

ISSN 2310-5666



The European Journal of Arts

Premier Publishing s.r.o.

2024

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The European Journal of Arts

2024, No 1

The European Journal of of Arts

Scientific journal

2024, No 1

ISSN 2310-5666

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European Journal of Arts an international, English language, peer-reviewed journal. The journal is published in electronic form.

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The journal has Index Copernicus Value (ICV) 87.57 for 2022.



SJIF 2023 = 8.007 (Scientific Journal Impact Factor Value for 2024).

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Section 1. Museology

DOI:10.29013/EJA-24-1-3-5



"KABUS-NAME" AS AN EXAMPLE OF A CLASSICAL EDUCATION SYSTEM

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Cite: X.S. Xaydarov. (2023). "Kabus-Name" as an Example of a Classical Education System. *European Journal of Arts* 2024, No 1. <https://doi.org/10.29013/EJA-24-1-3-5>

Abstract

Objective: Revealing the meaning of "Kabus-Name" in its time and today, expressing its place in the historical and modern process of music education.

Methods: comparisons, theoretical knowledge, as well as the method of analogy and the historical method.

Results: This article talks about the treatise "Kabus-name" by Kaykovus Unsur-l-Maoli, a mature scientist, theorist, one of the scientists who contributed to the development of many sciences and directions during his scientific career, as well as recommendations for musicians and his role in music education.

Scientific novelty: The section on historical and contemporary problems analyzes information about music education in the historical source of Kaykovus's work "Kabus-name".

Practical significance: It can be used for studying oriental music, studying the history of Uzbek music, educational presentations, conferences, scientific conferences, various conversations, television and radio programs.

Keywords: music, education, treatise, source, musician, Hafiz

Introduction

One of the important factors in every field is the maturity of a person, growing up knowledgeable and enlightened. Scientists of the past have always cared about education and its role in human life, and in their works and research they tried to leave the necessary information for future generations. In Farabi's books such as "Kitabul muzikai al-kabir" ("Big Book of Music"), "Kalam fil-musika" ("Word about Music"), "Kitabul musica"

("Book of Music"), "Kitabun fi- Ihsail-ulum", ("Book of Classification of Sciences"), in the books of Ibn Sina "Healing", "Salvation", "Isharat" and "Donishnama", "Law of Medicine" and many others, valuable information for teaching for their time was inherited and future generations (Rajabov, 2006). One of the most important sources on the history of education and training is Kaikovus's treatise "Kabus-Name" (Kaykovus Unsur-l-Maoli, 1994). (Dolimov, S. Dolimov U. 1994). In this

treatise, the idea of raising a perfect person is put forward through the call “O child...”. The author dedicated the book to his son Gilonshah (<https://kh-davron.uz/kutubxona/multimedia/kaykovus-qobusnoma.html>) It is safe to say that most of the recommendations of the treatises are directly related to education. The work covers many areas, providing industry owners with the guidance they need. In particular, the thirty-sixth chapter of the treatise, entitled “Hafiz and the Musician of Zikrid,” contains recommendations necessary for a musician, which represents a special type of direct musical education. Thanks to these recommendations, the performer can simultaneously receive important and necessary information, such as stage culture, special attention to the performance program, how to behave in front of different people in society, and perform works that delight the hearts of people through their appearance. This is one of the most important aspects of musical education in performance. In “Qabus-Nama”, from the point of view of today, there is an independent type of education. Because the information presented in this source allows a person or, say, a student to independently work on himself and apply these recommendations in practice. The information in the treatise covers almost all areas of human life. In the field of music, a performer has the opportunity to independently expand his performance program, which aspects he can focus on when working on himself. This forces the performer to work on himself and serves as an impetus for his development.

The sentence starting with the words “O child, if you are good, be cheerful, be cheerful, always be clean, pleasant (khushra) and speak well, and be busy with your work, do not be capricious, do not be a rude person” also touches on the education of the performer. It is especially emphasized that the important qualities of Hafiz are not only skillful performance, but also kindness, the desire for good from the heart, and attention to appearance.

In the above sentence, Kaykovus focused on the educational aspect of Hafiz, and in the following sentences he reflects on its observability. “If you’re at the meeting, look at those present, if the speaker is red-faced and has a mosh-birinch (black and white) beard, then you need to play tar payvas (permanent) zer

(the most subtle and delicate voice in music); if there is a white-faced one, you must perform it freely; if he is black-faced, thin and passionate, then play more with three strings; if he is white, fat and wet, then he plays more with a bam (high tone in music), because they made this rud (musical instrument) for the four senses of man” (Dolimov, S. Dolimov, U., 1994). This information is one of the most important aspects of the implementation of the treatise from the moment of its creation to the present day. In the educational process, the works performed on stage consist of programs conducted in an educational institution or works related to the teacher’s own school. The level of significance of the recommendations given in “Kabus-Nama” increases in many cases when a pupil or student, having embarked on the path of independent creativity, appears before an audience. Unfortunately, many performers do not follow this valuable information or are completely unaware of it. As a result, lack of understanding of this knowledge in some cases negatively affects the position of the performer. It is known that maqams, which are masterpieces of Uzbek music, were performed in palaces, among high-ranking officials, in front of maqam connoisseurs. It is very important that the performer has knowledge of the information presented in Kabus-Nama. Among the people, this information will be of even greater importance to the performer. Because among people there are many people of different professions, people with unique behavior, people with different natures and characters. The true essence of the thoughts expressed in the work is that the listener’s attention should be drawn to the work being performed, and this should be done not only at the request of the performer, but also based on the needs of the listener.

One of the valuable features of the teacher-student tradition is that teaching occurs alongside teaching. “Kabus-Name” also pays attention to this aspect. It is mentioned as: “if you are brought to a meeting where two people are sitting and playing backgammon, even if you are a backgammon player, do not leave the hafiz and engage in their education and entertainment, because you were brought for the hafiz, not for the backgammon.” (Dolimov, S. Dolimov, U., 1994) Presented in the

example of “nardboz” (backgammon player), it is said that the musician should not be distracted by other unnecessary actions. That is, he warns Hafiz that any activity other than his own work in the invited circle will end in negative consequences for him.

Here we note one point: during the existence of the teacher-student system, teachers in various forms taught students the knowledge contained in the “Kabus-Nama” (Matyokubov, 2015). However, many of the teachings teachers gave to their students were oral, that is, they were not written down

in the form of recommendations. This is why sometimes the question of fully understanding and applying these ideas in practice has not always been as recommended. We can conclude that this resource is another unique method of music education that has not lost its character and significance since its creation. Therefore, we would recommend the use of the musical part of this book, which has stood the test of time and remains relevant to this day, especially for schoolchildren and students studying traditional singing and traditional instruments.

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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DOI:10.29013/EJA-24-1-6-14



ANALYSIS OF MUSEUM CONSTRUCTION AND DEVELOPMENT OF MUSEUM TOURISM IN UZBEKISTAN (EARLY TWENTIETH CENTURY)

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Cite: *Munisa Mukhamedova. (2023). Analysis of Museum Construction and Development of Museum Tourism in Uzbekistan (Early Twentieth Century). European Journal of Arts 2024, No 1. <https://doi.org/10.29013/EJA-24-1-6-14>*

Abstract

The purpose of the research The purpose of the research in this thesis, the issues of the organization and expansion of museum networks in Uzbekistan at the beginning of the 20th century, the main place was occupied by historical-revolutionary and memorial museums. Expositions have appeared in all existing historical and local history museums, demonstrating the achievements of the new system, absorbing its ideas for the general public.

Research methods The processes of formation of the activity of museums in Uzbekistan and its significance in museum tourism were studied on the basis of the principles of historicism and scientific approach, as well as such methods of scientific research as comparative comparison, chronological system analysis.

Research results As a result of the research, the relevance of the formation of the history of museums in Uzbekistan and the activation of the museum's research work, the development of excursion topics relevant to the period of the 20th century, the organization of scientific expeditions, as well as the organization of publishing activities in museums was revealed.

Practical application based on the analysis of the degree of studying the problem of the formation of museums' activities, the negative and positive aspects of the policy of that period are shown, as well as the development of museum tourism in the process of working with visitors.

Keywords: *historical museums, socialist construction, art museums, Museum lectures, traveling exhibitions, Turkkomstaris, Sredazkomstaris, political propaganda, activities of organization museums, scientific research activities of museums*

Introduction

Although the study of museums and their features in Uzbekistan is not the main purpose of the study, the study of the basis of the development of museums during the period

of independence, with the help of comparative analysis, helps to identify the positive and negatives in the practice of museum work. While experts of the Soviet era covered the museum of Uzbekistan and their activi-

ties within the ideology of the former regime, today they have been given the opportunity to give an impartial assessment of the previous historical process. This determines the conduct of research based on a critical approach based on world experience, free from the influence of the era and the former ideology, while not refuting the positive aspects of the experiments of Soviet-era museologists.

By 1917, there were 3 museums within present-day Uzbekistan. The oldest museum was the Tashkent Museum, founded in 1876. Later (in 1896) appeared in the city of Samarkand and the city of B. Skobelev, now the city of Ferghana (in 1898). Thus, if we consider 1876 the first year of museum “construction” in Turkestan, then for a period of 40 years Uzbekistan was “enriched” by three museums, and in the second half of this period in the twentieth century, not a single museum was created. It is difficult to talk about the activities of museums of that time, since all of it was expressed only in the storage of collections and objects received as donations from individual amateurs — archaeologists, ethnographers, naturalists, etc. There were museums for minor government handouts and donations in the form of private charity. They worked in museums, especially in the early period of their existence, completely random people.

Literature review

Various exhibitions organized in Turkestan before 1917 and their significance in the formation of new museums were investigated by G.N. Chabrov (Chabrov, G.N., 1957). D.T. Kuryazova, who conducted research on the formation and development of museum activities in Uzbekistan. This dissertation by D.T. Kuryazova formulated the new needs of society in the second half of the 19th century, realized the need for museums in Uzbekistan and studied the processes associated with the emergence of a large number of collections and the creation of the first museums (Kuryazova, D.T., 2009). In the article by ethnographer I.A. Sukhareva “The current state and the next tasks of museum construction in Uzbekistan”, published in the journal “Soviet Museum”, critical comments on the development of museums are expressed (Sukhareva, I., 1933). Also among the stud-

ies on museums and museology, the works of N. Sadykova stand out. With the exception of ideological aspects introduced into them at the request of that period, the progress, achievements and problems of museum work in Uzbekistan for almost a century have been studied in detail (Sadykova, N., 1987).

