupe was formed.

Conclusion

The troupe members first staged the plays Och harflar" and "Eski Turkiya translated from Azerbaijani. Azerbaijani director Ali Askar Mahkamov closely assisted in this work. Already in the autumn of 1914, these two performances were presented to the audience in the building "Obshchestvennoe sobranie" in the new city. Young amateur Mirshohid Miroqilov and his brothers Mirzohid Miroqilov took part in common scenes in the performances. On the 7th issue of February 19, 1914, the "Oyina" magazine published the following announcement about the play planned to be staged in Kokand: "Progressive young people of Hogand are eager to put the

tragedy "Padarkush" on stage on February 24 for the benefit of schools in Hogand. The son of Mr. Akobir Samarkandi Shomansur, who lives in Hogand, received permission from the high-ranking governor of Ferghana. Some of the volunteers from Samarkand are going to go to Hogand and prepare the necessary persons from the Hogand brothers to stage the play "Padarkush" (Umarov A., Mirzahamdamov Z., 2011. 11). Based on what we have studied above – the sources of theater studies and the websites of these cultural institutions, as well as archival data reflecting their activities, we can conclude that in the initial creative process of the Kokandd Musical Drama Theater, amateur performance, traveling troupe in the form of professional actors along with amateur performers, it rose to the level of a unified artistic team for almost a century. According to the requirements of the time, in addition to stage works that bring to life the politics and ideology of the former union, masterpieces of national, classical and world classical drama were also addressed. This ensured that our people did not stray away from our identity as much as possible, and became familiar with the best examples of world dramaturgy. During the studied period of almost a century, the creative forces of the theater were able to creatively study the theater experiences of the peoples of the world and master the secrets of creative skills through various tours and cultural events.

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STAGE EXPRESSION OF FAIRY TALES IN THE SCHOOL PROGRAM IN THEATERS OF YOUNG AUDIENCES

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Abstract

Purpose of the study: This article describes the great contribution of the Young audience theater to children's spiritual education, and the attention paid to it.

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

Results: Today, our research theaters have performances for every age group. But they are not implemented in a specific system in cooperation with the school. The proof is that among the children who visit the theater, you can meet an audience belonging to three or four age groups at the same time in one play. This is one of the biggest shortcomings in the theater of young audiences.

Scientific novelty: In the theaters of young audiences 90% of fairy tales are about love. In terms of age group, this topic may not be appropriate for school-aged children. The feasibility of dramatizing a number of psychological problems plaguing today's young school-aged audience.

Practical application: For the first time, the features of staging existing fairy tales in the school program, which can be staged in the theaters of young audiences, were studied in a comparative manner.

Keywords: *Theater, play, drama, upbringing, education, art, children, perfection, spirituality*

Introduction

Among our national values, it has become a tradition for our grandparents to tell legend, riddles, epics, fairy tales, and historical events to their grandchildren. This custom applies to representatives of all nations, who, by telling stories to their children, take it upon themselves to inculcate good and bad feelings in young people, distinguish between good and bad qualities. These stories should be seen live in a puppet theater or theater for young audiences. It is natural that this will give the expected result. Therefore, it is our duty to awaken children's love for theater art today.

In particular, parents, teachers and theater artists should unite and work together in this regard. After all, the highest goal of the mutual cooperation of these three parts of the society is to raise our children as perfect human beings. In the age when computer graphics attract young people like iron rods, it is necessary to prove that the importance

of theater in the education of young people is incomparable, not only in words, but in practice. That is, with staging performances of various genres on stage. It is necessary to show them in practice that it is possible to give them the right education by showing theatrical performances, which are a live performance type, along with various admonitions. Our great grandfather, one of the jadid Mahmudhoja Behbudi, speaking about the role of theater in the education of young people, "... called the theaters of advanced nations a school of manners and lessons for adults. They say that if you want to develop, one of the first reasons is the theater, a place where good and bad habits are distinguished and criticized..." – he admitted and proved in practice (Behbudi M., 1914. 50). These thoughtful views about the artistic and educational importance of theater art for the society have not lost their significance even today. The creators of the young audience theater, striving for high goals, stage the best artistic works in the school programs. Planned to present it through modern interpretations for our children. Speaking about the formation of the repertoire of two theaters of young audiences in the republic, the theoretical views of "it is necessary to create a repertoire depending on the age group of the audience", which was emphasized several times by the fans of the stage, have become a necessity today. Today, our research theaters have performances for every age group. But they are not implemented in a specific system in cooperation with the school. The proof is that among the children who visit the theater, you can meet an audience belonging to three or four age groups at the same time in one play. This is one of the biggest shortcomings in the theater of young audiences. So, first of all, let's study the list of fairy tales, epics, short stories, novels, dramaturgy included in the school program class by class, what were they like before and how are they now? we are looking for an answer to the question. As for the repertoire, theaters for young audiences often turn to fairy tales.

In this case, fairy tales are suitable for young audiences in terms of their simplicity, interesting content, and the ability to shape the listener's worldview. Famous foreign writers such as Han Christian Andersen, Brothers Grimm, Tolstoy, Pushkin, Charles Perrault are the authors of fairy tales that are received with great interest by children all over the world, and are deeply rooted in the hearts of not only children. maybe even older viewers will be interested. Also, examples of folk art, which are considered national masterpieces, and tales of Anvar Obidjon are used more often in the theater. Christian Andersen from Denmark is one of the famous writers of the children's world with several of his works. One of the peculiarities of his tales is that most of his characters are chosen from the animal world. Because the love of young children for the animal world and their fate is limitless. Andersen's works are included in the 4th grade reading book in the school curriculum. His fairy tales "The Snow Queen"and "Ugly Duck" have been successfully performed several times on the stage of children's theaters of our country. We will focus on the analysis of the interpretation of the fairy tale "The Snow Queen" staged in 2008 by director Alexander Gamirov. Experienced actors of the Theater of Young Audiences of the Republic participated in the performance Sh. Mansurova, F. Umarova, M. Yusupova, Y. Ermatov, Z. Kadirova, N. Pozilova, A. Sarikov, H. Khalilov, Sh. Khashufi, N. Raimova, Sh. Ahmedov, D. Ahmedova, B. Turgunov, Sh. Fayozov, U. Norboyeva, N. Rustamova skilled performers like Gerda was played by Umida Norboyeva and Nafosat Pozilovalar. The character of Kai was embodied by Bakhtiyor Turgunov and Shahobiddin Fayozov. Another unique work of Andersen, "Ugly Duck" is one of our children's favorite fairy tales. Based on this, in 2013, ballet master, director Malika Iskanderova staged the play "My Duck" from the stage of the Republican Theater of Young Audiences. This performance is one of the successful performances of the theater. This play tells the story of a duckling born, humiliated and laughed at by his friends. This topic is very important in children's education. The reason is that it serves as an impetus for the education and formation of feelings such as respect and honor among classmates for students who are just studying in the elementary grades of the school. Because if 30 students study in one class, they are gathered in one group, receiving education based on 30 different

worldviews. In such a situation, it is appropriate to show performances that praise each other's feelings of respect through the cooperation of the school and the theater. The great French poet and critic Charles Perrault is known to the whole world as the founder of the artistic fairy tale. 12 of his fairy tales have been translated into Uzbek. Among them, the most famous fairy tales are "Little Red Riding Hood", "Puss in Boots", "Beauty and the Beast", "Cinderella". These fairy tales are included in the extracurricular activities plan for 4th graders in the school program. A remarkable feature of the author's work is that his fairy tales are completely different from others in terms of content and form. No matter which author's fairy tale you look at, you will immediately notice that all of them have special aspects that children will enjoy. For example, the great Russian writer S. Turgenev says about his works: "Perrot's fairy tales, regardless of their subtle, old farang charm, have their place of honor in world children's literature. They are cheerful, interesting, friendly, uncomplicated with excessive advice and author requirements. In them, the artist perceives the soft notes of folk poetry. They have an inexplicable combination of strangeness and simplicity, which is the hallmark of a true fairy tale fabric" (Turdiyeva K., 2014).

Materials and methods

Children who have not read Charles Perrault's fairy tale "Puss in Boots" and based on it, watch the cartoon. In the fairy tale, virtues such as vigilance, intelligence, knowledge, and generosity are glorified. The author remains faithful to folklore traditions in this tale. The hero of the tale is Marquis, the youngest son of the miller, and his cat, who work with understanding and intelligence and reach their desired goal. All the characters of the writer in this fairy tale are distinguished by their vivid and meticulous description. The love of the fairy tale characters for animals and the attention they pay to nature is very instructive, so it plays an important role in the formation of noble qualities of the children who read it in the future. While watching the performance "Puss in Boots" at the Republican Theater of Young Audiences, you will see that every scene is staged with children's interests in mind. The acting director Shuhrat Ibragimov has chosen the actors correctly. The live interaction with the audience was interesting for the children and helped them focus more effectively. As the curtain rises, your attention is drawn to the beautifully decorated decor. In this interpretation of the director, the play has many aspects that are different from the fairy tale. For example, in this performance, the viewer is faced with a combination of scenes taken from different fairy tales that he has seen before. The director made good use of the given conditions in the work and described the adventures of the cat and its owner Marquis with a unique skill. Also, in the search for the wizard's palace, the cartoon mainly contains conversations with millers and farmers. In this performance, the audience meets a forest fairy with the appearance of a grumpy old woman and an Elf storyteller. As a result, the development of events is depicted in a wider and more interesting way than in the cartoon. The fairy of the forest helps the heroes of the play who are looking for a miracle "for a mouthful of sweet words". Helps children understand how powerful words are. The simplicity and innocence of the elf storyteller increases the audience's laughter. The richness of the actor's words and boldness made the children's show even more enjoyable. Live communication with children during the performance increases their interest in the events of the play. The thrill of the audience's pleasure creates a desire in their hearts to help the heroes of virtue. Especially in the scene where the cat and the magician meet, the excitement of the children, their concern for the cat and helping to find the magician is a joyful event. It can be seen from these feelings that our young viewers are learning to distinguish between negative and positive characters in the play. In the fairy tale "Puss in Boots" the little boy Marquis is embodied as the main character.

It turns out that the main character in the play is a cat. This confirms that the director has his own point of view and that the idea of the play is to instill love for animals in children's hearts. At this point, it is necessary to dwell on the importance of stage decoration. Because, when the stage curtain opens, the equipment on it awakens the first artistic

image of the performance in the minds of children. It is the decoration of the fairy tale performance that is unique in its variety, artistry and ease of performance. It is also notable for its symbolic solution that can surprise children. The children's favorite actors who contributed to the impressive performance of the play played their roles with gusto. In particular, Puss in Boots – Askar Hikmatov, Marquis – Khudoyorkhan Akhmadkhanov, King – Sherzod Bozorov, Malika – Zaynur Nigmatova, Fairy of the Forest – Zebiniso Kadirova, Fairy Tale Elf – Barot Hasanov, Magician – Iskandar Elmurodov performed their roles well. The fairy tale "Puss in Boots" was staged several times in the Karakalpak Young Audience Theater. It was first brought to the stage in 1997 under the name "Puss in Boots" by the director Tereniyozov. The theater team of 2023 revived this play and presented it to the audience with a new interpretation. The inquisitive director O. Bekturganov managed to stage it in a more interesting way. Charles Perrault's fairy tale "The Master and the Creature" tells the story of an enchanted prince in a large castle in the forest and his servants who have turned into objects become enchanted.

Result and dicussion

Accidentally entering the castle, Bell is imprisoned in an enchanted palace by the Creature. Befriending the items, Bell slowly grows to love the Creature and realizes that he is not really evil. But Gaston, who is in love with Bell, decides to destroy the Creature and invades the palace. Attacks a creature. As in every fairy tale where good triumphs over evil, in this one the Creature is freed from the spell and transformed into a handsome prince thanks to Belle's love. The creators of the Karakalpak Theater of Young Audiences skillfully use the conditions given in the fairy tale to skillfully stage the play. The performance will be successfully staged by director O. Bekturgenov in 2021 and will be included in the theater repertoire.

