

DOI:10.29013/EJA-24-4-47-50



## INFLUENCE OF GLOBALIZATION PROCESSES ON CONTEMPORARY UZBEK OPERA

*Khamzina Zarina Bakhtiyorovna*<sup>1</sup>

<sup>1</sup> State Conservatory of Uzbekistan, Tashkent, Uzbekistan

---

**Cite:** Khamzina Z. B. (2024). *Influence of Globalization Processes on Contemporary Uzbek Opera*. *European Journal of Arts* 2024, No 4. <https://doi.org/10.29013/EJA-24-4-47-50>

---

### Abstract

The present article is devoted to the processes of globalization taking place in the musical culture of Uzbekistan. The main focus of attention is the opera creativity of Uzbek composers at the modern stage of development, which due to the impact of various globalization processes is in an active stage of renewal of external and internal parameters of the genre. In particular, the influence of intertextuality, technological progress, multimedia, hybridization of genres and synthesis of different cultures on opera creativity of three leading composers of Uzbekistan – Mustafu Bafoev, Felix Yanov-Yanovsky and Dmitry Yanov-Yanovsky – has been revealed.

**Keywords:** *opera creativity, globalization processes, principle of multiplicity, renewal of opera genre.*

### Introduction

Modern musicology actively investigates the influence of the globalization process on the development of composers' creativity and musical art in general in the last third of the twentieth and early twenty-first centuries, characterized by postmodern culture. The process of globalization, which has encompassed all types of contemporary art, is based on the principle of multiplicity, which is fundamental to postmodern musical thinking. This approach allows composers to go beyond traditional sound paradigms, explore new sound possibilities and time constructions, which leads to the creation of unique musical creations.

The globalization of culture plays a key role in the formation of a new phenomenon of world art, capable of "transcultural" dia-

logue, in which musical art occupies a central place. Its integrative capabilities are a kind of bridge between different cultures and traditions, contributing to continuous enrichment and dynamic development. The globalization of culture is understood as "its integration and dissemination on a planetary scale" (Mdivani T. G., 2014. 87), and the globalization of music is understood as "the ultimate unification of its technical means and methods, social tasks and implication" (Sokolov K. B., 2012. 419), often leading to the erasure of national differences.

Our analysis of globalization does not seek to fully describe its characteristics and related phenomena. This paper will investigate the impact of globalization processes on the opera work of Uzbek composers at the present stage, which is characterized by

a significant renewal of external and internal features of the genre.

### Results of research

First of all, the paradigm of multiplicity, which gave rise to the phenomena of “stylistic pluralism” (M. Tarakanov) and polystylistics (A. Schnittke), correlating with the theory of intertextuality, is of paramount importance in the theory of music of the late 20<sup>th</sup> century. This paradigm embodies the universal idea of the relationship between the artistic experience of the past and the present, contributing to the rethinking of traditional approaches to the perception and analysis of musical art. The opera works of the leading composers of our time – Mustafó Bafoev, Felix and Dmitry Yanov-Yanovsky – are indicative in this respect. Their work, marked on the one hand by national soil, on the other hand is characterized by the richness of musical layers woven from the diversity of cultures and their traditions.

Intertextual space, which has an unlimited number of combinatorial possibilities for its use in a musical work, covers various levels of an opera performance. The appeal to various poetic subjects gives rise to intertextuality of image and content, genre and style, and sometimes even composition and dramaturgy. Thus, Bafoev’s work is characterized by an appeal to the historical past of his people, whose operas praise the beauty of ancient cities (“Sacred Bukhara” (1997), the greatness of poets and scientists of the East (“Omar Khayyam” (1987), “The Sky of My Love” (1998), “Avicenna” (2009), “Hamsa” (2017). As a result, the composer’s work develops a certain genre type of opera – historical, proceeding according to the laws of epic dramaturgy with a reliance on the musical material of Uzbek music’s oral and professional genres.

The work of Felix and Dmitri Yanov-Yanovsky is characterized by a maximum expansion and complication of the plot “geography”. The composers are attracted by the pen of foreign contemporary authors David Ives, Samuel Beckett, Marcel Mitois and Finn Hovrevoll, who place their characters in complex life situations filled with drama and sometimes even tragedy. Thus the opera-dramas “Come and go” (1995), “Orchestra” (1991),

“Accompanist” (1998), “Ah, Joe?” (2001) and “Salvation” (2001) were born, reflecting the semantics and stylistics of the plot prototype. For example, in the operas “Ah, Joe?” and “Come and go” by D. Yanov-Yanovsky, written to texts by the famous Irish playwright S. Beckett, the architectonics and dramaturgy of the opuses are subject to the laws of the “theater of the absurd”. This is expressed in the disruption of cause-and-effect relationships in the structure of the plot, the absence of the traditional dramaturgical triad (plot, climax, denouement), the “openness” of the musical form and the heterogeneous stylistic basis (sonorica, pointillism, aleatoric and polyphony).