Research Methodology

The attendance of museums, due to their isolation from life, was extremely insignificant. So, for a relatively large Tashkent Museum, the following figures can be given: 1906–4985; 1908–1010. Attendance at the Samarkand Museum (according to the visitors’ schedule book): 1896–103; 1898–44; 1903–3; 1909–33; and only since 1913 the attendance has increased slightly, giving in 1914 the largest figure — 1658 people. There is a revival of the work of museums that existed before the revolution: museums are trying to get closer to the masses, increasing the number of days a week when the museum opens for viewing; in this regard, attendance increases, reaching 2395 people in the Samarkand Museum in 1919, 10036 people in 1921, 27733 people in 1923, etc.; systematization is carried out museum collections; labels and explanatory inscriptions will gradually be introduced into the practice of museums, not only in Russian, but, however, somewhat later, in Uzbek; independent collecting work of museums is revived (Sukhareva, I., 1933).

On the other hand, work is beginning on the creation of new museums, mainly in the largest cities. The Committee for Museums and the Protection of Antiquities, Art and Nature (Turkkomstaris, later Sredazkomstaris) played a big role here. After the abolition of the latter and the organization of the Narrow Committee, the management of museum construction in Uzbekistan passes to the People’s Commissariat of the Uz SSR in the person of its Science Sector).

In 1920, the Namangan Museum was organized on the basis of a physical room and a warehouse of textbooks. In 1923, in Bukhara, then the capital of the Bukhara People’s Soviet Republic, the Kara-Yuldashev Museum was organized (opened in 1924). Being liquidated at the end of the same 1924, it was re-organized in 1927 under the name of the

Museum of the Zeravshan district (now the State Bukhara Museum). In 1924, the Central Art Museum was organized in Tashkent, which was based on collections of paintings, sculptures, etc., requisitioned from the former Grand Duke Nikolai Konstantinovich.

In 1925, the Kokand (later, Ferghana District) Museum was organized. The basis for the creation of this museum was the Fergana Agricultural Exhibition of 1924. At the same year, the Central Asian Museum of the Revolution opens, which is based on the materials of the Uzbekistan Security Department and the Party of Central Asia.

To the same period belongs the organization of the so-called Old Town Tashkent (later called the First Uzbek), mainly agricultural, and the museum in the city of Khiva.

This period of museum construction, coinciding in time with the restoration period in the national economy, is characterized mainly by an increase in breadth; the internal content of all newly organized museums was far from unsatisfactory. The exposition, being formally ordered, remained a dry, academic exposition, sometimes with significant elements of the *Kunstkamera*.

The period of reconstruction of museums in Uzbekistan, a radical change in their work, the creation of a truly Soviet museum began around 1929–1930.

Major changes in the museum network, the reorganization of some of the largest museums belong to this time.

By the beginning of 1933, there were 10 museums in Uzbekistan. Here is their list:

1. Central Asian Museum of History and History of the Revolution, Tashkent.
2. Central Asian Museum of Nature and Productive Forces, Tashkent.
3. Central Asian District Museum of the Red Army, Tashkent.
4. Central State Museum of the Uzbek SSR, Samarkand.
5. Bukhara State Museum, Old Bukhara.
6. Interdistrict Museum of the Fergana Valley, Kokand.
7. Ferghana City Scientific Museum of Ferghana.
8. Namangan City Museum, Namangan.
9. Khiva Museum, Khiva.
10. Sherabad District Museum. The district center is Sherabad (Sukhareva, I., 1933).

The availability of funds for museums in Uzbekistan varies for individual museums and is directly dependent on the size of museums and on a number of other conditions: the activity of the museum as a political, educational and scientific institution, the presence of employees, etc.

The size of budgets and their growth for some museums is expressed in the following figures: The Central State Museum of the UzSSR in 1932 had a budget (except for special means) 109,963 rubles, in 1929–30, on the eve of its reorganization, the budget was 5,382 rubles; thus, it grew 20 times in three years. The budget of Samps was 125,000 rubles in 1932, plus 42,000 rubles of special equipment. The Bukhara State Museum in 1929 had 5,000 rubles, and in 1932 44,000 rubles; an increase of almost 9 times. In the 1930, using the experience of museums in Uzbekistan, another form of work with the audience was applied: museums began to study the viewer. This ensured the effectiveness of the public and scientific and educational activities of the museum. The popularity and impressive nature of the excursions have increased even more.

The issue of museum personnel is quite acute. The composition of museum researchers consists, on the one hand, of old museum workers who started working at the museum more than ten years ago, or old specialists who switched to museum work relatively recently (there is a small minority of them), and young workers with museum experience from one to three to four years. It is not uncommon to work in a museum, “temporarily”, until the moment when a convenient opportunity presents itself to switch to another job. The number of museum researchers, their distribution among individual museums and the presence among them of persons belonging to the local main nationalities is characterized by the following figures for individual museums (Sadikova, N., 1981):

1. The Central State Museum of the Uzbek SSR — 10 researchers, 50% of them belong to the local main areas.
2. Central Asian Museum of History and History of the Revolution — 7 researchers, 1 person from the local main nationalities.
3. Bukhara State Museum — 7 researchers, one of the local main nationalities.

4. The Interdistrict Museum of the Fergana Valley – 3 researchers, all are Europeans. In other museums, except for Central Asian Museum of History and History of the Revolution, for which the author has no information, one person works.

Thus, the state of museum personnel is characterized by:

1) A small percentage of employees with sufficient work experience, and sometimes the presence of simply inappropriate workers,

2) Unsatisfactory situation with the involvement of national employees,

3) Incomplete staffing of researchers in some museums,

4) Completely unsatisfactory state of training of new personnel.

Important for museums is the issue of premises for both exhibitions and funds, workrooms, etc.

Four Uzbek museums are housed in buildings that represent monuments of Muslim monumental architecture: madrassahs, khan palaces. The Central State Museum of the Uzbek SSR, in addition to the Mirzo Ulugbek madrasah, where the historical departments are located, has a European building built in 1909 specifically for the museum. Common to all museums is crowding, an acute shortage of space suitable for exhibition or storage. There is a scattering of department premises around the city (Central Asian Museum of History and History of the Revolution, Central State Museum of the UZSSR);

By its type and internal content, the museums of Uzbekistan presented a rather motley picture. All museums were local history, built on the material of the territory on the scale of which they work. Only the Central Asian District Museum of the Red Army belonged to special museums. Most of the museums were complex; only Central State Museum of the Uzbek SSR and Central Asian Museum of History and History of the Revolution specialized – the first in showing the peoples and productive forces (national economy), the second in working in the field of history. The structure of construction and the nomenclature of departments are different in most museums. Some museums suffered from a lack of clarity in the structure, the presence of a large number of small disparate departments. An example of vague-

ness, incompleteness and one-sidedness is the structure of the interdistrict museum of the Fergana Valley. There are departments there: 1) natural conditions and productive forces, 2) agriculture and industry, 3) historical-revolutionary, 4) anti-religious, 5) artistic, 6) ethnographic (collapsed).

In most museums there is no display of early periods of history. This is due to the lack of archaeological materials or the inability to use them to show the history of ancient society. The absence of nature displays was characteristic of some museums (Bukhara State Museum, Khiva). In the main museums, already in 1930–1932, a radical re-exposition of all departments was carried out. The unscrupulousness of expositions, the arrangement of things on a formal basis, the dismemberment of nature into closed and isolated so-called “kingdoms of nature” were eliminated, modern methods of design of expositions were introduced, etc. However, some museums also defended. The Khiva Museum could be cited as an example of a hopelessly lagging museum. Having visited it in 1932, the expedition of the Central State Museum of the Uzbek SSR stated that its main department is an unnecessary and useless dump of old junk; it’s not even a museum routine, but the absence of any display at all; the museum is forgotten by everyone, helpless, devoid of leadership.

Participation in the conduct of economic and political campaigns in the form of organizing exhibitions, exhibitions and traveling every year more and more begins to enter into the practice of museums. In 1932, the Central State Museum of the Uzbek SSR organized a small “museum corner” at the Samarkand silk-winding factory. This is the first attempt in Central Asia to create grassroots museums. Research work of various forms, during which suggestions and feedback from viewers were taken into account, to improve the expositions exceeded the number of museum viewers (see Table 1). If in 1937 all museums were visited by 315 thousand 193 people, then in 1940 they were viewed twice as many – 630 thousand 392 people. The number of guided tours, readings and organized exhibitions has also doubled and even tripled, respectively. Thus, the main emphasis in the scientific and educational work of

the museums of the republic was placed on educational work promoting the advantages of Soviet power and national policy through visual propaganda among the population.

Table 1.

Museums	Year	quantity			
		audience	excursants	exhibitions	lectures
Central History Museum	1937	65000	–	2	–
	1938	116331	1028	8	–
	1939	129826	1230	8	2
	1940	88826	626	18	–
Nature Museum	1937	9229	–	2	7
	1938	26091	597	1	43
	1939	40935	613	2	–
	1940	83013	916	5	4
Samarkand Museum	1932	38352	–	–	–
	1937	55220	–	–	–
	1938	75312	145	2	2
	1939	80074	352	2	115
Khorezm Regional Museum of Local Lore	1939	35958	195	2	–
	1940	32592	264	8	18
Central Polytechnic Museum	1937	20062	–	3	–
	1938	9703	28	–	19
	1939	49245	639	2	8
	1940	92599	993	1	17
Central Museum of Local Lore	1937	–	–	–	–
	1938	7572	23	1	1
	1939	32533	50	3	2
	1940	31656	97	3	2
Kokand Museum of Local Lore	1937	–	–	–	–
	1938	31942	283	3	1
	1939	45665	226	6	16
	1940	35969	63	5	10
Ferghana Museum of Local Lore	1937	15526	–	1	–
	1939	11374	98	–	–
	1940	29390	178	6	6
Termez Museum of Local Lore	1937	–	–	4	–
	1938	8009	46	3	–
	1939	11748	46	11	–
	1940	10443	27	19	17
Andijan Museum of Local Lore	1937	–	–	1	–
	1938	3652	2	–	–
	1939	7945	46	2	–
	1940	8818	30	3	–

This table is N. Sadigova (“Treasure of cultural monuments” Tashkent: Fan, 1981. – 270 b.) from a reference of his monograph, pp. 154–156. The author in the process of preparing this table is the National Archive of Uzbekistan 94-Fund, 5 list, 3011 work, 5,7,10,12,15, 17,19,21–23, 27, 28 quotes were made on the basis of the sheets

This work of museums differed from the activities of educational institutions, that is, clubs, in its various forms, such as public and group excursions, lectures and traveling exhibitions, which took into account the demand and needs of various social groups of the population. This period is characterized by the fact that the issues of methodology of excursion and lecture work are put on the agenda and are being developed.