The play tells about the interesting adventures of Alamazon and his close friend Eshmat. The two friends have different dreams, one is concerned about doing good to people, and the other Eshmat is a fun-loving boy. They work towards a goal. When Alamazon finds the treasure, he intends to build a stadium for the school. The scenery of the performance is prepared according to the development of events. Among the actors, Alamazon – H. Halimov, Eshmat – Sh. Bozorov, Shilpiq – A. Kadirov, Tirtiq – D. Abdulazizova, Otin bibi – F. Umarova, Malika – N. Pozilova's participated. "Anvar Obidjon tried to reveal the bad behavior of some boys through Iskirt and his associates. With this work, he wants these characters to draw conclusions and change their negative aspects. Through the image of Alamazon, he represented children who always strive for goodness and try to help others around them. We think that a child who watches this play will take an example from the characters on the stage and try to change his character" (Magdiyev B., 2022. 14).

In 2011, the director G. Mardonov presented the performance "Meshpolvan" based on his work. Since then, for almost 15 years, theater creators have not thought about analyzing the stage solution of his works. After all, through the school program, the creativity of Anvar Obidjon is taking place in the hearts of children. Polat Momin's works are included in the 1 st grade "Reading Book" textbook of the school program (Shodmonov E., Ghaffarova T., Eshturdiyeva G., 2017. 127). His work "Qovoqvoy and his New Year's Adventure" was first staged in 2003 by the experienced director Olimjon Salimov at the Republican Theater of Young Audiences. In 2014, the young director Shuhrat Ibragimov brought it back to the stage. Uzbek folk tales are not alien to our children. It is gratifying that most of them can tell these tales from memory. The fairy tale "Zumrad and Qimmat" has been staged in the Republic Theater of Young Audiences for almost half a century. In 1992, it was brought to the theater stage under the name "Magical chest" based on the production of Ibrahim Akhmedov and Obid Tolipov (directed by H. Karimov). After a long hiatus, the work staged by B. Pozilov in 2009 is still taking place in the theater repertoire.

Conclusion

Teams of both youth theaters of our Republic, which work day and night to raise the morale of our youth, bring world and national fairy tales to the stage. It is presented to young viewers in its own interpretations.

Various interpretations of famous fairy tales in the form of animated films have been presented to the public by world masters of art. Nowadays, it is a very difficult task to bring these works to the theater stage and win the love of children. It is commendable that the creative team of the theater was able to achieve its goal. But the main problem is that 90% of fairy tales are about love. In terms of age group, fairy tales are shown for 6, 7, 8, and even 9-year-old viewers. There are several psychological problems that plague young viewers of this age today. The question remains unanswered whether our theaters are not creating yet another irrelevant topic in their minds.

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Section 5. Theory and history of art

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HISTORY OF THE DEVELOPMENT OF GURUMSARAY POTTERY AND THE CREATIVE WAY OF THE MASTERS

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Abstract

The purpose of the research. The article deals with the traditional artistic pottery of Uzbekistan, the history of the Gurumsarai Pottery Center, one of the main centers of the Fergana Pottery School

***Research methods*:** The article analyze the genealogy of the master potters, the creative path, originality and artistic styles of the masters who are creating today.

Research results: As it is impossible to build the future without knowing the history, it is very important for the young generation to form their knowledge and skills about our spiritual heritage and masters and their masterpieces. This is discussed in the article.

***Practical application*:** By studying and analyzing the work of the elderly masters and the last master Vakhob Buvayev, teaching the young generation about the unique features of the pottery art.

Keywords: *Gurumsaray, Rishton, pottery, pattern motifs, alkaline glaze, master potter, potter, exhibition, khum, jug, date, damtovak, craftsman, apprentice*

Introduction

The village of Gurumsaray is one of the main centers of the Fargana Art Pottery School, which continues the traditions of pottery in our country, and is an ancient place with deep historical roots, where many master potters grew up. We can see that the vessels depend on the traditions of the pottery centers of Rishton, Andijan and Khojand in terms of their shape, manufacturing technology, and motifs. Also, in the past centuries, Gurumsaray craftsmen had good relations with Konibodom pottery center (Jadova L.A., 1974). Konibodom master potters were in constant contact with Gurumsarai masters and worked together. Gurumsarai pottery is distinguished from other schools by its saturated color range. The brilliance of blue and brown patterns on a white background is reflected by the power

of alkaline glaze, which is the uniqueness of the school. Art historians and historians have researched the Gurumsaray Pottery School and according to sources, a potter named Usta Koki, who moved from Khojand, founded it in the 1700s and lived and worked there (Khakimov A. A., 1988). Pottery traditions founded by Master Koki have been passed down from generation to generation with the help of his family tree and students. Master Diyar, Master Usman, Tokhta Buva, Hokim Tavakhi, Turob Tavakhi, Sadiq Kulol, Master Soti, Master Hayitboy, Master Mahmud, Maqsud Tavakhi and Master Vahobjon Buvayev are the successors of Gurumsaray Pottery School. For hundreds of years, the masters have been making bowls, bowls, large jugs, plates, teapots, bowls, and similar items, giving them a beautiful shape and polish, and have gained popularity with the clarity of colors and unique style of the items. Unfortunately, I did not have complete information about all the masters, but we managed to find a few of them.

Hokim Satimov was born on May 10, 1902 in the village of Gurumsaray. The master potter, Hokim Tavokchi, later known as "Hokim Buva", learned the secrets of pottery from his uncle Turop Tavokchi. The master who lived and worked during the former Soviet Union is the first representative of Gurumsaray to participate in exhibitions in many cities and countries such as Moscow, Saint-Petersburg, Poland, Germany, France, Australia, Czechoslovakia, Yugoslavia. Hokim Satimov became a member of the Association of Former Union Artists in 1974 and was awarded the title of "People's Master" in 1980 (Buvayev V., 2023). In addition, at that time he participated in many exhibitions and competitions and was the owner of many diplomas, honorary titles, and medals. The size of the items made by the master, the use of saturated and dark colors, and the thickness of the patterns were considered his calling card. In his own unique style, he mainly made large items such as barkash, khum, jug, dates, damtovak, etc. Even in his cooking style, unlike other masters, he distinguished himself by using firewood for a long time. In the 1960 s, an artistic crisis began to be observed in the Gurumsarai Pottery Center, which had just appeared to the world, was able to show its presence and gained popularity, like other schools. The intensification of political processes, bans on private workshops, and problems in the process of selling products became more and more serious. As a result, potters packed up their work and closed their workshops. At the end of the 20th century, only 3 craftsmen worked in Gurumsaray, which was once recognized as a major pottery center. They were Mamud Rakhimov, Maksudali Turopov and Hayitboy Satimov (Hakimov A. A., 2022).

Materials and methods

Khaitboy Satimov is the 3rd generation of the family of potters, the eldest child of grandmother Hokim, and was born on March 23, 1928 in Gurumsaray. Khaitboy, who was both a student and an assistant to his father, mastered all the secrets of pottery and achieved the status of a master very early. He worked in the same style as his father in terms of making things and cooking, but the decoration work was completely different. The master's distinctive features are the lightness of the colors and the elegance of the border lines. In terms of shape, the items made by him differ from the items made by his father, Hokim Tovaki, because they are smaller. In 1986, he became a member of the former Union of Artists and received the title of "People's Master" in the same year (Buvayev V., 2023) Like his father, the master participated in many exhibitions and was awarded with diplomas and honorary titles. He was a regular participant of exhibitions held in Moscow, St. Petersburg and several European countries. Rakhimov Makhmudjon was born on March 8, 1922 in the village of Ghurumsaray, in a family of potters, and was an apprentice of his father, Rakhim Tavokchi. A young potter, orphaned by his father at an early age, is apprenticed to master Kenja and learns the secrets of pottery (Jadova L. A., 1974) became a member of the Association of Former Union Artists in 1975. Master Mahmud is recognized as the founder of the Gurumsarai artistic pottery school. Author's works belonging to his creativity are highly appreciated and kept in the museum in Fazine, Italy, as a sample of Uzbek pottery. In addition, he is appreciated as a master who introduced the world of our national applied art by participating in exhibitions in many

European and CIS countries. The shape of the items made by the master is unique, the pattern motifs are distinguished by their accuracy and brightness. Despite the fact that it is made in a traditional style, the unique style of the master is clearly visible in the items.

Maksudali Turopov was born in 1932 in the family of potters. He was the cousin of Hayitboy Hakimov, the master who was the most famous representative of his dynasty. We can see the continuation of the traditions characteristic of Gurumsaray in the pottery works that grew up in the pottery environment from his youth (Jadova L. A., 1974). The work of the master, who was known by the nickname Maqsud Tavokchi, mainly consisted of large-sized plates, medium-sized bowls, jugs, and bowls. Although the master interpreted the heritage of his ancestors in his own way rather than originality and individual approach in the making of objects and decorative works, he gained his own identity with the technique of saturated and dark coloring in pattern compositions. The master himself, like his fellow masters, was a member of the Former Union of Artists, and later, in 1997, he became a member of the Union of Artists of the Academy of Arts of Uzbekistan. The master participated in exhibitions in many countries such as Poland, Germany, France, Australia, Czechoslovakia, Yugoslavia, America, Turkey. To this day, the master's works are preserved in museums, galleries and private collections in these countries. At a time when Gurumsarai pottery, like other schools, was on the verge of disappearing, it was Maqsudali Turopov with his students who kept the continuity of traditions. At a time when the disciples of all masters of Gurumsaray moved to other fields after the death of their masters, the master's students continue the tradition of blue pottery. was awarded the title "master" (Buvayev V., 2023).

Result and discussion

All three masters created by following the age-old traditions of Gurumsaray pottery. For this reason, the traditions of the Ferganа pottery school have been preserved more in Grumsaray than in Rishton and Andijan. The masters were friendly to each other. Unfortunately, after their death, the family of masters did not continue, and none of the masters' children continued this profession independently. By the end of the 20th century, the fate of traditional Ghurumsarai pottery, which spread fame to the world, came to a sad state. There are only 3 craftsmen who continue the tradition, and all three of them are over 60 years old. If they had students, they practically did not exist, and even those who had could not work independently. If they had children, they chose other professions (V. B., 2023). The death of Maqsudali Turopov, the last representative of the dynasty of masters, indicated that this process was inevitable. Because, after the death of other masters, the master was the only potter living in Gurumsaray and continuing the traditions. The master had many students, but they could not create independently. After the master's death, almost all of his students moved to other fields without realizing the value of their craft. Only a few of his students chose the path of creativity. One of such students is Vahobjon Buvayev.

Master potter Vahobjon Buvayev, who has been continuing the age-old traditions and contributing to the introduction of Gurumsarai pottery to the world, is currently working as a single chain in conveying this art to the students of the next generation. Born in 1969 in the village of Gurumsaray, the master was completely unfamiliar with this craft at first. As the master talks about his creative path and apprenticeship period, we can witness a situation in Gurumsaray pottery that is not observed in other schools. The masters of Gurumsaray were all representatives of the same family that spread from master Koki, and until that time, not a single person who was not part of this family became a master potter. A student who is determined to learn all the secrets of this craft from Maqsud Tavoykh is the only student-who gained the master's trust and received the "master's prayer" typical of the old master-disciple tradition. After the death of one of the three master craftsmen, only Vahobjon Buvayev started working as a master potter in Gurumsaray village and built a private workshop and oven. This was a prelude to his many achievements in the future. In 1997, he became a member of the Craftsman Union. The master tries to keep the school in its pure state without making excessive changes

to the pottery traditions he learned from his teacher during his creative career: glazing technology, pattern motifs, and the shape of the objects. Collecting a unique collection of local products in the late 19th and early 20th centuries, the master carefully studied and creatively changed the classical laws of Gurumsarai. We can see the signature of master Vahobjan in the elegance, finesse, accuracy and luster of saturated colors in the items (Hakimov A.A., Crafts of Uzbekistan, 2023).