In the composer’s other opera opus, the opera “Philip Glass”, the plot is based on a piece by D. Ives, built according to the laws of the art of minimalism, in which a relatively small number of words and syllables (patterns) are repeated throughout the work. Dmitry Yanov-Yanovsky creates a musical version of this piece in which minimalism, the main source of intertext, permeates all the layers of the work: compositional, dramaturgical, intonation, texture, etc.

Another important aspect of globalization is scientific and technological progress, which has led to innovations in the synthesis of technology and musical art. Key here is the creation of electronic synthesized sound, the invention of electronic musical instruments and artificial sound systems that allow composers to explore new acoustic and spatio-temporal dimensions. Experiments by a number of prominent composers, including Edgar Varèse, John Cage, Pierre Boulez and Yannis Xenakis, as well as Sofia Gubaidulina, Edison Denisov and Alfred Schnittke, have shown the promise of this phenomenon.

The development of technology significantly affects the musical culture of Uzbekistan at the turn of the XX–XXI centuries, in which the leading factor of multidirectionality is increasingly beginning to be viewed through the prism of the concept of “media”. “All kinds of media (auditory, printed, visual and audiovisual) include the culture of information transmission and the culture of its perception” (Kuzub T. I., 2006. 78), which are organically integrated by composers into the

musical process. Multimedia has a number of advantages, providing accessibility of communication with mass listeners, interaction with a vast array of information at different levels of perception, and most importantly cross-cultural communication, contributing to the creation of new hybrid genres and styles due to intercultural exchange.

In the works of Uzbek composers, the possibilities of embodiment of various multimedia means within the framework of the opera genre are actively explored. As a result, the genre palette of Uzbek opera has been enriched with hybrid forms of opera performance – the TV opera-dastan “Sacred Bukhara”, the video opera “Ah, Joe?”, and the radio opera “Salvation”. The specifics of each of the multimedia operas predetermined a number of compositional and dramaturgical solutions. Thus, the genre of television and video opera dictates the priority of the visual series in the performance, which is enriched with characteristic techniques of film drama: close-up, panoramic image, the technique of “superimposing” two frames, the effect of darkening and zooming, which give opera scenes additional expressiveness and depth of content. Radio opera, due to the absence of stage action, expanded the possibilities of sound coloring, focusing on the effectiveness of the impact on the listener of vocal, orchestral, electronic sound, as well as environmental noise.

The process of hybridization of genres in musical art today is no less important aspect of globalization due to the desire to expand the horizon of “contact” between different cultures. This trend can be clearly traced back to the second half of the 20<sup>th</sup> century, when the European musical tradition began to converge with and be enriched by the achievements of Eastern musical art. An example is the influence of Indian classical music on the compositions of European avant-gardists, as

well as the leading quality of Eastern music – meditative, which became the basis of such an important European trend as minimalism.

Today the process of synthesis with the prefix “trance”, “inter” is much wider and deeper, carried out at different levels. At the level of culture, there is an interaction between academic music and other subcultures, among which mass music culture is the leading one, exerting the strongest pressure on the thinking of both the modern listener and the composer. An example is Bafoev’s operas, in which the features of intonation and rhythmic material are in some cases close to the phenomena of mass music culture. Another example is the use of jazz and popular music genres observed in the opera works of Dmitry and Felix Yanov-Yanovsky, which highlights dramaturgically significant episodes of the work.

Convergence with the applied sphere of musical art, such as cinema and theater, also plays an important role in expanding the boundaries of academic music. Thus, cinematic music techniques in Uzbek operas enhance elements of drama and visuality, while theater music enhances elements of stage interaction and performativity.

### **Conclusion**

In general, the globalization processes outlined above, conditioned by the dynamics and diversity of modern life itself, “testifies to the absence of a single semantic center, core idea in contemporary musical art, which indicates the dominance of... absolute pluralism” (Mdivani T. G., 2014. 94). The opera art of Uzbekistan, being an integral part of the global cultural dialog, reflects the dynamism and diversity of the modern musical process. Uzbek musical culture at the present stage of its development is involved in the general dynamics of world music development, characterized by the processes of globalization.

### References

- Kuzub, T. I. Globalization processes in modern musical culture // Proceedings of the Ural State University. Yekaterinburg. Publishing house of the Ural State University, 2006. – No. 47. – P. 77–84.
- Mdivani, T. G. Academic music in the era of globalization: new intents // Center for Research on Belarusian Culture, Language and Literature of the National Academy of Sciences of Belarus, 2014. – No 3. – P. 87–95.
- Sokolov K. B. Globalization: History, Modernity and Art. – Moscow. State Institute of Art History, 2012. – 444 p.

submitted 01.06.2024;  
accepted for publication 15.06.2024;  
published 28.10.2024  
© Kivilova D. A.  
Contact: zarinakhamzina1995@gmail.com