By the beginning of the 20th century, as a result of the development of transport and service infrastructure, wide opportunities for tourism opened up. The creation of the All-Union Joint Stock Company "Intourist" on April 12, 1929 was the reason for the unification of almost all types of activities in the field of tourism (The Great Soviet Encyclopedia. 1956).

Intourist was a monopoly organization in the field of international tourism development, which offered tourists about 150 destinations throughout the former Soviet Union, and museums in Uzbekistan also began to actively participate in these processes. According to research, about 100,000 foreign tourists visited the territory of the Soviet state within the framework of this organization between 1929 and 1934, and in 1934–1937 their number reached 700,000 people (Kudinov B. F., 1986). The number of tourists increased from year to year. Every third tourist is a citizen of the United States, and tourists mostly visit it in order to study the existing socialist reality or get acquainted with cultural tourism, that is, historical monuments and museums. In 1930, Intourist also opened its first bureau in Uzbekistan. Mostly tourists at that time were accompanied by excursions to more domestic buildings, industrial facilities, and not to cultural sites. In 1937, the Research Institute of Local History-Museology was founded. Simultaneously with the development of scientific and theoretical problems of museology, this institute also began to study the history of museums in the country. A number of works prepared by the Institute were very useful and provided significant assistance in the post-war years in creating expositions to museums of national republics, replenishing funds, organizing exhibitions.

There is a complete lull in the field of publishing activities of museums in Uzbekistan. Despite the fact that a number of museums

are conducting serious research work in the field of various disciplines, which results in the availability of ready-to-print scientific papers, museums have not been able to organize their publication, mainly due to the difficulty of obtaining paper.

Many of the museums have managed to organize auxiliary museum institutions in recent years, as well as significantly develop those that existed already in the first period of museum development after the revolution. Some museums have photo laboratories (the Central State Museum of the Uzbek SSR, the Bukhara State Museum, the Interdistrict Museum of the Ferghana Valley), as a result of which photo archives (negative funds) have been laid. So the Central State Museum already has about 4,000 negatives-filming on various topics that had to be developed in the museum. There are also decent libraries, mainly of local history and scientific reference literature (the library of the Central State Museum of the Uzbek SSR has 7000 volumes of books, the library of the Fergana City Museum – 3000 volumes, etc.).

Analysis and results

In conclusion of a quick description of the state of museum affairs in Uzbekistan, it is necessary to touch upon the attendance of museums: the figures of increasing attendance every year speak quite eloquently about the increasing attention of the masses to museums and the development of the mass work of the museums themselves, as well as the improvement in the quality of display. According to the Interdistrict Museum of the Fergana Valley, attendance in 1927–1928. increased from 19,753 people. up to 38,839 people, in 1928–1929. amounted to 42,420 people in 1930–1931. At the Bukhara State Museum, attendance increased from 25,000 people. up to 50,000 people According to the Central State Museum of the UzSSR, attendance in 1929–1931, increased from 12232 people up to 24692 people.

This, in general terms, is the current state of museum affairs in Uzbekistan. There are a number of achievements and positive aspects in the activities of museums. But there are still too many shortcomings and problems in certain areas of museum construction.

A very characteristic fact is that even until very recently, in newspaper and magazine articles devoted to issues of cultural construction and public education in Uzbekistan, which provide data on theaters, cinemas, clubs, red teahouses, radio points, etc., about museums are not even mentioned; Until now, the word museum has not yet entered the vocabulary of workers running cultural, political and educational institutions in Uzbekistan. The main part of the shortcomings developed as a result of the unsatisfactory work of the museums themselves, their isolation from the surrounding life, from the masses for whom only Soviet museums existed, isolation and isolation within the walls of their museum. The lack of the necessary leadership from the People's Commissariat for Education and its local bodies aggravated the situation.

What were the main tasks in the field of museum construction, the necessary measures to overcome the chronic lag of museum affairs from other sectors of the cultural front, which prevented the rise of museums in Uzbekistan to the proper height?

It was necessary to put at the forefront the issue of training qualified museum workers, and first of all workers from local major nationalities, because their absence or delay in their training hampered the development of a new museum network and the reconstruction of some backward museums from among the existing ones. Personnel training could be carried out, on the one hand, by expanding postgraduate institutes at Central Asian and Republican museums, as well as by sending some comrades to postgraduate studies in the central museums of the USSR, on the other hand, by creating a museology department at the faculty of political education of one of the pedagogical universities of Uzbekistan. Short-term courses may be created to train semi-qualified personnel. It was necessary to hurry with the preparation of museum personnel, since this task, especially when focusing on good quality, required time.

An important problem was the development of the museum network and types of museums. The typology of museums and the distribution of individual types throughout the territory of the republic of those times was presented in the following form: 1) The

Central State Museum of the UzSSR — a comprehensive museum of local history, covering all the republics (in Samarkand); 2) inter-district base museums — also complex, covering a number of adjacent and economically close regions (in Kokand and Bukhara). Such museums were to be created for groups in the Kashkadarya region and Khorezm district; 3) regional comprehensive museums of local history (first of all, they should have been created in large centers of cotton regions and cities that do not have museums to this day: Andijan, Margelan, Asaka, Shakhrysbab, Chust, Katta Kurgan, Termez, Urgut, Jizzakh; also in areas of national minorities: Kazak-Karakalpak region, Kurama); 4) grassroots museums of individual new buildings, industrial enterprises, large state farms, MTS and collective farms.

In addition to these main types, it was necessary to include in the network: 1) school museums, both basic and individual schools, with a focus on using local local history material in the interests of polytechnicization and 2) special ones (polytechnic, anti-religious, etc., along with the existence of departments of the same name at complex museums) and departmental museums.

Methodological issues that inevitably arose when creating a new museum network were to be dealt with by the Methodological Cabinet of Museology existing at the Central State Museum of the UzSSR. It went without saying that the construction of a new museum network required providing a sufficient financial basis for it.

In parallel with the construction of new museums, the reconstruction of the above individual museums had to be completed.

It was necessary to resolutely take up the creation of departments for social construction and anti-religious sections. It was necessary to introduce cotton into the exhibition as much as possible, to show the achievements in the field of the struggle for cotton independence of the Union, to mobilize the will of the viewer — the collective farmer and the worker — to fight for the further development of socialist cotton growing, to increase its yield, etc.

It was necessary to raise the mass work of museums to a higher level: to increase attendance, especially at the expense of organized

spectators, to improve service for both excursions and individuals in the museum itself, to expand the exhibition (stationary, mobile) work of museums more widely, to introduce lecture work, to attract the masses to actively participate in the scientific work of museums by creating societies and circles of friends of the museum, creating a correspondent network in the periphery, etc.

The development and revitalization of the scientific research work of the museum, the development by museums of scientific topics relevant to the present period, the organization of expeditions, the organization of publishing activities (the publication of individual scientific works in various disciplines, as well as popular science literature and guides to museums) were also important tasks, standing in front of the museums of Uzbekistan.

A necessary prerequisite for the correct direction of museum construction for the future should have been a summing up of existing achievements, taking into account shortcomings and a collective discussion of the issue of museum construction in Uzbekistan in the second five-year plan in its entire breadth. To do this, the People's Commissariat of Education of the UzSSR had to convene the first museum conference of Uzbekistan as soon as possible, also involving museums from other Central Asian republics. It was assumed that the work of the conference would be greatly facilitated by the fact that there was already a number of valuable materials on the construction of museums in the RSFSR, including some national republics.

Conclusion/Recommendations

Only with hard work on the construction of museums in Uzbekistan, which should have been undertaken not only by public

education authorities, but also by public organizations, advanced museums, other scientific institutions and the entire Soviet public, was it possible to eliminate the existing breakthroughs in museum construction in Uzbekistan and put it to such a height that was conceivable only in the country of socialism under construction. The use of such an important method of mass political enlightenment of work, which was the method of museum work, would make it possible to speed up the growth of the cultural level and mastery of the heights of science and technology by the masses of workers and collective farmers of Uzbekistan.

It is clear that works of art and relics stored in museums, including palace museums, have been the treasures of the people since ancient times. Taking this into account, it is necessary to engage in their preservation and conservation at the state level. Uzbekistan has carried out activities aimed at solving their most basic problems, combined with a policy of sponsorship of their museums. In particular, from this period the creation of museums in the field of crafts and pedagogy began. The new authorities also placed an emphasis on promoting the dominant communist idea among those who come to the museum, rather than providing financial support to museums. It should be noted that in the Russian Empire, before the October Revolution, there was no separate administration for museum management or a set of laws for any special museums. As a result, the number of museums has noticeably increased, along with the achievements of the most advanced museums, general disunity, a low level of organization of work, and the absence of a unified scientifically based system of museum activities.

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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Section 2. Musical art

DOI:10.29013/EJA-24-1-15-18



THE COLLABORATION OF THE CONDUCTOR AND THE DIRECTOR IN THE MODERN UZBEK OPERA

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Cite: Azimov K.X. (2023). *The Collaboration of the Conductor and the Director in the Modern Uzbek Opera*. *European Journal of Arts* 2024, No 1. <https://doi.org/10.29013/EJA-24-1-15-18>

Abstract

Object: cooperation between conductor and director, practice and theory in modern Uzbek opera.

Methods: scientific and practical, comparative analysis, interviews.

Results: features of the conductor-director cooperation on the example of the opera "Kumush". Approaches to the tasks of an opera conductor and their application in practice, etc.

Scientific novelty: new stages of conducting and directing cooperation in modern Uzbek opera are investigated.