In addition to pottery, the master also conducts pedagogical activities. Along with theoretical and practical teaching of pottery and applied art to students in higher education in Namangan and Ko'kan, he also implements social and charity projects. In 2021, a grand will be allocated by the "Kindness Fund" to the "Blue Legend" social authorship project. The social project was to teach pottery to youth, women, unemployed people and people with disabilities. Until now, the master teaches more than 100 students and more than 10 apprentices the secrets of the Gurumsaray Pottery School.

During his 30-year creative career, master Vahobjon organizes many personal exhibitions and social projects. As a representative of Gurumsaray at exhibitions, competitions and international forums held in our country and abroad, he has been presenting the blue pottery center to the world and is the owner of diplomas, certificates and valuable prizes. The exquisite items made by the master potter are stored in museums, galleries and private exhibitions in our country and abroad.

Conclusion

In conclusion, the Gurumsaray Pottery Center is one of the main centers where our historical traditions are continued in the art of pottery and the alkaline glaze technology is preserved in our country for centuries. As a cocktail of our dedicated masters, the school has been showing our national and spiritual wealth to the whole world.

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MODELS FOR UNDERSTANDING DISABILITY AND INCLUSIVE EDUCATION AT AN ART UNIVERSITY

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Abstract

The purpose of the research: This article describes the history of society's attitude to the problem of disability. The main stages in the development of the social model of attitude towards disability are revealed. The article also examines the creative inclusive project of students with disabilities studying at the National Institute of Arts and Design named after Kamoliddin Bekhzod.

Research methods: The following research methods were used: analysis, synthesis, comparison, observation and statistics.

Research results: The result of the study is the creation of new approaches to working with students with special educational needs at an art university

Practical application: The exhibition of creative works is one of the practical applications of the research results.

Keywords: *models, art, disability, inclusive education, painter, exhibition, photo, design, graphics*

Background:

In the modern world community to this moment, several models (Model is a simplified mental or symbolic image of a person. an object or system of objects, used as their "substitute" and a means of operation. Big psychological dictionary / ed. B.G. Meshcheryakova, V.P. Zinchenko.– 3rd ed., revised. and additional St. Petersburg.: Prime-Eurosign, 2006. 672) of describing attitude towards disability have developed – medical, charitable, legal and social. The models allow us to generalize and describe real life social processes. Approaches to supporting children with health problems in any historical era, first of all, reflect the attitude of society towards these groups of people. The earliest model in the history of society's attitude towards disability is considered to be a religious or moral model. G. Henderson and V. Bryan note that perhaps the prevalence and influence of the religious model of disability in society became possible due to the conviction that some types of disabilities are the result of non-compliance with the morals accepted in society and nonconformity

with religious laws (Henderson G., Bryan W. 2011). Subsequently, the religious or moral model gradually begins to change towards charity, where a person with physical disabilities becomes an object of pity. Killing people who are physically weak and sick, yet are God's creations, has become unacceptable.

In the period between the XVIII to early XX centuries, significant changes are taking place in attitudes towards people with disabilities. States are beginning to provide support and education for children with disabilities. In Western European countries, supplementary schools are being opened for children with health problems.

After World War II, the medical model became especially relevant. Following the creation of the United Nations in 1945 (The Charter of the United Nations was signed on June 26, 1945), on December 10, 1948, the UN General Assembly adopted the Universal Declaration of Human Rights, according to which human rights should be recognized as fundamental and unconditional values, every person has the right to medical care and social services necessary to maintain health of him and his family. The Declaration is recommended for all UN member states (Universal Declaration of Human Rights Adopted by resolution 217 A (III) of the UN General Assembly on December 10, 1948). In the same 1948, the World Health Organization was organized, whose charter defines health as a state of complete physical, mental and social well-being, and not just the absence of diseases and physical defects (Constitution of the World Health Organization, Geneva, World Health Organization, 1948). Provisions for the protection of the rights of persons with disabilities are also contained in documents such as the Declaration of Social Progress and Development, the Principles for the Mentally Ill and the Improvement of Mental Health Care, and the Standard Rules for the Equalization of Opportunities for Persons with Disabilities. On November 20, 1959, the UN General Assembly proclaimed the Declaration of the Rights of the Child. The fifth principle of which is: "A child who is physically, mentally or socially disabled should be provided with special treatment, education and care necessary in view of his special condition." The medical model has undoubtedly begun to contribute to the health and rehabilitation of people with physical and mental disabilities. However, disability in this model is understood as an individual problem of a person, subject to normalization to the standards of society, as a biological defect, that is, a violation of the tissues or functions of the human body. Medical support throughout life becomes mandatory. Since the 70s of the twentieth century in the USA and Europe, the idea of social inclusion of people with disabilities has come to the fore. The turning point came at the end of the 20th century, as a result of the movement of activists for the rights and freedoms of people with disabilities, who criticized the existing traditional models – medical and charitable. In America, Canada and England, a research movement called "disability studies" is emerging, the goal of which is to change society's attitude towards people with disabilities. Many of the activists were people with disabilities themselves; disabilities are produced by people's prejudices and specific ideas, they argued. The achievement of the activists of the UPIAS movement – "Union of the Physically Handicapped Against Segregation" (Kravchenko S.A., 2004), founded in 1972, was the separation between the very concepts of disability into two: "impairment" – physical injury and "disability" – social exclusion, i.e. biological differences in health, social significance of disability and problems of environmental management. The UN Declaration on the Rights of Persons with Disabilities, adopted on December 9, 1975, states that people with disabilities have all the rights specified in the Declaration. Rights must be recognized for everyone without exception, without distinction or discrimination. In 1980, WHO adopted the International Classification of Defects, Disability and Disability, which sets out a clear distinction between "defect", "disability" and "incapacity" (World Health Organization, International Classification of Impairments, Disabilities, and Handicaps: A manual of classification relating to the consequences of disability (Geneva, 1980). The basis of the social model is not the correction of the individual's pathology, but the adaptation of the physical environment, the transformation of social institutions that impede the acquisition

of a decent life in society (Kurlenkova A.S., Nosenko-Stein E.E., 2018). The period from 1983 to 1992 was declared by the UN as the Decade of People with Disabilities, and 1981 became the International Year of Persons with Disabilities. On December 3, 1982, the World Program of Action for Persons with Disabilities was adopted, which defined the structure of education for people with disabilities, as well as such principles of the education system as accessibility of educational institutions, a personalised approach taking into account educational needs and universal coverage of children with disabilities in education. Subsequently, key legislation in the field of inclusive education was adopted. The most important document is the "Salamanca Declaration of Principles, Policies and Practices in the Field of Education for Persons with Special Needs" – adopted on June 10, 1994 (United Nations Educational, Scientific and Cultural Organization Ministry of Education and Science Spain This publication may be freely quoted and reproduced. Printed in UNESCO 1994. ED-94/WS/18). The declaration defines new approaches to the education of persons with special needs. The core principle of inclusive education is learning together despite physical differences.

Over the last 10 years, Uzbekistan has seen great changes in the development of social policy, improving the quality of life of people with disabilities. The full inclusion of people with disabilities in all spheres of society, including education, has become one of the priorities of modern public policy in our country. A key point in establishing the rights and freedoms of people with disabilities in Uzbekistan was the signing on June 7, 2021 of the law "On the ratification of the Convention on the Rights of Persons with Disabilities" (Law of the Republic of Uzbekistan dated June 7, 2021 No. ZRU-695 "On ratification of the Convention on the Rights of Persons with Disabilities Collection of legislation of the Republic of Uzbekistan No. 23 (992) June 2021). In 2006, the UN General Assembly adopted the Convention on the Rights of Persons with Disabilities – the main international document containing 50 articles, which outlines all the necessary provisions on the rights and freedoms of people with disabilities. Inclusive education is enshrined in the new "Law on Education" of 2020 (National Legislation Database, 09.24.2020, No. 03/20/637/1313; 10.12.2021, No. 03/21/721/0952; 11.29.2023, No. 03/23/880/0905; 02/01/2024, No. 03/24/901/0082). There are several areas of action in the field of inclusive higher education policy. In accordance with the Decree of the President of the Republic of Uzbekistan in 2017 "On measures to radically improve the system of state support for persons with disabilities" and the resolution of the Cabinet of Ministers in 2018 "On approval of the regulations on the procedure for admitting persons with disabilities to higher educational institutions for training under additional quotas on the basis of state grant", young people with I and II disability groups have the opportunity to enroll in a state university with an additional 2% quota on a grant basis for bachelor's degrees in full-time, part-time or distance learning (National Legislation Database, 06/05/2018, No. 09/18/417/1311; 06/16/2022, No. 07/22/279/0530).

Methods:

There are currently more than 40 students with disabilities studying at the National Institute of Arts and Design named after Kamoliddin Bekhzod. The main task of an educational institution in working with students with special needs is socialization and professional rehabilitation. Students participate in exhibitions, festivals and competitions. On December 1, 2023, the opening of the exhibition "Creativity without Borders" took place at the Tashkent House of Photography. This exhibition was the result of the author's project approved by us – "Creativity without Borders". The goals of the project were to create a community of mutual assistance and social adaptation of students at the university, joint creative self-realization, development of the creative potential of each student, and building a constructive dialogue with the university leadership and teachers. The community united all students with special educational needs, their parents, volunteers, and teachers into one group with an account on a social network. As part of the project, over the course of a month, students from fields of study – design, fine arts, applied arts and art history – worked on the exhibition display. Remote and face-to-face

individual consultations were provided on issues of size, technique and subject matter of the work being performed. Students were directly involved in the installation of the exhibition in the hall of the House of Photography, where they jointly learned to select works for exhibition and make labels. Volunteers selected to work with students with special needs filmed videos during the preparation and opening of the exhibition. During the opening, interviews were conducted with students' parents. To highlight the project on yotube, we opened the "Cheklovsiz ijod" channel (https://youtube.com/@xamrayevaumida-xn1cg?si=IlPt9UHOb_8yaAtN). For the channel, we recorded short interviews with the students themselves. Students responded positively to this interview format.

Results:

During the exhibition, more than 200 people visited it. Visitors noted that all the works are distinguished by their particular sincerity and love of life. Students with special educational needs had the opportunity to show their work to a wide range of viewers, evaluate themselves and study the experience of other young artists. In their creative works, students used new drawing and painting techniques. They showed works made from wool. Embroidered costumes were also present at the exhibition. Works of applied art were also presented – wood carving, plaster carving and miniatures.

Conclusions:

Thus, attitudes towards people with disabilities have undergone many changes. In the 21st century, modern civilized society understands that all people, without exception, have the right to a decent life and education. Career and personal life should not depend on physical health problems. Developing the creative potential of students with disabilities is the most important task of inclusive arts education.

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(National Legislation Database, 09.24.2020, No. 03/20/637/1313; 10.12.2021, No. 03/21/721/0952; 11.29.2023, No. 03/23/880/0905; 02/01/2024, No. 03/24/901/0082)
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URL: https://youtube.com/@xamrayevaumida-xn1cg?si=IlPt9UHOb_8yaAtN
URL: https://www.youtube.com/shorts/JmZDMspTX6Q

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ARTISTIC AND PLASTIC EXPERIMENTS IN THE WORK OF NADEZHDA KASHINA IN THE 1950S AND 1960S

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Abstract

The second half of the 1950s and 1960s in the history of art in Uzbekistan became a period of revision of the previous concepts of artists, the introduction of innovations in artistic charters, which brought under a strictly defined uniform standard in Soviet art. The work of N. Kashina, who conducted various pictorial, plastic and technical experiments during this period, is a little-studied phenomenon in art criticism. The analysis of the creative development of stylistic innovations in Western art substantiates the desire of artists for a deeply individual interpretation of traditional themes – man and society, social change, everyday life. The interpretation of new ideas required a special methodological system, which led to the formation of new plastic trends as a result of the revision of existing trends.

Purpose: The article analyzes the little-studied side of N. Kashina's work in the period of the 1950s and 1960s.