Practical significance: this article serves as a methodological resource on creative processes in the theater, as well as the practice of young researchers, conductors and directors.

Keywords: *Opera, conductor, director, performance, score*

Introduction

Since the inception of the Uzbek opera, a number of practical works have been carried out in the relations of cooperation between the conductor and the director. Among those who created performances as stage directors for the first time in practice, such names as M. Ashrafi, B. Inoyatov, F. Shamsutdinov, D. Abdurakhmanova, F. Yakubzhanov, B. Khudoykulov can be mentioned. But these conductors also successfully continued their creative work in direct directorial cooperation. It is no coincidence that this section specifically addresses the issues of coopera-

tion between the conductor and the director. Today, the analysis and study of this issue in modern national opera performance remains an urgent problem, not only from a practical but also from a theoretical point of view.

The famous opera director B. Pokrovsky believes that "the world's modern opera, starting with the work of M. Mussorgsky, now adheres to the point of view that opera itself should create situations on stage, and not talk about them, depict them". Only in the director's work of S. Yudakov in the opera "Maysaraning ishi" can you find various staged versions. B. Khudoykulov, conductor

of the GABT. A. Navoi, says about this performance: for the first time, the opera “Maysaraning ishi” was staged in collaboration with director V. Kandelaki M. Mukhamedov (conductor F. Shamsutdinov) (1959), in the interpretation of which we are fully aware of the stage work. After a while (1986–1987.) Under the guidance of F. Safarov (conductor D. Abdurakhmanova) saw the stage face with new creators again. And in 2002, X. Kasimov in the director’s work (conductor F. Yakubzhanov) the scene of the “dungeon” in the second act of the opera can be seen cleaned up. To this day, the opera is staged with the abbreviations introduced. The Safarov-Abdurakhmanova collaboration, which takes place in the Uzbek opera performing arts, served as an impetus for the fact that the performance will live for a long time. Here F. Safarov places more emphasis on the literary source, that is, on the idea in Hamza’s work, and on this basis strengthens the drama in the opera. The real event in the fate of the production was the staging of the opera on the stage of the A. Navoi GABT under the editorship of Safarov. The new play is significantly dynamized, built in close-up at the intersection of the traditions of the national theater, which is interested in modern dramatic technique “theater in the theater”. The events of the opera in the new production were also interpreted through the perception of contemporaries.

In the context of the opera “Kumush”, the collaboration of the conductor-director was short-lived, but long-lasting. It is important that the score is reflected correctly on stage, that the conductor represents the events on stage, and that these hypotheses correspond to the director’s interpretation. The integrity of the overall concept of the performance was facilitated by the fact that in the process of creating a new version of the opera, the composer, together with M. Makhmudov, participated in the conductor and director. According to director A. Slonim: the main problem of today’s Uzbek opera is that now the search for certain forms uniting certain stable traditions based on the distant past is a disadvantage in the development of modern approaches. 4 The main task of the modern opera house is the synthetic thinking of each performer. In Uzbek operas, such a task is

difficult to accomplish in collaboration with a single conductor-director. As long as all the participants of the opera feel the synthetic genre equally, it turns out to be an ideal stage work. It has already been proven in practice that the conductor is not limited in the score to a picture of not only musically expressive characters: dynamics, strokes, tempo, but also must understand the events on stage, as a composer and director. But it is important that soloists, choruses and orchestral performers think synthetically, even mimes. Achieving an organic harmony of music and stage in an opera performance, that is, a full-fledged musical and scenic disclosure of an opera work, is unthinkable without the ideological and artistic unity of the conductor and director. Creative unity of views is achieved only if the director has the same talent as the musician, musical culture, is able to think when working with music, and the conductor has the “musical director’s” ability to think from a stage point of view.

During the rehearsals of the opera “Kumush”, the work of the conductor-director was full of controversial processes. First of all, when studying a new score for the conductor and finding the right solution to it in action, the composer will have to be able to draw conclusions from the discussions between his idea and the stage interpretation of the director. For example, the second curtain depicts the house of Yusufbek Hoji in the sixth appearance, the entrance in an orchestral performance written by the composer, and although the director’s decision is to abandon the ensemble in the trio of Hasanali, Oyaldok, Yusufbek Hoji, instead go to the mosque to the sounds of the azan and happily go on stage to call Oyaldok “suyunchi”, the perfect realization without the direct participation of the conductor did not exceed.

However, in the staged version (picture 1), the pedal sound begins to synchronize with the recorded azan sound. At the same time, the conductor should pay attention to the intonational purity of the “mi” note on the French horns. At the same time, the rhythm on the harp and timpani should give a certain authenticity to the tempo, expressing mystical characters corresponding to the steps of the method.

Using the example of this sentence, it can be understood that the duties of the conductor and the director are different, but they serve to ensure that the idea and the idea that the composer wanted to convey are more holistic. It is also the right decision to preserve the drama of the work. In this regard, one more example can be given below. Kumush's death in the final scene, Zaynab's insane state, and the image of light in the finale, in order to embody all this at the same time, the conductor will need to demonstrate a deep sense of what is happening on stage not only in the movements of the participants, but also through the timbre and dynamics in the orchestra, the ability to convey a tragic atmosphere to the viewer. At the same time, despite the fact that the director achieves his goal in rehearsals with actors-singers and chorus artists, the conductor must clear-

ly reflect this process during a performance with musical accompaniment and serve to increase its expressiveness. These three opposite (contrasting) situations, which are considered quite difficult in the final scene, are due to the result of the consent of the conductor-director.

Depicting the tragic death of Kumush, the conductor must harmonize the textured, harmonic, dynamic growth of the soloists, choir and orchestra with the situation on the stage. The incessant contrasts between Zaynab and the orchestra, the elements of Passage and leitmotif, the dissonant three-part harmony help to reveal the inner feelings of the actor. And it is important that it is the Bassoon, trumpet, second violin, viola and cello, considered the culmination of the opera, that led Tutti to perform *ff*, shocked the viewer, and brought to the surface the director's findings.

Example 1. Case 3 in the final scene. The last Light

The above example focuses on the sound of a chord from minor to major, the dynamics of *pp*, the repeated accentuated sounds of woodwinds and strings in weak parts, the expression of regret and a sense of separation from a friend. Although the composer fully described this situation, the fact that the

director introduced a defiant element into the light made the situation even more clear. This is the child of Otabek and Kumush, that is, the crying of the child and his appearance on the stage by Uzbekoyim (children's props) extinguished the tragic atmosphere. It is worth noting that the director introduced

many such props, which, however, were not expressed in the libretto, serving as a generalization of the opera's content. One of these is a small prop — a “program”. It is bound throughout the performance.

The process of staging the opera “Kumush” by the director and conductor took 24 days. The director applied a special approach to the modern score, starting with scenes that were initially difficult with the actors-singers. At first, it was the 2-nd act of 5–6 viewing sessions that helped all the opera participants imagine the idea and drama of the play. This beginning of the mise-en-scene plan increased labor productivity.

The opera “Kumush” is one of the most successful plays staged on the theater stage in

recent years. That is why, using the example of this opera score, the issues of conducting and directing cooperation were approached from a scientific point of view. The creative work and problems shown in practice were studied in detail and analyzed using examples. Although the tasks, methods of work and principles underlying the work of a conductor vary depending on the nature of the score, it serves to describe the composer's idea.

The theoretical study of the issues of cooperation in modern Uzbek opera in the art of conducting makes a significant contribution to the further development of this field. Its place and significance, as well as goals and objectives, are expanding.

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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DOI:10.29013/EJA-24-1-19-22



IMITATION OF NATIONAL INSTRUMENTS BY MEANS OF AN ORCHESTRA

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Cite: *Erkaev N. (2023). Imitation of National Instruments by Means of an Orchestra. European Journal of Arts 2024, No 1. <https://doi.org/10.29013/EJA-24-1-19-22>*

Abstract

This article is about the history of orchestration, the evolution of the stages of development in the compositional art of Uzbekistan. The process of reflecting the timbre of national instruments through symphonic orchestra instruments is described in the orchestration methods of Uzbek composers.

Keywords: *Instruments, instrumentation, timber, symphonic orchestra, composer, mix, karnay, national, imitation, sound*

Introduction

A musical composition cannot consist only of a melody; it is composed of harmonic and polyphonic sounds, textures, timbres and other musical components. All these have a single goal — to fully and vividly express the musical image, demonstrate the characteristic features of the image, and emphasize the main idea.

The process of instrumentation in symphonic or chamber music is a principle that shows the melodiousness, imagery, dramatic status, creative innovation of the work. The science of instrumentation itself is a tool that provides the ideological-artistic image of the work, based on versatility.

There is no immutable rule, ready-made method for the correct distribution of the musical statement, melody, harmony, metro-rhythm and texture in the practice of instrumentation.

Instrumentation manuals show the simplest, most common cases of dividing tunes

into instruments in a certain chamber group — unison, octave, two-octave unison, pure and mixed timbre. In most cases, some pieces of music are given as samples for instrumentation only. Unfortunately, no research has been done on the imitation of Uzbek folk instruments by means of a symphonic orchestra.

When we look retrospectively at the work of Uzbek composers, the question of orchestration is the main problem, and the reflection of nationality is a cross. Uzbek composers have been researching this process for many years. Among the main ones, we can indicate two approaches: inclusion of national instruments in the composition of the orchestra or imitation. It is necessary to analyze the scientific and creative heritage of the composer A. Kozlovsky, who conducted fruitful practical research on the issue of these two approaches.

There is only an article by the composer A. Kozlovsky entitled “Reflection of timbres of Uzbek folk instruments in the symphony

orchestra” on the interpretation of national instruments by means of a symphonic orchestra. In the article, based on the experience of his research the author writes about the discovery of the timbre of the national instrument-tanbur, using the performance possibilities of the harp sound: “It should be added that it is useful to express the *pres de la table* in the lower sounds of the deca part of the harp. If a special and new compositional technique, which is described in detail, is applied to this, the melody of many tanbur will be sounded in the orchestra. This style was first developed by us in the music of the second part of the film “The Adventures of Nasriddin” (1944) and later in the ballet “Glory to October”, in particular in the symphonic suite “Hasil Bayram”. Alexey Kozlovsky’s symphonic orchestra used the timbre of the national instruments of nay, surnay, karnay, chang, tanbur, and gijjak directly in his works through various combinations. In this regard, he relied on two important rules:

- Pure timbre. That is, without combining an instrument with another instrument;
- Artificial timbre. By combining related instruments or instruments that are close to each other in character of the melody, making a mix.