Methods: The methodological basis of the research is the principles of historical authenticity, continuity and scientific objectivity of modern science; analytical, contextual, comparative typological and genre approaches of modern art studies.

Results: On the basis of a comprehensive analysis of Nadezhda Kashina's works, unknown to the scientific community, stored in museum collections, her return to the previous pictorial-plastic method, as well as an experimental method on technology, since the time of the "thaw", was justified. Thanks to the application of the principles of decorativism, the artist manages to change the nature of the genre painting on a conceptual basis. Her creative experiments are also transferred to the studies of levkas, glass and graphics.

Scientific novelty*:* based on the study of N. Kashina's work, it was proved that during the period of de-Stalinization in the painting of Uzbekistan, the trend of pictorial and plastic searches in the works of artists of the younger and older generation is actualized. This trend is justified by the example of Nadezhda Kashina's work.

Practical significance*:* The research materials can be used in the preparation of museum and exhibition projects, in cataloguing the works of N. Kashina.

Keywords: *the art of Uzbekistan in the 1950s and 1960s, painting, Nadezhda Kashina, decorativism, realism, genre painting*

Introduction

The second half of the 1950s and 1960s in the history of art in Uzbekistan became a period of revision of the previous concepts of artists, the introduction of innovations in artistic charters, which brought under a strictly defined uniform standard in Soviet art. The new historical and cultural period of 1953–1962, described as the "post-Stalin rehabilitation of art," re-actualized the plastic searches of the 1920s and 1930s. On the way of interpreting national traditions and expressing the qualifications of European modernism, freedom appeared in understanding the tasks of art and searching for a way of pictorial expression. The reason for this is several historical events. Firstly, the work of representatives of the "cultural stratum" of the early 20th century – from Picasso to Rothke – was warmly received by the public to such an extent that the doors of the exhibition were destroyed. Secondly, the artistic heritage of the modernists and avant-gardists, up to the harsh criticism at the exhibition in the Manege in 1962, was actualized, briefly but quickly rethought by the youth as a content that gives painting a new essence. World and All-Union exhibitions, new art magazines, and cultural dialogue between the socialist republics have naturally borne fruit. The creation of the Karakalpak State Art Museum in 1966, followed by the process of completing the I. V. Savitsky collection belonging to the period rich in formal plastic experiments of the 1920s and 1930s, aroused interest in the early creative research of A. Volkov, A. Nikolaev (Master Mumin), V. Ufimtsev, V. Rozhdestvensky, M. Kurzin, E. Karavai, N. Kashina and Tansykbayev. Over two years of tireless collecting activity, an impressive collection was formed, and in 1968 its first exhibition was held at the Museum of Oriental Art in Moscow. Major art critics of the time, such as A. Chegodaev, D. Sarabyanov, and V. Kostin describe Nukus as an "outstanding art center", and the collected collection as a "starting point for the return of a forgotten culture". Soon, "any major exhibition of Soviet art abroad could not take place without works of art from the Savitsky collection" (Babanazarova M., 2011. 27). The fact that by 1970 artistic and critical views on art also began to change can be seen in Rakitin's article (Rakitin V. 1970. 32–38).

The Main part

Representatives of the older generation, such as U. Tansykbayev, N. Kashina, N. Karakhan, V. Ufimtsev, brought up in the spirit of avant-garde aesthetics against the background of the above historical and cultural events, sought to overcome some aspects of their work dating back to the 1940s and 1950s, quickly catching the breezes of the thaw. Synthesizing their first creative ideas with new ones, they brought modern Uzbek painting to a high professional level. "Compared to young artists, these artists did not directly turn to national traditions, but they managed to restore severed ties with the painting of the 1920s and 1930s. Their experience in solving the problem of national identity was based on the ideas of avant-garde plastics, and began to return to the actual space of modern national art" (Akhmedova N., 2004. 82).

Conclusion

One of the artists who reflected the main trends in the painting of Uzbekistan of the XX century, the ideological and artistic problems of modernity, is Nadezhda Kashina. He came to Uzbekistan in 1928 as an already established artist, and since 1930 he has lived here, becoming one of the founders of the National School of Painting. His eighty years of life were full of luck and disappointments, difficulties and ups, in any situation, the artist did not stop constantly improving his talent and skill, exploring. Even in the historical and artistic process of the 1950s and 1960s, she managed to form peculiar pictorial and plastic techniques and creative individuality, without going beyond realism. During this period, the artist returned to decorative, three-dimensional and graphic means of image, and also focused on compositions on mythical themes. It can be said that during these years, such a difficult period came in N. Kashina's artistic thinking as the revision of creative principles, and in this regard, it is important to consider the works of this period.

Discussion

During this period, the female theme logically continues in the artist's work, and the ideological and emotional load increases even more. In thematic compositions, the

theme of the Uzbek woman's life is of particular importance ("Letter", 1940; "Girl holding a tambourine", 1945; "Girls reading the agenda", 1950; "Harvest", "Milkmaid", about the 1950s; "After work. Evening School", 1951). Now, topics such as social status and labor are moving back. Instead, the female theme is treated, in particular, in the work "Dance Lesson" (1958) – the spiritual world of girls and women, in the central part of the triptych "Spring of Humanity" (1961) – a symbol of freedom with a torch, in the painting "Club Day" (1961) – gender law, in "Samarkand Madonna" (1971) – the level of divinity.

In the works of the artist of the 1960s, monumental forms of painting and the desire for decorativeness can be traced. Monumental decorativeness is manifested in her paintings "Skullcap" (1960), "Meeting", "Golden Harvest" (1961), "Spring of Mankind" (triptych, 1961). In addition, these studies will also be transferred to painting technologies. She begins to apply the "gluten" technique, creating paintings on a solid leucas base. These processes are clearly manifested in the work "Layli and Majnun" (1966), "Collective farm concerns" (1963). In them, the artist creates decorative monumental images through local colors, volume, while maintaining the accuracy of form and realistic image. N. Kashina enhances the conditional expressiveness in the characters, busy with their own affairs, the scenery and especially in the details. Along with the fact that they reflect the artist's subtle understanding of the national type and the everyday way of life, one can see the complete refinement of her new decorative style. These works will become the basis for the ceramic panel "Collective farm concerns", made for the pavilion of the EXHIBITION of ACHIEVEMENTS of the NATIONAL ECONOMY in 1964 in collaboration with A.V. Kedrin. These searches will continue in the future in the artist's work: "Club Day" (1961), "Grapes", "Pomegranates" (1964), "Layli and Majnun" (1966, Perm Art Gallery), "Farhad and Shirin", "Gardener", "Oats" (1968).

The painting "After Duty" (1968, Uzbekistan State Institute of Arts and Culture) demonstrates a rare nude genre during this period. Simple composition, generalized forms, and the dimensionless expression of local colors make the images larger and more monumental. While the artist undoubtedly resorted to classical proportions and serious plastic forms in creating images, the bright and contrasting colors representing women's bodies, wood and sky reflect the coloristic decision of the fauvists.

In the painting "Children enter a new life" (1963), the artist continues his creative search, offering a new monumental and decorative compositional solution. Turning to the theme of Soviet ideology (the red banner is a hint at the entry of younger children into Soviet society), the artist, nevertheless, used convention, two-dimensionality, decorativeness in realism. In a painting with a similar theme "On a gray Earth" (1960), the artist worked with such expressive means as spatial perspective, tonal modeling, chiaroscuro, while in the above-mentioned work one can see generality, conventionality in clothes, landscape and background, while preserving the realistic expression of people. Children's bodily plasticity, impeccable attitude to the event fascinates the viewer. In such innovative and purely figurative means, some saw signs of formalism, which caused the withdrawal of the painting from the temporary exhibition at the republican exhibition of 1963. (Taktash R. Kh. 1982. P. 70).

The paintings "The Court of Paris" (1969) and "Samarkand Madonna" (1971) are the pinnacle of Nadezhda Kashina's plastic and decorative expressive searches. A completely new oriental interpretation of the classic plot is striking. The artist presents Greek goddesses such as Hera, Aphrodite and Athena in the interpretation of oriental beauties, feminine and possessing their own character, and the powerful Paris in the image of an energetic Mongolian–type man, blackened in the sun. At the same time, each goddess has individual features. R. Taktash focuses on the Indo-Iranian, Turkish-Central Asian qualities in every girl and hints at the difficult choice of Paris in front of this beauty (Taktash R. Kh. 1982. P. 96). The brightly sparkling sun disk, brightly colored bodies and costumes of the characters, creating a sharp contrast with the yellow landscape of the steppes, serve as the reason for the decorative interpretation of the legendary theme.

In his research in the genre of landscape, the artist is happy to turn to the memories

of Samarkand at the beginning of the XX century. In the paintings "Old Samarkand" (1965), "Samarkand. Music" (1967), "On The Street. Samarkand" (1967), "Morning in Urgut" (1967) reflects the coloristic talent of N. Kashina. Being landscapes made against the background of memories, they retained their etude: expressive lines, saturated colors, generalized shapes and implicit figures characteristic of early creativity. In the work "Samarkand. Music" the silhouette of the mausoleum rises like a shadow against the pink sky. The sound of a boy's flute under a cypress tree against the background of a calm rural landscape gives the landscape a lyrical mood. The artist enhanced the decorative tone by emphasizing decorative color strokes and applying contrasting colors closely. It is worth saying that for U. Tansykbayev, N. Karakhan, P. Benkov, R. Timurov, M. Novikov and N. Kashina achieving creative excellence in the landscape genre, conducting separate stylistic research was not the main goal.

Since the late 1960 s and early 1970 s, drawing has begun to acquire independent significance in the artist's work and has become the main means in the birth of creative ideas. An example of this is her graphics presented at the exhibition "N. Kashina and P. Picasso. Dialogue of cultures of East and West", organized in 2012 at the State Museum of Arts of Uzbekistan. Picasso's ceramic products presented at the exhibition, made in integral shapes and bright lines, and Nadezhda Kashina's drawings, made in one line, without tearing off the tip of the pencil, form an amazing harmony. Such works from the museum's collection as "Conversation", "Cosmos", "Fashionista", "More beautiful than all", consisting of graphic images applied in gouache on glass, reflecting the artist's search for plastic expressiveness of the line, reflecting the idea through minimalist means, belong to the same period with great guesses.

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SCULPTURAL ART OF NORTHERN BACTRIA

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Abstract

Northern Bactria is considered a territory that has made an important contribution to the development of the history of world civilization, the rise of the material and spiritual life of mankind. Research has shown that many monuments have been preserved from here, starting from the Stone Age and ending with the Middle Ages. During the excavations, pottery, all kinds of jewelry, coins, various types of figurines and statuettes, frescoes and other objects were found in them. This is a vivid expression of the highly developed culture of our people in the past. The article provides a brief overview of the sculpture, which is a unique monument of art.

Keywords: *Khalchayan, Dalverzintepa, Ayritom, Karatepa, Fayaztepa, Zartepa, Hayitobodtepa, Buddha, Buddhism, Kushan period, ancient world, sculpture, culture, art, clay, hook, limestone*

Introduction

There are many archaeological monuments of different historical periods in the territory of our republic. They are rich in various information that shed light on the development of the history and culture of our people. In this regard, the results of research conducted in Northern Bactria are particularly noteworthy. Today, great work is being done by archaeologists to study the artistic significance of art monuments that have been found and are still being found. Sculptural culture, which is a type of unique art monuments, is also of great importance. In ancient times, many statues and figurines were found in the territory of Central Asia. These statues and figurines reflect people's religious ideas, beliefs, and aesthetic views.