When the composer turned to folk tunes, he discovered that there was an opportunity to include a national instrument in the composition of the orchestra, or to discover a new timbre by searching for different mixes. Therefore, the process of searching for new timbres is closely related to the features of the instruments and the character of the

tone. A. Kozlovsky describes this situation in his article as follows: “Glinka’s phrase — ‘Find closeness’ — is surprisingly true. The similarity of timbres and the ability to advance them is, in essence, the art of managing an orchestra. For a musician, the presence of these qualities is better than anything else.” This opinion proves the importance of innovation in musical instruments, which is the main content of our research, and once again reinforces its relevance.

It is useful to combine familiar sounds in orchestral instruments, for example, a mix of flute piccolo and flute, oboe and bassoon, clarinet and saxophone, or to approximate the character of the tone — mixes of the lower register of the flute and the *pizzicato* performance of trumpets, harps and violins in symphonic works. According to Kozlovsky, after the pure timbre played for a long time, the mixed timbre is not purposeful, but is successfully given on the basis of contrast with the artificially created tone.

In the article, we studied various mixes of the author in the poem “Tanovar” and the suite “Lola” by A. Kozlovsky in terms of timbre. It was found that the structure and classification of these mixes depend on the character of the instruments in the orchestra. He invented new timbres of instrumentation using the modern performance possibilities of all the instruments in the orchestra.

For example, the author highlights the pure and artificial mixes used in the “Lola” suite as an example. On the 34th page of the suite, an imitation of the national trumpet sounds in a mixture of oboe and English horn:

This combination also appeared in the composer’s poem “Tanovar” and ballet.

In his suite, as mentioned above the orchestrator created five karnay mixes, a trombone solo, followed by three trombones, a

tuba solo, horns, and 3 trumpets, 3 trombones at the end of the work, intensifying the timbre volume:

- 1) Trombone solo;

Various variants of karnay sounds were selected for the reflection of Uzbek national words by means of symphonic orchestra instruments. In this, the composer used samples that he notated. Five rhythmic styles can be heard in a single suite. The musical style, which begins with upbeat in trombone performance, sounds very deep and clear. As

a soloist, he has the opportunity to freely interpret. In later mixes, three trombones and combos are complicated by the requirement of interrelationships for ensemble integrity and melodiousness.

2) three trombones with a more sonorous timbre;



New timbres of orchestration were discovered using modern performance capabilities of all instruments in the orchestra. Harmonic and rhythmic harmony in the imitation of the sound of the karnay is complicated in the composition of the ensemble, and it was created taking into account the capabilities of brass instrument players. In this case, three trombones are played in unison with an accent, while the tuba plays a dissonant tone in the seventh interval. Compared to the first mix, the rhythmic performance is

quite different, and we can hear new timbres in its sounding. In this fragment, the tuba also sounds as a bass ostinato in this episodic process. That is, the sound of the main sound in the lower register, and a healthier sounding of national sounds in a heavy restrained spirit, was achieved. In the work, from one musical element to a variety of timbres in different forms and styles, the composer achieved by using the performance possibilities of the instruments.

3) tuba solo;



The imitation of the third karnay in the work differs tonally and rhythmically, and in terms of timbre, and is expressed in a lower register. It is in the dynamics of two pianos that the other instruments in the orchestra also play piano so that the solo performance sounds. In this, the composer achieved a

vivid expression of his invention of timbre. Tonally contrasting and colorful tone with its lower timbre has no final contribution. It should be evaluated as a preparation for full and bright tones in the next mixes.

4) Horns of a festive character;



Using all the brass instruments in the symphony orchestra, the composer man-

aged to express the sounds of the karnay in the horn as well. In the fragment, four horns

used staccato and marcato playing styles in unison. In the texture, the rhythmic styles of different lengths express the national color more vividly. Up until this fragment, the downbeat aspects of the national rhythmic styles were covered, while triols based on upbeat were used in the horns, starting with downbeat and ending with upbeat in the

second bar. The general sound of the mixes is connected with the seventh interval and performs the main artistic function in the representation of the feast and national ceremonies.

5) 3 trumpets and 3 trombones enrich the sound of karnays in the finale to express the festive spirit;

In conclusion, it can be noted that in the above samples of the score it is possible to represent the mix of the sound of a single karnay by means of different instruments:

– To discover new timbres using the method of imitation without including national words in the composition of the orchestra;

– To apply practicing instruments that are close to each other in terms of timbre during the mixing process;

– Representation of Uzbek folk instruments using the performance capabilities of symphonic orchestra instruments (that is, bringing the performance capabilities of a single instrument closer to the national timbre without combining the instruments).

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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DOI:10.29013/EJA-24-1-23-26



HISTORY, DEVELOPMENT AND PROSPECTS OF MUSICAL SOUND ENGINEERING IN UZBEKISTAN

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Cite: A. V. Khmyrov. (2023). *History, Development and Prospects of Musical Sound Engineering in Uzbekistan. European Journal of Arts 2024, No 1.* <https://doi.org/10.29013/EJA-24-1-23-26>

Abstract

Purpose: determination of the historical development of musical sound engineering in Uzbekistan

Methods: observations, system analysis, theoretical knowledge, historical method

Results: Based on the collection of data from music archives, interviews with sound engineers, and direct work in the field of musical art, analysis of the history of the origination of musical sound engineering from its origins to modern trends of the early 20th century to the present day was carried out; the influence of technical parameters of sound equipment on the development and promotion of sound engineering was determined; the prerequisites for formation of sound engineering in various fields of art are considered, creating the basis for the development of technogenic art.

Scientific novelty: The article is the first to present, based on methods, the history of the development of musical sound engineering from the technical to the creative aspects of the profession.

Practical importance: the provisions and conclusions can be used in scientific and pedagogical activities, the historical aspect of which is necessary in the training of specialists.

Keywords: *sound engineering; radio; TV; mass performances; sound recording studio; sound technology; education of creative personnel*

Preamble

Technogenic art develops creative thinking in a person by synthesizing art and its implementation through technical capabilities. However, it can be noted that the technique of producing a product is also an art form to achieve results. One of them is the profession of sound engineer, whose activity is aimed at the auditory and audiovisual production of a product that combines the creative aspect and technology.

Today, the activity of sound engineering is integrated into all spheres of art and is developing in them. In Uzbekistan, enthusiasts interested in sound and technology contributed to this, conducting experiments in the field of sound recording, as well as modernizing equipment.

Main part

However, I would like to note that the history of the formation of sound engineering in

Uzbekistan begins with the sound recording of the first examples of Uzbek classical music and traditional musical creativity. This is how the first recording of some parts of the Bukhara *maqom* “Shashmakom” was created, performed by *bastakor*, musician Toychi Tashmukhamedov in 1905 in Moscow. From this time on, the process of fixing folk art began. At the same time, in the territory of the Bukhara Emirate, noble people had phonographs, where they were used to record performances by music experts, poets and other folk artists on wax rollers. People needed leisure, which contributed to the development of sound recording. The continuation of sound recording was facilitated by the opening of the first radio station in 1927 in Tashkent. In parallel to this, on the territory of Uzbekistan, composer V. Uspensky began to conduct expeditions to record musical notation, as well as performing techniques. Thanks to these events, the archives of Uzbekistan contain records from the early 20th century. They do not have high-quality sound, but they are an intangible cultural heritage, reflecting the level of musical art, traditions and aspirations of the people, way of life and life.

The construction of radio stations in Uzbekistan in all its regions created a large amount of airtime, which created a demand for attracting *bastakors*, singers, instrumentalists, poets and other artists. Since 1924, the development of art in the field of music contributed to the emergence of musical groups, the development of specialized educational institutions, the development of composing, and performance. Orchestras and musical groups were created at the House of Radio, so in 1933 the Variety Orchestra was organized, in 1936 the Ensemble of Folk Instruments, in 1937 the Orchestra of Uzbek Folk Instruments and others. All their activities were aimed not only at the revival of Uzbek musical art, but also active participation on the air of Uzbek radio, which was inseparable from the radio broadcast. It was the development of radio that contributed to the recording of musical works. At this time, with reduced sound technical conditions, many samples of traditional music were recorded, among them the composer, singer, instrumentalist-performer Yunus Rajabiy,

Uzbek singer-*hafiz*, the expert on folk music and *makoms* Mulla Tuichi Toshmukhamedov, the composer and performer Tukhtasin Jalilovich Jalilov, the singer and teacher Berta Zaurovna Davydova and others.

At the beginning of the development of radio, the technology used was limited in frequency and dynamic range, and had significant operating noise, however, amateur sound technicians, and later sound engineers, tried to study and master, as well as apply various sound recording techniques, while improving the technical parameters of sound recording equipment. It was at this time that the profession of a sound engineer was born, subsequently moving into the creative profession of a sound engineer.

When working on the radio, sound engineers analyze the placement of microphones, the distance from the sound source and notice that when analyzing a recording, the main value is the performance of *bastakors*, *hofiz*'s and others. Gaining experience through analysis of sound recordings, experiments, advice from performers, they understand that depending on the technique and techniques, as well as sound processing, they can obtain a phonogram that reflects the clarity and transparency of instruments and voices. A careful attitude was paid to the performing parameters of sound recording, understanding that this is the basis of the artistic component of sound recording (Khmyrov, A. V. 2021).

With the construction of new radio stations on the territory of Uzbekistan, local musical performers from Karakalpakstan, Fergana, Khorezm, Bukhara, Samarkand, Kashkadarya, Andijan and other regions begin to dominate the airwaves, reflecting the specifics of musical creativity in the region. However, there is no need to talk about the level of sound recording, since there was not enough technology. In 1933, regional radio committees were organized to control and provide radio broadcasts.

In the 30s, with the advent of magnetic tape, a new branch in the development of sound recording began, thanks to which the quality of the material itself improved, using the example of the *makoms* “Baet” and “Ushshok” performed by Mulla Tuychi Tashmukhamedov, recorded in 1937 in the studio at the Aprelevsky Record Factory. New

here is the use of polymicrophone recording and magnetic tapes.