It is known that sculpture is one of the oldest forms of art, and it has had its direction and content in every era. Looking into the past, we see that the art of sculpture has been developing since ancient times. In this regard, many monographs and articles of our scientists expressed opinions and comments. For example, scholar academician G. A. Pugachenkova's 204-page monograph "Skulptura Khalchayana", published in Moscow in 1771, is of great importance. In the monograph, Hamza Institute of Art History G. A. The results of the research work carried out in Khalchayan in 1953–1963 by a group of employees

of the Uzbekistan art history expedition under the leadership of Pugachenkova (V. Dolinskaya, D. Roziboev, B. Turgunov, Kh. Khusnitdinkhojaev), topography and stratigraphy of the settlement, architecture, fine and applied art monuments and other valuable information is displayed. In addition, it is worth mentioning the article of the scientist entitled "Dalvarzintepa and Khadda sculptures" published in "Moziydan Sado" magazine, No. 2(58) of 2013. Article by G.A. A comparative analysis of the sculptures of the two largest Kushon art centers of Bactria – Dalvarzintepa (Uzbekistan) and Hadda (Afghanistan) taken from Pugachenkova's scientific diary.

Candidate of History Sh. R. Pideev's articles entitled "Sculptures of the Kushon era" published in the magazine "Art of Soviet Uzbekistan" in issue 7 of 1984, and "Elegance in the depths of the hills" (co-authored with T. Annoev) in issue 6 of the same magazine in 1978 are also noteworthy. The scientist's article "Sculptures of the Kushan period" describes the ideas about small figurines – terracottas, which are a type of unique art monuments found in the cities and villages of the Surkhandarya region of the Kushan period. In "Elegance in the Depths of the Hills", the Bactrian Archaeological Expedition of the Institute of Archeology of the Academy of Sciences of the Uzbek SSR talks about the excavations of Talashgantepa from the Achaemenid era, Zartepa from the Kushan period, and Kuyovkurgan from the early Middle Ages and its results.

According to research, ancient Uzbek sculpture has been researched by the "Artistic Expedition" since 1960. As a result of expeditions led by specialists led by academician G. A. Pugachenkova, many rare monuments of sculptural works reflecting the development of our past culture were found. These findings serve as the main source for the study of ancient Uzbek sculpture. These artifacts represent the socio-political, spiritual and cultural way of life of the Akhmen state from the last period of rule in the 4th century BC to the 3 rd–4 th centuries AD (Polatov D. S., 2017. 17).

Figure 1. *Muzykanty. Fragment frieze cornice Ayrtoma. Termez. height 36–38 cm. 1–2 years old. Leningrad. Hermitage*

Figure 2. *Arytom. Marble limestone. Mil. I–II centuries*

Examples of sculptures found in monuments such as Holchayon, Dalvarzintepa, Ayritom, Karatepa, Fayoztepa, Zartepa, Hayitobodtepa of Northern Bactria are noteworthy. Among the monuments related to Buddhism, Ayritom statues have a special place. Eight tablets – pyromons found there are now kept in one of the Eastern halls of the Hermitage (Pictures 1–2). The sculptures of Dalvarzintepa are also noteworthy. We can see that the facial structures and clothes of the people of the Kushan state are reflected in them (Figures 4–6).

Figure 3. *Arytom. Clay figurines. 1964 year. Autumn (Archive)*

Figure 4. *Dalvarzintepa. Figurine parts. 1967 year. (Archive)*

Figure 5. *Dalvarzintepa. Figurine parts. 1967 year. (Archive)*

The discovery of sculptural examples in Holchayon and Dalvarzintepa sheds new light on the development of sculptural art in Kushan Bactria. These two large settlements are located 40 km from each other, in the middle stream of Surkhandarya, in the area known as Chaganiyan in medieval sources. Figure 7. Location map of Holchayon and Dalvarzintepa monuments (Google Earth).

Figure 6. *Dalvarzintepa. Bodhisattva head. The ruler's head. 1967 year. (Archive)*

Figure 7. *Location map of Holchayon and Dalvarzintepa monuments (Google Earth)*

The statues of Holchayon are close to the period of the Geray dynasty, and the statues of Dalvarzintepa are to the period of the coins of Kadphis I and Kadphis II. Dalvarzin sculptures represent a new stage in the development of sculpture of the Kushon period compared to the sculpture of Holchayan (Pugachenkova. G.A., 1968. 12).

Most of the sculptures depict mainly members of the royal family, rich nobles, musicians and clowns. An example of this is the sculptures found in the Holchayan monument. Sh. R. According to Pidaev, "The sculptures found in Holchayan are lifelike, impressive and attractive. Each sculpture here is a world in itself, a priceless masterpiece.

Figure 8. *Holchayon. Warrior's head. A young man from the Geray family. Sculptures on the wall of the palace*

In them, the ideology of their time, religious ideas, some aspects of cultural household life are vividly expressed. The sculptures and paintings found in Holchayan are made in the style typical of the past era. After all, Hellenism, the cultural traditions of the local Bactrians and nomadic Yuechi tribes were also reflected here to a certain extent. On the basis of these three forces, Kushan culture was formed" (Pidaev Sh.R., 1990).

Looking at the sculptures of Holchayan, we see that Bactrian sculptors penetrated deeply into the inner world of the images they depicted, studied people's living standards, and raised their artistic value. One of the most wonderful qualities of sculptors is that the pain, natural beauty, and glory of a person are reflected in their works. Buddhist statues were found in monuments such as Ayritom, Dalvarzintepa, Karatepa, Fayoztepa. According to the research, it was known that clay, limestone, ganch were used in making the statues. According to information, the interior of the Karatepa Buddha monument is decorated with ganch sculptures.

Figure 9. *Karatepa. Female head. Buddha head. Mil. III century*

According to According B. Turgunov, it is worth writing a separate book about Fayoztepa's sculpture. Because from there the Buddha and the bodhisattva, the devas and all the other personages present in the Buddhist temples are incarnated (Turgunov B., 1976) and the statues are made of clay and ganch.

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Figure 11. *Fayoztepa. Buddha with monks. A piece of sculpture. Bodhisattva. Sun god. Mil. I–II century*

The statue of Buddha found in Fayoztepa, that is, in the middle of a large solid stone made of limestone, sitting with hands folded, with priests on both sides, skillfully decorated with leaves of the bearberry tree, is noteworthy. Today, this statue is kept in one of the museums of Termiz. It should be said that Buddha's sitting with his hands folded or raised up meant a certain meaning, for example, if the paws of one hand are in the palm

of the other hand, it is "mudra" – "immersion in thought", if he raises his hand up, it means reassurance, his hair is combed into a ball. "ushnina", and the spot on the forehead was called "urna" (Pidaev Sh.R. 1984. 29).

The discovery of sculptures in Holchayon and Dalverzintepa sheds a completely new light on the development of sculptural art in Kushan Bactria. These sculptures are distinguished by their unique characteristics. For example, the statues of Dalvarzintepa were made of sticky clay, covered with cloth, then ganch was given, and the sculptor created the image of the desired person. Undoubtedly, the influence of Hellenic sculptural art is noticeable in the work of these statues.

Thus, we come to the conclusion that in ancient times in the south of our republic there was a unique art of sculpture. In the lands of Surkhandarya region, flower sculptors created sculptures from local materials – stone, ordinary clay and ganch. No matter how many statues there are, they are not alike, one does not repeat the other. These sculptures are of unique importance and enrich the sculptural art of the ancient world with their unique masterpieces.

Sculptural examples provide valuable information about the images related to the religious ideas, aesthetic views, and folk legends of our people in the distant past. Statues and figurines also give an idea of people's faces, clothes, style, and what kind of jewelry they wear. Depending on their distribution, it is possible to learn about the cultural relations of peoples.

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THE DEVELOPMENT OF MAJESTIC SCULPTURE OF WRITERS AND POETS IN THE AVENUE OF WRITERS AND POETS OF UZBEKISTAN DURING THE PERIOD OF INDEPENDENCE

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Abstract

The purpose of the research: This article provides detailed information about the main principles of the development of majestic sculpture of writers and poets in the avenue of writers and poets of Uzbekistan during the period of independence.

Research methods: In the article, the issues of increasing the prestige of Uzbekistan in the international art arena, strengthening cooperation between artists and sculptors are analyzed.

Research results: Helping to provide many countries with experience and ideas, to raise the level of society, youth in sculpture and art, to get cultural contacts between people.

Practical application: To take measures to further develop the fine and applied arts of Uzbekistan, create many opportunities for personal and creative exhibitions and increase the artistic potential of artists by The Academy of Arts of Uzbekistan.

Keywords: *Majestic sculpture, writers, our great ancestors, famous, memory, ancestral heritage, thinkers, independence, sculpture, figures, literature, creativity, ancestral heritage, historical*

Introduction

Continuous reforms and decisions implemented based on the rule of law clearly show the interest of the people of Uzbekistan in the field of science and literature. Today, Adiblar Avenue, located in the most crowded district of our capital and occupying an area of about 9 hectares, has become a place capable of providing literary energy and inspiration to true lovers of literature. Literature is an important instrument influencing the past, present, and future of any nation. It expresses the culture, traditions, worldview, and spirituality of every country. Therefore, if literature lives, a nation lives, its honor is glorified and its value is appreciated. Literature shows the heart of a nation, and the spirituality of a nation. In such difficult times, we need to use the great power

of literature to find the way to people's hearts and inspire them to do good deeds. All conditions have been created to study the heritage of our ancestors and create literature worthy of our great culture.

President Mirziyoyev S. M. says: "You know very well that all reforms and changes, large-scale programs implemented in our country are aimed at a single and great goal. And even if it is so, it is to make the life of our people more prosperous and better, to raise our children mature and perfect in all respects.

Materials and methods

On December 23, Mirziyoyev visited a number of social facilities in Tashkent to learn about the progress of socio-economic reforms, construction and improvement works, familiarize himself with new projects, and talk to the population. First of all, the President familiarized himself with the large-scale creative works being carried out on Adiblar Avenue. The Alisher-Navoi National Park of Uzbekistan was established in accordance with the decision of the head of our state on April 18 this year "On creation of the Alley of Writers in the territory of the Alisher-Navoi National Park of Uzbekistan". Navoi". This is the cultural center of our people, especially the youth, and we strive to turn it into a beautiful and unique place serving to raise the level of education not only in our country but also in different countries of the world.

To preserve the historical memory of the famous artist, who left an indelible mark on our spiritual life, an alley of writers is being built in the territory of the garden, which is visited by guests and tourists. Mirziyoyev Sh. M. It would not be wrong to say that Adiblar Avenue, created on the initiative of our students, serves as one of the places where our students study. The reason is that a person visiting Adiblar Avenue walks in the spirit of poetry. Here Hayolan talks to poets and writers and recites poems himself in front of their images. On May 20, Sh. Mirziyoyev visited the Alley of Writers created in Uzbekistan's Alisher Navoi National Park. The head of our state visited the place and laid flowers at the monument to Alisher Navoi. He familiarized himself with the work done on the alley and the conditions created. Shavkat Mirziyoyev also familiarized himself with the Tashkent City Museum created near Adiblar Avenue. So far, the museum has collected about a thousand exhibits.

Thus, the revitalization of urban development in the republic in the second half of the 1990s, and the appearance of new public buildings and squares as a result of changes in the political and social spheres of the state served to create a number of monumental monuments. This intensified the search for new plastic tools in monumental sculpture, and at the same time, great attention was paid to majestic sculpture. To promote inclusion in new memorial complexes, majestic sculptors were encouraged to design buildings dominated by large monolithic volumes using the reinforced concrete frames of the past, as well as new administrative buildings built in a contemporary style using colored stained glass and two-tone glass. Sculptors-monument lists, who actively participated in the formation of the aesthetic image of the modern city, successfully realized cooperation with architects. Turning to the historical memory of great compatriots, thinkers, and poets, we can cite as an example the monument erected in 2002 in the city of Nukus to the greatest representative of Karakalpak literature of the XIX century. Azhiniyazu Kosibai uli (1824–1878).

Over the past period, construction and landscaping works have been carried out and a complete architectural ensemble of Adiblar Avenue has been created on an area of more than 9 hectares. Monuments to several writers used to stand here. It seems that after Alisher Navoi there was a shortage of talented poets. Therefore, to enrich Adiblar Avenue in ideological and artistic terms, dedicate it to the memory of such great figures as Babur, Ogahi, Avloni, Berdak, Kadyri, Alexander Feinberg, Mukimi, Tolepbergen, Kayipbergenov, Ibraim Yusupov, Furkat, Behbudi, Avroni, Cholpon New monuments are being built.

Each stop on the Writers' Alley provides unique information about the life and work of famous authors, allowing a deeper understanding of their contribution to the world of literature. Every corner of the avenue is a treasury of inspiration and knowledge. Traveling through this literary landscape, you will encounter works by classic novelists, contemporary poets, and influential playwrights, each

with their own history and legacy. Hiyabon is living proof of the power of the word and the impact of literature on society and invites us to reflect on the beauty and complexity of the written word. Echoes of the past and whispers of literary greatness surround a person walking down the avenue. As you stroll down the avenue, you are greeted by the rustling of leaves and the chirping of birds, creating a symphony of nature that blends with the literary spirit that inhabits this space.

By stopping in front of each statue, visitors pay homage to the writers who have shaped the literary landscape. They find solace and inspiration in words that have stood the test of time, forcing readers to reflect on themes and characters that have captivated them for generations.

Result and discussion

The head of our state visited the place and laid flowers at the monument of Alisher Navoi. He familiarized himself with the work done on the alley and the conditions created. "The Writers' Alley is a dynamic and constantly evolving journey that requires dedication, determination, and passion for storytelling. By overcoming the challenges and joys of this creative journey, writers can find fulfillment in their work, connect with audiences, and make meaningful contributions to the literary scene. As they embark on this transformative journey, they discover not only their unique voice and style but also the profound impact their words can have on others.

Every writer's journey is unique, and everyone's path to success can be different. Becoming a writer requires determination, dedication, creativity, and a willingness to learn and adapt. By accepting challenges and opportunities along the way, writers can succeed in their craft and achieve their writing goals. The rustle of leaves, and the whispers of endless stories waiting to be written, have inspired writers to dig deep into the depths of their minds and discover the treasures hidden within.

Strolling down the avenue, writers encounter a number of literary landmarks that serve as guides on their creative journey. "The Library of Knowledge" invites writers to immerse themselves in the works of the literary giants who paved the way before them, providing lessons in technique, style, and narrative structure. "Creative Café" provides an opportunity for writers to gather and exchange ideas, drawing inspiration from each other's experiences, struggles, and triumphs. However, there are challenges along the way for writers. "Rejection Alley" looms ominously and haunts writers as they face failure, criticism, and insecurity. However, it is in this darkness that writers find patience and determination, honing their craft and becoming stronger and more confident in their abilities. As they travel down the alley, they discover hidden gems along the way "Fountain of Inspiration," where ideas flow freely and unimpeded; the Bridge of Imagination, where writers venture into uncharted territories of thought and expression; and the "Land of Reflection," where writers pause to reflect on their journeys and the impact of their words on the world around them.

Conclusion

In short, the great figures honored in Writers Avenue represent the path of their creative endeavors. "Writers' Alley" is a collection of artworks that together form a vast collection of memories and personal growth related to challenges, opportunities, failures, and triumphs. Walking through Artists' Alley requires developing and refining skills to work on oneself, create a platform to express and promote one's creativity, understand the intricacies of the art of sculpture, and develop resilience to rejection and obstacles. A great sculptor must also explore new opportunities for growth, continually learn and develop their craft, and remain true to their artistic vision despite the uncertainties and obstacles they may face.

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IMAGES SINGED IN COLORS, THAT IS THE CREATION OF BAHTIYAR NAZAROV

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Abstract

The purpose of the research: Academician of the Academy of Arts of Uzbekistan, artist of the Republic of Uzbekistan, professor of the National Institute of Painting and Design named after Kamoliddin Behzod, well-known filmmaker Nazarov Bakhtiyor Muhammadjonovich is not only a filmmaker, but also a skilled painter. He is a prolific artist who enriches the Uzbek spiritual treasury with his valuable works. Studying and analyzing these works is the goal of our research.

***Research methods*:** The uniqueness of the portraits created by Bakhtiyar Nazarov, the richness of the content hidden in them.

Research results: As it is impossible to build the future without knowing the history, it is very important for the young generation to form their knowledge and skills about our spiritual heritage and artists and their masterpieces. This is discussed in the article.

***Practical application*:** By studying and analyzing the work of the well-known cinematographer and painter Bakhtiyar Nazarov in the portrait genre, teaching the young generation about the unique features of the portrait genre.

Keywords: *Bakhtiyor Nazarov, easel painting, "Ayol Madhyasi", Boburi dynasty, portrait*

Introduction

Famous filmmaker, academician of the Academy of Arts of Uzbekistan, artist of the Republic of Uzbekistan, professor of the National Institute of Art and Design named after Kamoliddin Behzod, Nazarov Bakhtiyor Muhammadjonovich is a multilateral creator.

In addition to his rich work as a cinematographer, he is also the author of valuable paintings. Among the paintings of the artist, who worked hard in the portrait genre of painting, are portraits such as "Olim Khojayev" (1973), "Lutfikhanim Sarimsokova" (1974), "Malik Qayumov" (1977);

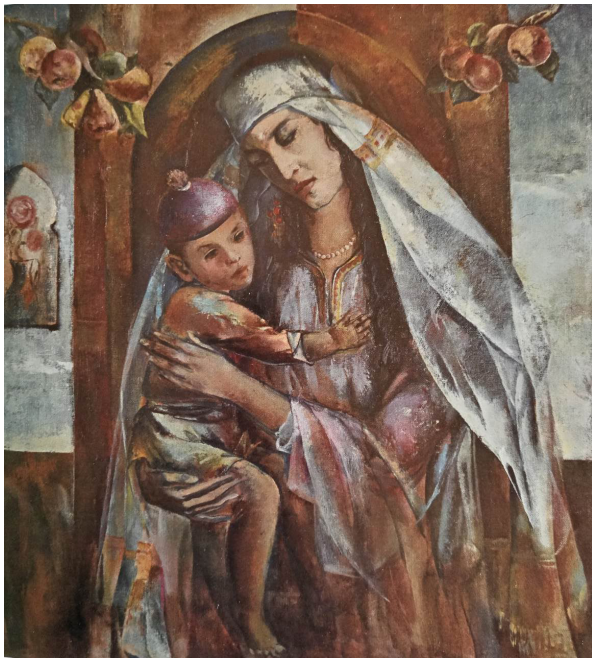
Figure 1. *Bakhtiyar Nazarov*

Figure 2. *"Lutfikhanim Sarimsokova" (1976)*

There are such series of works as "Youth of Uzbekistan", "Women of India", "Kelinchak", "Mother", which are enriching the spiritual treasure of our nation with their deep meaning solution and skillful execution. As a painter, he holds many personal exhibitions in cities such as Morocco, Beijing, Tianjin, Chengdu, and Tashkent. n March 1921, Bakhtiyor Nazarov's exhibition titled "Ayol Madhiyasi" dedicated to women was held at the Palace of Youth Creativity. The exhibition includes more than 100 portraits of women from different eras under the category "Women of the World", as well as Tomaris, the queen of massages, Bibikhanim, the wife of Amir Temur, Lutfikhanim Sarimsokova, an actress of Uzbek theater and cinema, who conquered the world not only with her beauty, but there are also portraits of women who have achieved success in professional and social life. The presentation of the album-catalogue "Ayol Madhiya" by Bakhtiyor Nazarov was also held at the exposition.

Looking at the pictures collected in it, we witness the author's attitude towards the heroes of his works – feelings of sincere admiration, honor, respect, love and appreciation are reflected as if in a mirror. Many portraits of women by Bakhtiyor Nazarov have this feature, among them the portrait of People's Artist of the USSR Lutfikhanim Sarimsokova stands out: this picture was exhibited in many countries of the world and became a business card of the artist as a master of the portrait genre. Commenting on the painting, the artist said: "I worked on this work as if I were working on a portrait of my mother. This woman was as dear to me as my mother. Lutfihonim Sarimsokova was a person who showed how the mother of the Uzbek nation should be in her life."

Figure 3. *"Madonna of the East" (1995)*



The work was created in 1976, and Lutfihonim Sarimsokova is embodied in the image of a mother in a white dress and red nimcha sitting on a platform in an Uzbek yard. The colors used for the clothes in the picture also served to reveal the pure heart and spirited character of the actress. During the period when the picture was created, Sharaf Rashidov called Bakhtiyor Nazarov and asked, "You have left a wonderful work for the Uzbek nation. Do you have a car, a house, a workshop?". After that, Sharof Rashidov will build a 120 square meter workshop for the artist. It is no exaggeration to say that this work, created in a realistic direction, is one of the highest masterpieces of our spiritual treasure.

Bakhtiyor Nazarov traveled to many countries of the world as a post-production artist for movies. During these trips, he always drew pictures and based on them created portraits of women of different nationalities: they are full of dignity, charm and wisdom.

Although the choice of the model for the painting seems to have happened by chance, it has a specific purpose: the artist carefully depicts beautiful faces, reveals their strong and deep characters, and at the same time demonstrates the national identity of each of them.

The images of women depicted by the artist are illuminated in different styles, in different moods, and at the same time they are always true, full of emotions and unique. As the author says, in his works he refers to plots that are close and understandable to people from different corners of the world: first love, motherhood, the joy of life, charm, and the beauty of nature. Creating a unique, meaningful, thoughtful, sensitive portrait of a woman, the artist strives for a variety of compositional methods: usually in his paintings, women are depicted with flowers, dancing and playing music; the artist focuses on the faces of his models, and the viewer sees emotional and poetic faces in the paintings "Elegance", "Uyghur Girl", "Remembering Turfon", "Singing Girl from Agra". Portraits created in China are full of special lyrical experiences. Examples of this are "Grapes of Turfon", "Dream", "Waiting" and other pictures.

Figure 4. *"Portrait mother"*

After his trip to India, Bakhtiyor Nazarov created a series of portraits rich in depth of meaning and psychologism: "India. Waiting", "Mother and son", "Girl with a jug". In the work of the skilled artist, the topics related to the figure of women are extremely diverse. His characters are characterized by charm and sincerity in youth, beauty and elegance in adulthood, wisdom and dignity in old age.

At the same time, the woman carrying a child in the "Madonna of the East" painting, dedicated to the theme of motherhood, is unparalleled in beauty. This painting depicts the author's mother and late brother Azamat. The mother's sad face holds her child as a slave. The artist remembers his brother in interviews: "My brother was five years old, his name was Azamat. On May 1, they took him out to the park in new clothes, and he died soon after. At that time, he quotes sentences like they said, "eyes touched".

Later (2020), the author touches on the image of the mother again and skillfully embodies her mother's image of maturity and wisdom in a combination of colors and shapes: her wrinkled face, a white scarf on her head, a rosary in her hand and sitting in an open yard a woman's kind and mournful look – shows a harmonious whole composition. In the triptych "Rivals", the artist depicts the figures of women full of charm and sophistication.

Another triptych – "Girls of the Fergana Valley" characters are characterized by youthful innocence, lightness and elegance. The unique freshness of Fergana valley, clean air, majestic mountains are reflected in the background of the picture.

Bakhtiyor Nazarov strives to reflect the beauty of life's moments and the diversity of reality through figurative women's images through the "Seasons of the Year" painting series. "Were you able to reveal all aspects of women in your work?" to this question, the artist answers: "The female figure is so complex, unique, mysterious and elusive that it takes a lifetime!" I created more than a hundred paintings dedicated to women, but I cannot say that I fully understood the miracle of a woman!" In June 2022, the opening ceremony of Bakhtiyor Nazarov's personal exhibition **"The Chosen Road"** will be held on the occasion of his 80th birthday. At the beginning of the event, Academician of the Academy of Arts of Uzbekistan, Akmal Nur Bakhtiyor, sincerely congratulated Nazarov

on the opening of the exhibition, saying that there are many aspects that each of us can learn from the artist, who works effectively even at the age of eighty, and that his work is equally important in the development of Uzbek painting and cinema.