The accumulated experience of sound engineers over the 20 years of radio existence in Uzbekistan continues its development in the newly created Record Plant based on the technologies and equipment of the Noginsk Record Factory. The opening of the only plant in Central Asia allows us to begin producing first copies of recordings made in Moscow, Western and Eastern Europe, and then to establish sound recordings of works by Uzbek composers, performance of Russian and foreign music, and traditional music by Uzbekistan orchestras. This contributed to the opening of state archives at factories and radio committees, which to this day preserve musical samples from the time of the birth of sound recording. A music library is being created at the State Conservatory of Uzbekistan, which includes recordings of concerts, lectures, conferences, performances, festivals and other events held at the educational institution. The music library of the Institute of Art History at the Academy of Sciences of the Republic of Uzbekistan, which was created in 1928 in Samarkand (2), contains unique recordings of the musical expeditions of V. A. Uspensky, E. E. Romanovskaya, I. A. Akbarov and others, allowing to determine the performing, artistic and technical aspects of the phonogram. Also, at the Tashkent House of Radio there is a music library reflecting the activities of the entire period of radio broadcasting, where the works of sound engineers Okila Valiev, Nabi Khasanov, Mikhail Prokofiev, Yuri Salnikov, Tukhtash Umurzakov, Gennady Kim, Anvar Tadzhiev, Raishodzha Umarchodzhaev are stored, each of whom most clearly demonstrated his talent and skills in one or another field of sound recording — pop, classical, traditional (ensembles of Uzbek folk instruments, ensembles of dutorists, *makoms*) (Khmyrov, A. V., 2021).

In connection with the arrival of equipment at the Tashkent Record Factory, the quality and capabilities of sound recording are gaining momentum. Invited sound engineers, who had previously worked on the radio, carry out work to study the technical parameters of equipment and sound recording techniques. Although the vinyl records were not of high quality, recordings of national

music were constantly replenished, attracting performers from Central Asian countries, recording folk works of Kazakhstan, Tajikistan, and Turkmenistan.

At this time, the quality of sound recording is improving due to new equipment and its capabilities, which is reflected in sound recording experiments. Recording studios are also being built at the factory. Outstanding sound engineers V. Milogradov, V. Selyutin, A. Selyutin, T. Umurzakov, A. Umurzakov, N. Khasanov and others work here.

During the establishment and formation of the factory, the development and modernization of radio, as well as television, many changes occurred in the sound engineering of Uzbekistan. If until 1971 in the republic all recordings were made only in mono, then later equipment appeared in stereo format, installed in Studio No. 13 of the Tashkent Radio House. Various musical groups, performances and public events were recorded here in stereo format. Soon this technique spreads to all recording studios. Various genres of music are recorded from pop to musical literary and dramatic performances. Sound engineers begin to experiment as much as possible with sound in stereo space, use modern technical sound processing systems, synthesize and implement electronic musical sounds in the creation of new trends in musical art. The sound space in pop art begins to expand and deepen, by arranging instruments in a panorama; orchestras are recorded in a new format, allowing one to feel the entire spectrum of musical instruments as one large organism. New technologies are also used in recording national and traditional music.

The use of sound effects served as a separate process in sound recording. Reverberation occurred by sending sound material through a special room in which the material was played back and recorded with a natural reverberation effect due to the distance of the microphone from the speakers, which was often used by sound engineers.

From this time on, the need for high-quality sound engineers begins. The TV and Radio Company is opening advanced training courses for television workers. Also, the sound engineers from the radio and the Tashkent Record Factory improve their knowledge and skills at the “Melodiya” record factory in Moscow. This

allowed the leaders of the sound workshop to begin to implement the idea of opening a specialty in sound engineering in the field of musical art, cinema, radio and television in educational institutions of Uzbekistan. Thus, in 1991, “Sound Directing” departments were opened in creative universities (Mirzaev, A., 2020), where they began to train specialists in various areas of sound directing. Today, music graduates work in theaters, cinema, radio, recording studios, concert venues, etc. It is they who today are developing the sound engineering of Uzbekistan, raising it to a new level, comprehending constantly improving computer sound recording technologies and the technical capabilities of sound equipment (Iosis, I.Z., 2024).

Conclusions

Since the time of the first sound recording in Uzbekistan, with its variety of tech-

nologies and techniques, sound engineering has undergone many changes, starting from complex mechanical recording, using magnetic capabilities to improve sound quality, converting sound into the digital format and improving its quality bringing it closer to the analogue sound format, synthesizing and shaping new sounds of instruments, creating sounds that do not exist in nature, introducing electronic sound and giving birth to new genres in art, using compact sound equipment to achieve high results, adjusting and enriching various technical and performing qualities of the phonogram and ending with the creation of an unimaginable acoustic space. A special contribution to the development of the national school was the development of technology for recording Uzbek folk instruments performed by orchestras and ensembles, as well as works by Uzbek composers.

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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DOI:10.29013/EJA-24-1-27-30



VARIABILITY IN MODAL MODES (USING THE EXAMPLE OF MUSIC BY COMPOSERS OF UZBEKISTAN)

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Cite: Mulladjanova X.J. (2023). *Variability in Modal Modes (using the example of music by composers of Uzbekistan)*. *European Journal of Arts* 2024, No 1. <https://doi.org/10.29013/EJA-24-1-27-30>

Abstract

The article discusses the types of variability in modes using the example of music by composers of Uzbekistan. Variability, as one of the main properties of modality, is a source for diverse variable changes and a means of developing musical material. Particular attention in the work is paid to the analysis of two types of variability, as often observed in the works of Uzbek composers.

Keywords: *mode, variability, scale, reference tone, variation, composer*

Introduction

Variability is one of the main and important properties of modal modes (especially natural scales). The essence of variability is moving and changing the center or reference point. Constantly changing the reference points reduces the static properties and is an important factor in the dynamization of the fret material. Also, the expressive value of variability increases even more in conditions of a modal basis, especially when the number of sounds is limited. We can say that the fewer sounds in a mode, the greater the chance that each of them can become the main one. Its manifestation can be observed in the musical texts of the simplest and most ancient examples of folklore. Variability, along with monodic music, is one of the distinctive features of the modal organization of composer's works. Yu. Kholopov systematizes various types of variability as follows:

1. Variability of the reference tone while maintaining the scale.

2. Variability of the scale while maintaining the reference tone.

3. Decentralization in conditions of closure of the main tones (initial and final) of the same height, in which any stop is considered as a support.

4. Decentralization of the scale with an open reference tone.

5. Theoretically possible change of both scale and stable support (Kholopov, Yu.N. 1988).

The first three variants of this classification are clear and understandable, and are also observed in the works of Uzbek composers. But the formulation given in the last paragraph of the scientist's classification, reflecting the possible variability of both the scale line and the stable support, raises doubts. In our opinion, changes in any component

cause modulation in a modal mode. It should be emphasized once again that variability is a phenomenon associated with the interaction (relationships) of the scale and stable reference tones. Based on these relationships, two main types of variability are observed in the works of Uzbek composers:

- 1) change of stable reference tones while maintaining the scale and vice versa,
- 2) changing the scale while maintaining a stable reference tone.

In many cases, the balance (oscillation) between several basic tones “decorates” the originality of the scale basis.

Beshtau children’s miniature

P. Abdulaev

If you pay attention to the melody of the above example, then the change of reference points a (la), d (re), g (sol), c (do), f (fa) shows the independence and equality of all degrees of the pentatonic scale.

Changing and comparing multiple scales based on a single reference tone is another common variation. This type of variability is associ-

ated with the variation of degrees and changes in the elements of natural modes. Composers turn to different modal scales, modifying the steps in different ways. This variation gives the work a special look. On the one hand, an unchanging main reference tone creates unique statics, and a consistent change in the scale-scale basis becomes a means of development.

Sonatina III-qism F.

Yanov-Yanovskiy

In the III movement of F. Yanov-Yanovsky's Sonatina, g (sol) acts as the main unchanging center. The main one is the Mixolydian scale, based on white keys. By enriching the steps with different variants, g (sol) Dorian (from the 11th bar), g (sol) Eolian (from the 14th bar) and g-Phrygian (from the 18th bar) are formed. As N. Gulyanitskaya notes, comparison and interchangeability of fragments of different modes can lead to modal variability. The expressive meaning of this technique lies in the unique intonation dramaturgy that arises due to the variation of steps and harmonious effects (Gulyanitskaya, N., 1977). Additionally, updating scales based on a common reference tone is a powerful development tool, as suggested in the example below.

The melody theme in the first bars is accompanied by a chromatic step-by-step ascending movement of quarter chords in C-Ionian. The repetition of the theme in the left hand part in the 3rd and 4th volumes seems to once again confirm the priority of the main reference tone. At the end of the fourth measure, the emphasis of the "B" sound through

the accent prepares the way for the C-Mixolydian mode in 5 and 6 volumes, based on the variation of this degree. In the following bars, the theme is given at a new height from the sound "sol", but according to the same principle (i.e., presenting different scales while maintaining a common reference tone), and this serves as an important factor in the development of the melodic line of the entire work.

Observation of the phenomenon of variability and analysis of numerous (considering the scope of the article, we have given here only a few examples) works by composers of Uzbekistan allow us to conclude that each type embodies a certain content. Namely, a temporary or permanent change in a stable reference tone (1) is caused by the peculiarities of the Uzbek national musical intonation, and composers turn to this type of variability in order to emphasize national originality. The variability of scales on a single stable support (2), the alternation of different modal elements is often a coloristic principle in a musical text and serves to increase expressiveness in music.

An etude

Abdulaziz Hasanov

Allegro $\text{♩} = 105$

The musical score is written for piano and consists of four systems. The first system is marked 'Piano' and 'f'. The second system is marked 'Pno.' and 'sf'. The third system is marked 'Pno.' and 'ff'. The fourth system is marked 'Pno.' and 'p' and 'mf'. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

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submitted 22.08.2023;

accepted for publication 20.09.2023;

published 8.10.2023

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DOI:10.29013/EJA-24-1-31-38



STYLISTIC TRENDS IN M. BAFOEV'S PIANO MINIATURES

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Cite: Osetrova V.A. (2023). *Stylistic trends in M. Bafoev's Piano Miniatures*. *European Journal of Arts* 2024, No 1. <https://doi.org/10.29013/EJA-24-1-31-38>

Abstract

In this article considered the originality of piano music in Uzbekistan in the simultaneous coexistence of different directions in the work of one composer. The piano work of composer M. Bafoev is an example of this phenomenon. The role of miniatures both in the work of the chosen composer and in modern music. The unification of the culture of East and West in the works of M. Bafoev. Study of the stylistic features of M. Bafoev's piano works in the context of the historical traditions of piano creativity in conjunction with modern compositional techniques and the national origin of creativity.