Rector of the institute Abbosjon Mirzorahimov Bakhtiyor Nazarov is the artist of many classic films of Uzbek and world cinema, such as "Shum bola", "Battle of the Three Kings", "We are waiting for you", "Fire Drums". that the services of the artist directly in their transformation into classics are also incomparable, at the same time, the artist has done great work in creating portraits of representatives of our rich history, in particular, the Baburi dynasty, in a word, the work of Bakhtiyor Nazarov is a huge history in itself emphasized. In the works presented in the exhibition, on the one hand, the image of a woman and high respect for her were shown, on the other hand, we can witness the high skill of depicting the image of great historical figures, their life path, and their character at different times. Looking at these works, you can be sure that creativity is the path chosen by Bakhtiyor Nazarov. The image of Zahiriddin Muhammad Babur presented at the exhibition deserves special recognition. The artist said that director Latif Fayziyev was the reason for depicting the Babur dynasty.

The film crew goes to India to shoot the movie "The Hunter". There, Latif Fayziyev suggested Umesh Mehra and his son Mehra to make a film about Babur, and they agreed to make a film called "Akbarnama". Before the script of the film is developed, Bakhtiyor Nazarov is assigned the task of collecting material for the film and researching the Boburi dynasty. In 1994, Latif Fayziyev passed away, and things stopped there. No one dares to touch a film dedicated to the Babur dynasty. In this way, Bakhtiyor Nazarov studies the Boburi dynasty. He carefully studies their inner world, state administration, religion, people's relations, the clothes worn in that period and all the details. Z. M. Babur, Humayun, Akbarshah, Aurangzeb, Shahjahan, Bahadirshah, Zebunisa, Mumtazbegim, Mariambegim, Mohibegim, Ayshasultanbegim, Dilrasbonubegim, Nawaboybegim – create portraits of Babur's descendants. When depicting their image, the artist relies on historical sources. Because the image of none other than Z. M. Babur had been used in the dynasty before. Although Babur's figure was previously painted by an Iranian artist, he made a number of mistakes. He paints Babur in the costume of the "Shia" sect of Islam, whereas he belonged to the "Sunni" sect.

Figure 5. *"Babur"*

Figure 6. *"Aysha Sultanbegim"*

The picture "Aysha Sultanbegim" is a picture made in a special style. Baburmirza's wife, princess Ayshasultan Begim, is elegantly and luxuriously decorated, and her gaze is depicted in a meaningful look. In the work, the royal ornaments that enhance the beauty of the princess and add beauty to her appearance are delicately and elegantly drawn. The princess is depicted in a royal chair inside the palace.

Figure 7. *"Akbarshah"*

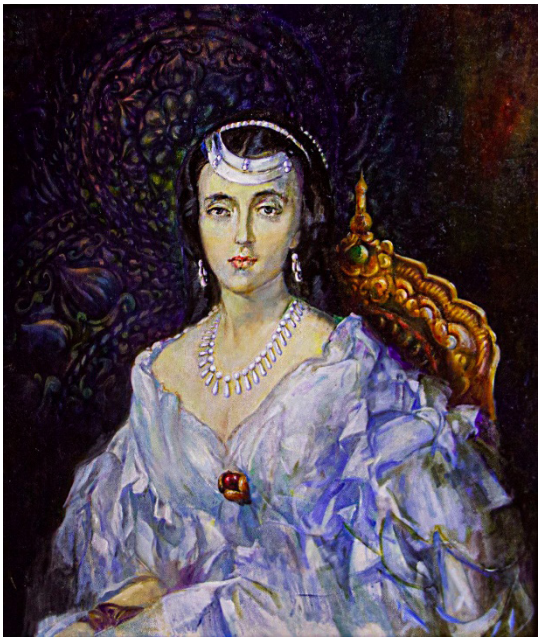
The dark color of the background creates the impression that the princess is like the sun shining through the shadows.

On the dynasty, the portrait of "Akbarshah" has a special place. When creating his image, the artist pays special attention to auxiliary tools – clothes, which reveal the essence of the portrait. In the work, Akbarshah is depicted in battle armor, his right hand rests on a sword, his left hand is placed on top of his right hand, and he looks at the audience with a brave gaze.

Akbar Jalaluddin Muhammad sat on the throne at the age of 13, and when he reached adulthood, he began to rule the country with strictness. Constantly fighting for the expansion of the kingdom, he strengthens ties with the Rajput principalities through marriage ties. The contrast of the blue sky in the background of the work and the golden-yellow palace on the hill served to exaggerate the image of Akbar Shah in the picture. All the small details and patterns in Akbar Shah's clothes make him look more dignified. The general blue color in it indicates that Akbar Shah was a just and peace-loving ruler. The image of Akbarshah's wife Mariambegim is embodied in the painting "Mariambegim".

The author depicts the image of the princess after carefully studying the history. The princess is depicted in a royal blue princess dress.

Figure 8. *"Mariambegim"*



Among the portraits created by Bakhtiyor Nazarov, the portrait of "Avrangzeb Alamgir" is noteworthy. Avrangzeb Alamgir, the third son of Shah Jahan, father of Zebunisa Beg, ruled India in 1658–1707. Her mother is Arjumand Bonubegim, known as Mumtazmahal. Aurangzeb made an alliance with his younger brother Murad Bakhsh and took the throne in Delhi in 1658. During Aurangzeb's time, the borders of the country expanded, but as a result of his openly anti-Buddhist policy and his call to Islam, the internal turmoil in the country increased and South India was divided into several khanates. This marks the beginning of the decline of the Baburi dynasty in the country.

In the work, Aurangzeb is depicted sitting on his throne in a meditative state. The work is created in a realistic style, the portrait is depicted in a dress with a combination

of contrasting blue and yellow-brown colors on a reddish-black background. In the work, special emphasis is placed on the details revealing the portrait – dress, jewelry, decorations. As the artist carefully studies them, he tries to reveal the atmosphere of that time. By depicting the rosary in his left hand, it is possible to understand the king's high faith in Islam and his efforts to spread Islam during his reign.

Figure 9. *"Avrangzeb Alamgir"*

In the picture "Dilbarsbonubegim" we can see the image of the original Indian woman. It is known from history that Dilbarsbonubegim was Aurangzeb's wife. The semi-smiling face depicted in the picture speaks of his openness and sincerity. In the play, special emphasis is placed on the queen's jewelry. The artist tries to embody the image of the princess by carefully studying the clothes and jewelry that represent the atmosphere of that time. It emphasizes the face to reveal its inner world. Dilbarsbonubegim creates an impression like a shining sun on a dark background.

Figure 10. *"Dilbarsbonubegim"*

In addition, there are portraits such as "Zebuniso", "Mumtozbegim", "Shahjahan", "Mohibegim", "Navaboybegim", which depict the historical images of representatives of the Baburi dynasty. In the paintings, various details and harmony of bright colors reveal the unique inner world of portraits.

Conclusion. In a word, Bakhtiyor Nazarov's work is very colorful. His works in the genre of portraits are distinguished by their truthfulness, effective use of additional tools to reveal the composition of the portrait, the completeness of the compositional solution, especially the portraits of the great representatives of the Baburi dynasty, which clearly reflect the spirit of the time. Even after centuries, his works continue to give the viewer aesthetic pleasure and spiritual nourishment without losing their value.

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THE AESTHETICS OF BORROWING: REMIX, PARODY AND PASTICHE BETWEEN ARTISTIC DIALOGUE AND ALGORITHMIC FILTERING

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Abstract. Remix, parody and pastiche are central forms of contemporary participatory culture and circulate largely through online platforms. Article 17 of Directive (EU) 2019/790 requires online content-sharing service providers either to obtain authorization or to make best efforts to prevent the availability of unauthorized works, a model that in practice relies heavily on automated content recognition. This article asks whether similarity-based enforcement can accommodate forms of creative reuse whose meaning depends on recognizable borrowing. Combining cultural theory with doctrinal analysis of EU copyright law, it examines Article 17, the CJEU's judgments in Deckmyn (2014), Pelham (2019) and Poland v Parliament and Council (2022), and the questions concerning the scope of pastiche raised in Case C-590/23. The analysis identifies a structural tension: copyright exceptions require contextual assessment, whereas filters primarily detect matches. It argues that automated blocking should therefore remain limited to manifestly infringing uploads, while potentially lawful remix, parody and pastiche require effective human review, complaint mechanisms and transparent platform governance.
Keywords: *remix culture, parody, pastiche, user-generated content, Article 17, upload filters, copyright, Pelham, sampling.*

Introduction

Contemporary culture is increasingly a culture of reuse. Sampling, fan videos, mash-ups, memes, reaction videos and digital collages transform existing works and return them to circulation in new contexts. Lessig (2008) describes this shift as a move from a "read-only" to a "read/write" culture, while Jenkins (2006) links it to participatory media and Shifman (2014) shows how memes develop through repeated imitation and variation. Reuse is therefore not merely copying; it has become a common way of producing new cultural meaning.

The practice itself is older than digital media. Literary and art theory has long treat-

ed parody, travesty and pastiche as forms of secondary creation (Genette, 1997), and Dyer (2007) emphasizes that pastiche invites audiences to recognize imitation as imitation. What has changed is the infrastructure: large platforms now mediate the creation, circulation and visibility of such works, so platform copyright rules increasingly shape which forms of reuse can reach an audience.

In the European Union, the central rule is Article 17 of Directive (EU) 2019/790 on copyright and related rights in the Digital Single Market (CDSM Directive). Online content-sharing service providers (OCSSPs) may be directly liable for user uploads unless they obtain authorization or satisfy the best-efforts conditions in Article 17(4), including preventing future availability of notified works. At scale, these duties strongly encourage automated content recognition (Husovec & Quintais, 2021). At the same time, Article 17(7) requires that users remain able to rely on quotation, criticism, review, caricature, parody and pastiche.

This creates a persistent tension between enforcement and cultural practice. Automated systems identify overlap with reference material, while lawful quotation, parody and other transformative uses often depend on precisely that recognizable overlap. The problem is especially acute for pastiche, whose autonomous meaning under EU law has lacked definitive clarification in the CJEU case law examined here. The article therefore asks how Article 17 can protect rightholders without allowing similarity-based filtering to suppress uses that require contextual legal assessment.

Method

The study combines cultural analysis with doctrinal legal analysis. It draws on remix theory (Jenkins, 2006; Lessig, 2008; Navas, 2012; Shifman, 2014) and theories of parody and pastiche (Genette, 1997; Dyer, 2007), and examines Article 17 of the CDSM Directive, Article 5(3) of Directive 2001/29/EC, the Commission's 2021 guidance and the Digital Services Act. The legal analysis focuses on Deckmyn (CJEU, 2014), Pelham (CJEU, 2019), Poland v Parliament and Council (CJEU, 2022), and the preliminary reference in Case C-590/23 lodged in 2023. Academic commentary is used to situate the doctrinal issues (Senftleben, 2019; Quintais et al., 2019; Jütte & Quintais, 2021; Quintais & Schwemer, 2022).

The comparison asks whether the contextual criteria used to distinguish lawful creative reuse from reproduction can be meaningfully applied by the preventive mechanisms encouraged by Article 17. The study is doctrinal and theoretical rather than empirical; examples of remix genres are used only to clarify the legal argument.

Results

Remix as dialogue with the source

Remix theory defines remix through its relation to an earlier work. Navas (2012) distinguishes extended, selective and reflexive remixes, all of which remain intelligible through a recognizable source. Shifman (2014) similarly shows that memes acquire meaning through shared recognition of a template. Genette (1997) treats parody and pastiche as hypertextual practices, while Dyer (2007) stresses that pastiche displays rather than conceals its borrowing.

These accounts suggest three features of creative reuse: an identifiable source, a transformation, and a meaningful relation to the source – such as homage, irony, critique, humor or play recognizable to an informed audience. The third element separates remix from mere copying. A re-uploaded film scene reproduces; the same scene re-edited with new music and captions may create a new commentary, even though both contain protected material.

Article 17: licensing, filtering and staying down

Article 17 addresses the perceived "value gap" between the economic value platforms derive from protected works and remuneration to rightholders (recital 61). An OCSSP communicates user uploads to the public (Article 17(1)) and cannot rely on the ordinary hosting safe harbor (Article 17(3)). Without authorization, it must satisfy the cumulative conditions of Article 17(4), subject to the user safeguards in Article 17(7)–(9) (Table 1). In practice, points (b) and (c) support upload filtering and notice-and-stay-down mechanisms (Quintais & Schwemer, 2022).

Table 1. *Obligations and safeguards under Article 17 and their significance for remix*

Provision	Content	Significance for remix
Art. 17(4)(a)	Best efforts to obtain an authorization	Licenses rarely cover the variety of user-generated content (Senftleben, 2019)
Art. 17(4)(b)	Best efforts to ensure the unavailability of works identified by rightholders	In practice, upload filtering through automated content recognition
Art. 17(4)(c)	Expeditious removal upon notice and best efforts to prevent future uploads	Notice-and-stay-down: re-uploads and similar uploads are matched automatically
Art. 17(7)	Lawful uses must remain available; mandatory exceptions for quotation, criticism, review, caricature, parody and pastiche	Legal basis for remix on platforms
Art. 17(8)	No general monitoring obligation	Limits the scope of filtering
Art. 17(9)	Complaint and redress mechanism with human review	Main forum in which a creative dialogue can be assessed

Note. Compiled by the author on the basis of Directive (EU) 2019/790.

For remix culture, two consequences follow. Licensing cannot realistically cover every form of user-generated reuse, given fragmented rights and licensing practices (Senftleben, 2019). In addition, preventive enforcement operates at a scale that makes prior human assessment of every upload impossible. Although the Directive is technology-neutral, automated recognition is the practical response (Husovec & Quintais, 2021). Such systems detect overlap with reference files but do not themselves determine purpose, context or meaning.

Safeguards for users: Article 17(7)–(9) and Poland v Parliament and Council

The exceptions listed in Article 17(7), optional under Article 5(3) of Directive 2001/29/EC, became mandatory for uploads to OCSSPs (Quintais et al., 2019). Together with the ban on general monitoring and the requirement of human review of complaints, they form the counterweight to the preventive obligations.

In Poland v Parliament and Council (CJEU, 2022), Poland sought the annulment of points (b) and (c) of Article 17(4) as incompatible with freedom of expression. The Court dismissed the action, holding that the limitation of Article 11 of the Charter was justified by the accompanying safeguards. However, a filtering system that might not distinguish adequately between lawful and unlawful content would be incompatible with freedom of expression (CJEU, 2022, para. 86), and providers cannot be required to block content whose unlawfulness would require an independent assessment in the light of exceptions and limitations (CJEU, 2022, para. 90).

The Commission's guidance distinguishes manifest infringement from cases requiring closer examination. Although non-binding, it indicates that automatic blocking should generally be reserved for manifestly infringing uploads, while other cases should remain available pending review (European Commission, 2021). This approach reflects the Court's insistence in Poland v Parliament and Council that filtering cannot lawfully decide cases whose unlawfulness depends on applying exceptions and limitations. National implementation nevertheless differs. Germany's UrhDaG, for example, combines presumptively permitted minor uses with a mechanism allowing users to flag uploads as legally permitted, illustrating one attempt to protect lawful uses before a complaint is resolved.

Pastiche before a definitive CJEU interpretation: from Pelham to Case C-590/23

Deckmyn offers the clearest CJEU definition among the exceptions relevant to remix: parody must evoke an existing work

while being noticeably different from it and constitute an expression of humor or mockery (CJEU, 2014, para. 20). Pastiche, by contrast, remained undefined at EU level. Pelham (2019), which concerned a two-second Kraftwerk sample, did not resolve that concept, but it did emphasize that quotation presupposes an intention to enter into "dialogue" with the quoted work. This language is important because it shifts attention from physical similarity alone to the relationship created by reuse.

The uncertainty surrounding pastiche became explicit when the Bundesgerichtshof referred Case C-590/23 to the Court of Justice in September 2023. The dispute again concerns sampling and asks, in substance, whether pastiche is a broad exception capable of covering artistic engagement with an earlier work and what criteria should define it (CJEU, 2023). These questions expose the continuing uncertainty surrounding the autonomous meaning and scope of pastiche in EU copyright law. The concept should therefore not be assigned a definitive CJEU interpretation on the basis of the authorities examined here.

For cultural analysis, the pending reference is significant because its questions expose the same problem identified by remix theory: some forms of reuse derive meaning from recognizable engagement with a source. Whether EU law ultimately classifies that engagement as pastiche cannot be assumed in advance. Table 2 therefore compares established law on parody and quotation with the developing EU-law position on pastiche.

Table 2. *Creative reuse in cultural theory and EU copyright law*

Criterion	Cultural theory	Parody: Deckmyn (2014)	Pastiche: developing EU-law position
Relation to the source	Evokes an identifiable source (Navas, 2012; Shifman, 2014)	Evokes an existing work	No autonomous CJEU definition; Case C-590/23 asks whether pastiche covers artistic engagement with pre-existing material, including sampling
Transformation	New context, genre, medium or combination	Noticeably different from the work	Open question: a broad artistic-engagement clause or narrower limiting criteria?
Meaning	Homage, irony, critique, humor or play (Genette, 1997; Dyer, 2007)	Expression of humor or mockery	Open question: must pastiche involve humor, stylistic imitation or tribute?
Perspective	Informed audience	Not specified; application must strike a fair balance with freedom of expression	Open question: user intention, or recognizability to a person familiar with the source?

Note. Compiled by the author on the basis of CJEU (2014, 2019, 2023), Genette (1997), Dyer (2007), Navas (2012) and Shifman (2014).

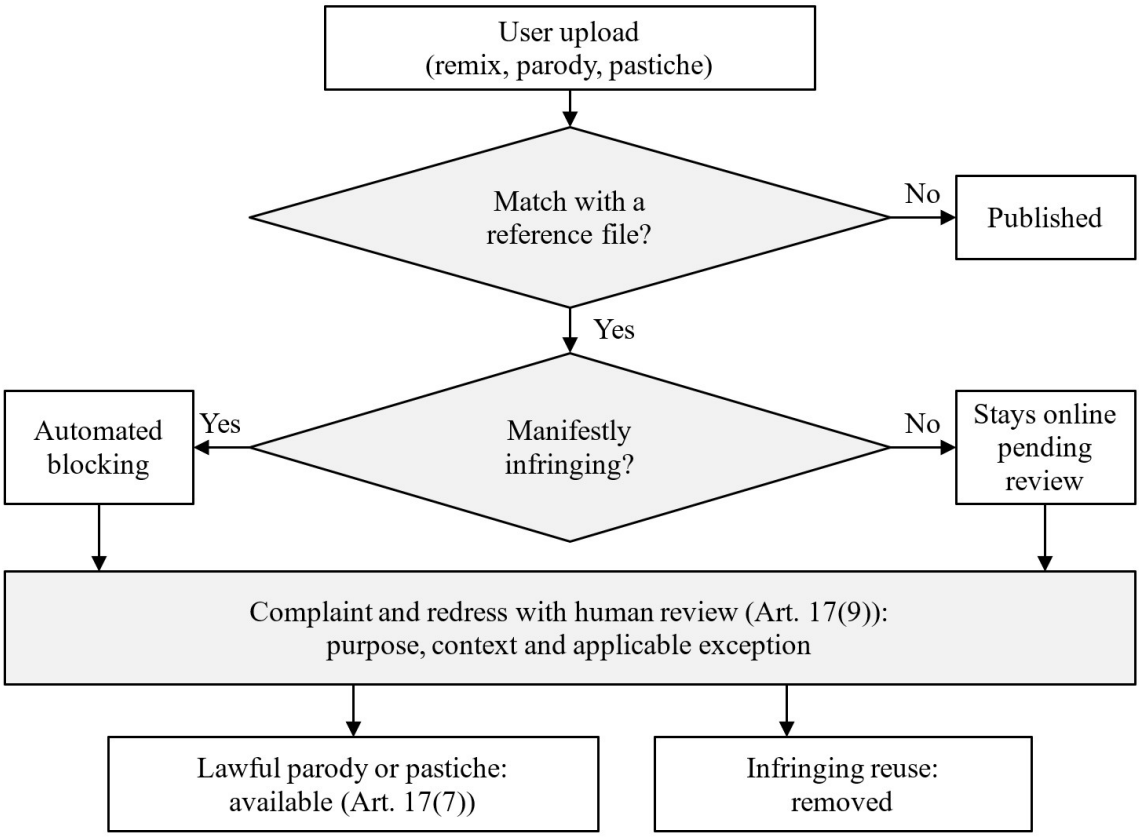
Discussion

The analysis reveals a structural mismatch between contextual copyright exceptions and similarity-based enforcement. EU law does not treat every reuse of protected material as unlawful: quotation and parody, for example, depend on purpose, transformation and context. Automated recognition, by contrast, begins with similarity. The very elements that make a remix legible to an audience may therefore be those that trigger a platform match.

Read with Poland v Parliament and Council, this mismatch has a clear legal consequence. Providers cannot be required to block material whose unlawfulness can be estab-

lished only after an independent assessment of exceptions and limitations (CJEU, 2022, para. 90). A match can identify a copyright issue, but it cannot by itself determine whether a contextual defense applies. Figure 1 summarizes the resulting normative decision path.

Figure 1. *Decision path for potentially lawful remix uploads under Article 17 after Poland v Parliament and Council: a model proposed by the author*



Note. Proposed by the author on the basis of Article 17 of Directive (EU) 2019/790, European Commission (2021), CJEU (2019) and CJEU (2022). The figure shows a normative decision path, not a description of current platform practice. Uploads whose unlawfulness would require an independent assessment cannot be blocked on the basis of a match alone (CJEU, 2022, para. 90).

The cultural stakes extend beyond individual removals. Where matching routinely leads to blocking or demonetization, creators may avoid recognizable quotation or alter sources simply to escape detection. Such adaptation would favor material that is technically difficult to match over forms that openly engage with earlier works, even though visible borrowing may be central to the aesthetics of pastiche and remix (Dyer, 2007).

Three practical implications follow. First, the Commission's criterion of manifest infringement should function as a minimum safeguard: automatic blocking is most defensible for identical or near-identical copies, not for excerpts combined with new material (Quintais et al., 2019; European Commission, 2021). Second, Article 17(9) review should be genuinely human and capable of considering context; user declarations, such as those contemplated by the German UrhDaG, can help identify potentially lawful uploads before removal. Third, the Digital Services Act supplements this framework through duties concerning fundamental rights, complaint handling and transparency (Quintais & Schwemer, 2022). More detailed reporting on reversals involving parody, quotation or pastiche would also make over-blocking easier to evaluate empirically.

The study is limited by its doctrinal and theoretical method: it does not measure actual

platform blocking or complaint outcomes. Its conclusions concern the design of Article 17 and the type of assessment required by EU law. Further research should examine platform data and national case law, especially the treatment of sampling and other forms of creative reuse after the Court clarifies the scope of pastiche.

In conclusion, Article 17 organizes platform copyright enforcement around licensing, prevention and rapid response to rightholder notices, while creative reuse often derives meaning from a recognizable relationship with earlier works. EU law provides important safeguards, although the CJEU authorities examined in this article do not establish a definitive autonomous definition of pastiche. Deckmyn, Pelham and Poland v Parliament and Council nevertheless point in a consistent direction: lawful use may depend on context that automated matching cannot determine. A reference-file match should therefore be treated as a trigger for legal assessment rather than as a conclusive finding of infringement. Protecting remix culture under Article 17 requires restrained automated blocking, meaningful human review and transparent procedures capable of preserving lawful expression alongside effective copyright enforcement.

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