Keywords: *Composers of Uzbekistan, musical style, piano's creation, miniature*

Introduction

The piano work of Uzbek composers is diverse in stylistic approaches. A peculiarity of the piano work of composers in Uzbekistan is that there is a simultaneous appeal to various schools and artistic movements, regardless of the stages of formation. From the very first attempts at creation, piano music of Uzbekistan was distinguished by its originality in solving the artistic problems it set itself. Since this culture appeared on Uzbek ground in the 20th century, it has absorbed all the world experience in achievements in this area. It is natural that composers who created their works for the piano also played this instrument. This predetermined the influence on the formation of their piano creativity of the centuries-old experience of world piano music with its directions and styles. Hence the scattering of forms and genres of piano music of the 20th century, and, accordingly,

the goals and objectives that composers set for themselves.

Composers of Uzbekistan had the opportunity to freely choose means of expression, depending on the implementation of their plans. Hence the direct and immediate connection with the aesthetic trends of European music and their projection in Uzbek piano culture.

The compositional creativity of Uzbekistan at different stages of its history has absorbed such styles as: romanticism, impressionism, expressionism, neoclassicism, neofolklorism. A peculiarity of piano music in Uzbekistan is that in the work of Uzbek composers many of these directions exist simultaneously, and there is even an appeal to different styles in the work of an individual composer. A striking example of this is the work of M. Bafoev.

Miniatures occupy a special place in Mustafa Bafoev's piano work. It is she who most clearly reflects the peculiarity of M. Bafoev's

musical language, his way of thinking and worldview. There are several hypotheses about the origin of the term “miniature”. Considering the poetics of piano miniatures, it can be noted that it received comprehensive consideration in the fundamental work of K. Zenkin (Zenkin, K. V., 1997). K. Zenkin associates the birth of the genre, which has a long history, with the emergence of romantic trends in musical art, as well as with the piano instrument itself and its pedal-over-tone sonority (Zenkin, K. V., 1997). “Miniature in music is most clearly manifested in its two forms: lyrical self-expression and the

play of elements” (Zenkin, K. V., 1997). Lyrical self-expression is realized through the vocal-song beginning, and the play of the elements is embodied in the piano playing as such. The poetics of miniature reveals itself in the relationship between the organization of musical time and the specifics of thematic, development, texture, meter, syntactic structure, and composition. The genre of romantic miniature is inseparable from the piano as an instrument that is both chamber and universal, with inexhaustible possibilities in terms of expressing any musical idea (Zenkin, K. V., 1997).

Musical example № 1.
Chupon Bola (Rax) Piano teacher

M. Bafoev



Based on the foregoing, it should be noted that in the early miniatures of M. Bafoev there is a clear inclination specifically towards romantic traditions, which are embodied in such qualities as excessive expressiveness and an increased concentration of semantic content. As K. Zenkin notes, “The characteristic features of the miniature in its musical existence include a romantic impulse and emotional flexibility, semantic tension of intonation and the “hidden program” generated by it (Zenkin, K. V., 1997). Likewise, M. Bafoev’s miniatures are all programmatic.

The miniature genre is interconnected with the surrounding reality and is capable, to a certain extent, of mitigating the consequences that have arisen in connection with the rapid development of information technology. Piano miniature, by its dominant features, is a relevant genre that organically fits into the modern sociocultural context and is capable of connecting the high academic tradition with the new century (Tchaykovsky, P.I., 1952). Thus, M. Bafoev’s piano minia-

tures have a whole range of properties that are in great demand today.

When starting to analyze his miniatures, it is necessary to note:

– None of his miniatures have accidental signs at the key (please refer to musical example № 1), which is a feature of M. Bafoev’s compositional technique.

– But in all the miniatures, with the exception of such as: “Song without Words”, “Tales of the Bakhshi”, “Toccatto for Percussion” and “Waltz”, there is a tendency towards a certain tonality.

The rhythm in his miniatures is also extraordinary:

– “Scherzo” is polymetric: its meter changes in each episode, the refrain has its own size. “Cho’pon bola” and “Zarblar sekhri” are examples of polyrhythmicity, since in these miniatures the alternation of strong and weak beats changes, syncopation appears, and vowelism is used, which once again emphasizes the folk principle in his works.

Musical example № 2
Tabassum Piano teacher

M. Bafojev

Allegro ♩ = 130

Piano

Pno.

Lola Guli Piano teacher

M. Bafojev

Allegretto ♩ = 90

Piano

Pno.

Pno.

The melody in all miniatures is simple and laconic; all miniatures contain intonations close to Uzbek folk ones.

In all the miniatures, the composer imitates folk instruments using the piano: most often the “usul” of the doira, a percussion instrument. The miniature “Bakhshi hikoya-

si” consists entirely of an imitation of the Uzbek instrument – dutar, which is an inalienable instrument of bakhshi (folk singer, folklore performer). And the miniature “Zarblar sehri” combines an imitation of as many as four Uzbek folk instruments: doira, nagora, karnay and surnay.

Musical example № 3

Zarbdar sehri Tokkata

(Dora, nagara, karnai va surnai) Piano teacher

M. Bafoev

Allegro ♩ = 100

Piano

Pno.

In many of M. Bafoev’s miniatures there are elements of polyphony. A striking example is the miniature “Tabassum”, written in the form of a fugue, and the miniature “Lola Guli”, in which each part is an exposition of a two-voice fugue. This is another feature of M. Bafoev’s interpretation of the miniature genre (please, refer to musical example № 2).

Miniatures by M. Bafoev are a logical continuation of the author’s thought in the genre of miniatures and open a new page in this unshakable world of music. The composer enriches the traditional genre and forms with new images and ideas, which are embodied through the use of intonations close to folk melodies and rhythms (please, refer to musical example № 3).

In his miniatures, with the exception of variations (here the composer adheres to established traditions), M. Bafoev uses the latest composing technologies of the 21st century, which consist in the dissonant sound of

not only individual chords in relation to the melody, but also the dissonant relationship between melody and accompaniment.

Programmatic (Aranovsky, M. G., 1962; Khokhlov, Yu. N., 1973; Asaf’ev, B. V., 1978; Woo Sook Young, 2003; Lebedeva, V. V., 2008) in miniatures by M. Bafoev explains and conveys to the listener the content of his plays, despite the fact that the musical language remains quite complex.

Pieces for four hands, in terms of volume and semantic content, also belong to miniatures and play a major role in the piano work of M. Bafoev as a whole (“Three pieces for piano for four hands”, 2010). All the plays are written in the genre of dance music, which led to the emergence of a unification of the cultures of the East (these are folk intonations and rhythms on which the plays and the final dance – “raks” are built) and the West (miniatures written in the genres of march and waltz). Throughout the three plays, the composer’s individual com-

position is heard – a dislike for the use of key signs with a tendency to change tonality. All three plays are united not only by their relation to the dance genre, but also by their form. All three dances are written in three-part form and have a short ending. These are not just dances in their traditional manifestations but works

based on Uzbek folk rhythms and intonations. The composer, as it were, presents the listeners with broad musical styles (march, waltz, rucks) through the prism of 21st century music, thereby updating romanticism in the interpretation of wedding genres and emphasizing the folk origins of the dances.

Musical example № 4 Butterfly (Fantasy)

M. Bafoev

Musical score for "Butterfly (Fantasy)" by M. Bafoev. The score is in 3/8 time, marked "Moderato" with a tempo of 180. It consists of three systems of piano music. The first system is marked "Piano" and "pp". The second system is marked "8va" and "8va". The third system is marked "Full Score" and "11". The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like "pp" and "8va".

Another work written in the tradition of romanticism is the fantasy "Butterfly". The fantasy genre allowed the composer to combine two cultures in his work based on G. Puccini's opera: the culture of the West, of which G. Puccini is a representative, and the culture of the East, represented not only by the plot of the opera, but also by the musical language used by M. Bafoev. Not only East and West came together here, but also two eras: the beginning of the 20th and 21st centuries.

Despite the fact that M. Bafoev calls his work fantasy, its genre is more suitable to paraphrase (web source, Paraphrase). The

peculiarity of this work is that one of the leading themes in the reprise is so transformed that not only the texture, rhythm, but also the style of presentation itself changes (please, refer to musical example № 4).

M. Bafoev transfers theatrical action to instrumental music through the use of sonata form (sonata form is described in article of Chinaev V.P. (Chinaev V.P., 1990) with a prologue and epilogue. The principle of monothematic is widely used (Monothematism. Great Soviet Encyclopedia).

The composer took the famous "Un bel di vedremo" aria from the opera "Madame Butterfly" – as the theme for his fantasy-para-

phrase. This aria is the most recognizable. For this reason, the composer made it the leitmotif of his work. An interesting point is that the composer chose pentatonic moves to characterize Japan (after all, the actions of the op-

era take place in this country). The composer presented the main part with two themes: his own (please, refer to musical example № 5) and the version “Un bel di vedremo” (please, refer to musical example № 6).

Musical example № 5

Musical score for Musical example № 5. The score is written for piano and violin. The piano part is in the lower register, featuring a steady eighth-note accompaniment. The violin part is in the upper register, featuring a melodic line with several triplet figures. The score is divided into two systems, each with two staves. The first system shows the beginning of the piece, with the piano part starting on a low note and the violin part entering with a triplet. The second system continues the piece, with the piano part maintaining its accompaniment and the violin part playing more complex triplet patterns. The score includes dynamic markings such as *mf* and *ff*, and articulation marks like accents and slurs.

Musical example № 6

Musical score for Musical example № 6. The score is written for piano and violin. The piano part is in the lower register, featuring a steady eighth-note accompaniment. The violin part is in the upper register, featuring a melodic line with several slurs and accents. The score is divided into two systems, each with two staves. The first system shows the beginning of the piece, with the piano part starting on a low note and the violin part entering with a melodic phrase. The second system continues the piece, with the piano part maintaining its accompaniment and the violin part playing a more complex melodic line. The score includes dynamic markings such as *mp* and *ff*, and articulation marks like accents and slurs.

Each of the themes is intonationally connected with a thematic grain. Subsequent themes also “grow” from that initial intonation grain. The intro presents listeners with pentatonic and tremolo C notes. The first theme, the main player, continues with tremolo, and the pentatonic scale develops into subsequent passages. In the second theme, the main theme sounds tremolo in octaves on the note “C”, but the theme from the aria is added. The side part retains the tremolo moments, but instead of pentatonic passages, the passages are scale-like, etc. (please, refer to musical example № 7).

In almost every work of his, M. Bafoev combines different eras, as well as the cul-

ture of the East and West. This play was no exception.

As you know, the opera “Madame Butterfly” already combines two cultures, since it was written by a Western composer about the East. M. Bafoev, who turned to this idea, strengthens the comparison of East and West, as he contrasted the music of the East (Japan) with his own motives. The composer presents the musical material, written at the beginning of the 20th century, using the techniques of modern compositional techniques (jazz improvisation, clusters, etc.).

Musical example № 7



The apotheosis of an example of modern music is the coda, which is written in the style of jazz improvisation – dotted broken rhythm, dissonance, variability.

M. Bafoev borrowed musical material from the opera by G. Puccini, thereby turning to the work of the composer of the Verismo school, which brings romance to the fore in the vocal part. M. Bafoev, taking these democratic melodies as the basis for his work, made of them a complex piano work that corresponds to the spirit of modernity.

All of M. Bafoev’s miniatures discussed above are a striking example of romanticism in the composer’s piano work, since in all his miniatures M. Bafoev adheres to the traditions laid down by the romantics: reliance on everyday genres, programmatic, democratic musical language, pronounced national roots, emotionality of the narrative.

Conclusion

The piano work of M. Bafoev stands out for its innovation and diversity among other

composers of Uzbekistan. M. Bafoev is one of the composers who is not afraid of experiments and innovative approaches in his piano work.

Based on the study of the composer’s miniatures, the following conclusions were made:

1. The study showed that using the example of M. Bafoev’s miniatures, it can be proven that the genre of romantic miniatures is relevant and interesting for contemporaries. Miniatures provide an opportunity to display national identity briefly and concisely.

2. In many works, the composer uses modern musical techniques of sonorics, aleatorics, polymetricity and polyrhythmicity in combination with a national origin.

3. A characteristic technique for M. Bafoev – a complete rejection of the key signs of alteration with an indefinite attraction to any tonality – creates the effect of non-attachment to any foundation, personifying the free meditation of the Eastern sense.

4. M. Bafoev, who entered the 21st century as a mature composer, freely uses all the possibilities of modern musical language. With these miniatures, the composer summarizes

the achievements of previous generations of Uzbek composers and introduces the means of expression of the 21st century into the musical language.

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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DOI:10.29013/EJA-24-1-39-47



STYLISTIC TRENDS IN M. BAFOEV'S PIANO CYCLE

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Cite: Osetrova V.A. (2023). *Stylistic trends in M. Bafoev's Piano Cycle*. *European Journal of Arts* 2024, No 1. <https://doi.org/10.29013/EJA-24-1-39-47>

Abstract

The role of piano cycles in the work of M. Bafoev. The amplitude of coverage of plots for M. Bafoev's piano works: from historical figures of both Uzbekistan and other Oriental countries; heroes of folk epics and fairy tales to philosophical discussions about religion and the eternity of Existence. "Bafoev's" vision of India in the context of its ancient history and diverse modern life. The role of sonata form in piano cycles. Features of the interpretation of the theme "Seasons" in the piano cycle. The cycle "Five Fantasy Pieces" is a striking example of neo-impressionism in the composer's work. Study of the stylistic features of M. Bafoev's piano cycles in the context of the historical traditions of piano creativity in conjunction with modern compositional techniques and the national origin of creativity.

Keywords: *Composers of Uzbekistan, piano's creation, modern compositional technique, neoclassicism, neo-impressionism*

Introduction

Program piano music of Uzbekistan at the end of the 20th – beginning of the 21st centuries have its own characteristics. The Republic of Uzbekistan has a rich history, which dates back thousands of years. In this regard, many composers of Uzbekistan dedicate their works to historical figures of the past. The Greatest composer of our time (Kasymkhodjaeva, S.B., 2023), M. Bafoev did not ignore this trend, paying great attention in his work to the role of a historical figure in piano cycles (Frayonov, V.P., 1990). In total, M. Bafoev currently has five cycles for piano. All piano cycles by M. Bafoev are programmatic. Some of his cycles are dedicated to historical figures, as well as heroes of the national epic. The choice of these sub-

jects also predetermined the style in which the composer expressed his thoughts – neoclassicism.

The cycle "According to the Reading of Alpomysh" (Zakirova, V. 2021) is the only one of all M. Bafoev's piano works dedicated to the national epic. The composer unites eras and shows the beauty of the ancient cities of his country. The cycle consists of five scenes. As in the folk epic poem of the same name, the cycle praises the victory of Good over Evil, Love, and Friendship (Osetrova, V.A., 2022).

In this cycle, the elements of dastan and classicism merge in a single impulse: classicism is manifested in the tendency towards sonata (Chinaev, V.P., 1990) and in the creation of an ideal and demonstrative image (in this case Alpomysh), and the elements of dastan –

in programmatic, national origin, lyricism, and fairy-tale themes. This is also the only example in the work of M. Bafoev, where he uses the technique of polythematism: from the initial

thematic grain, diverse images grow, designed in complex two- and three-part forms (Sposobin, I.V., 1984; Mazel, L.A. 1979), (please, refer to musical example № 1).

Musical example № 1

“Bakhshi hikoyasi”

Piano teacher

M. Bafoev

Allegro $\text{♩} = 100$

Piano

Pno.

Pno.

Pno.

“Barchinoy”

Vivo $\text{♩} = 200$

f

“Alpomish”

The image displays a musical score for the piece "Alpomish". It consists of four systems of piano notation. The first system features a treble and bass clef with a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The second system continues the melodic development with some chromaticism. The third and fourth systems focus on harmonic accompaniment, showing block chords and arpeggiated figures in both hands. The score includes various musical notations such as accidentals, slurs, and dynamic markings.

The cycle “Dedication to Tagore” is a Bafoev’s way of vision of India in the context of its ancient history and the many-sided modern life, which may not correspond to reality, but is no less interesting and original.

The plot of the cycle is Indian tales told by a wanderer. The cycle consists of four parts and is dedicated to the Indian writer R. Tagore (Kutluchurina, A. 2020) and characterizes the musical culture of Bengal.

Musical example № 2

This image shows a short musical example, likely a melodic fragment. It is written on a single staff with a treble clef. The melody features a mix of eighth and sixteenth notes, with some chromatic movement. There are trills (tr) and slurs over certain phrases. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time.

The entire cycle and plays, both individually and as a whole, begin with narrative introductions and have their own conclusions. The composer uses song and dance genres in the cycle. Song motifs in the main parts are replaced by dance ones and vice versa. The form of each “fasl” is three-part, and the prelude and postlude, with their thematic unity, transform the cycle into a

single three-part form. All plays in the cycle are written using folk modes (please, refer to musical example № 2) and rhythmic “usuls” (please, refer to musical example № 3). In general, in the cycle there is a tendency towards theatricality: the composer in his instrumental work tries to outline the historical panorama of an entire people, and at the same time its prominent representatives.

Hence the widespread use of conflict drama-
tury in the form of a sonata form, in which

the dialectic of opposition contributes to the
disclosure of each image.

Musical example № 3

M. Bafoev



Throughout his work, M. Bafoev more than once turns to the theme of the Great Silk Road. In the piano cycle “The Great Silk Road” M. Bafoev showed listeners different eras: from Zoroastrianism to the 17th century. It made me think not only about beauty, but also touched upon a topic that has frightened humanity from time immemorial and is the meaning of the creation of religion – the topic of Life and Death.

The cycle consists of ten poems. In the cycle, in addition to describing the countries through which the thread of the Great Silk Road passed, their great representatives are also shown.

One of the poems is dedicated to the Prophet Muhammad. The poem is philosophical in nature, prompting listeners to think about life and death; in confirmation of these thoughts, the theme of Doomsday runs through the entire poem.

The next poem is dedicated to the great Persian poet Sheikh Hafez (Sadjat, Z., 1976).

A special place among the scattering of images presented by M. Bafoev is occupied by the image of J. S. Bach. A separate poem is dedicated to this great master of polyphony of the Baroque era.

The cycle ends with a poem dedicated to the Great Commander – Amir Temur (Roux Jean-Paul, 2005).

“The Great Silk Road” is united by a single plot. The composer, like a wanderer, having chosen a certain “branch of the Silk Road”, passed through eras and milestones, eventually returning to his homeland. Four great personalities pass through the entire cycle as pillars: the Saint, the Poet, the Composer and the Ruler (please, refer to musical example № 4).

The final poem is a kind of conclusion of the entire cycle, since it accumulates themes that ran through the entire cycle. This is a kind of reprise of everything. Most of the poems in the cycle have the form of a sonata allegro, or have this form as part of the poem, which helps to reveal diverse images through their contrasting comparison.

In this cycle, the composer does not adhere to any single writing style: here there are works written in a classical closed form, as well as works in a free form of presentation. A characteristic of this cycle is the mixing of styles, when the composer places modern writing techniques in a classical form. Modern technology includes aleatoric (the principle of chance and the principle of adaptation), clip thinking, which are freely used by the composer when revealing his ideas.

This cycle, consisting of ten poems, is the largest and most significant cycle of M. Bafoev’s entire piano work.

Musical example № 4

N 1. Secrets of the cosmos. (Prophet Muhammad)

M. Bafoev

Musical score for 'Secrets of the cosmos' (Prophet Muhammad) by M. Bafoev. The piece is in 4/4 time, marked Moderato with a tempo of 70. The score is for Piano, featuring a treble and bass clef. The bass line begins with a *pp* dynamic and consists of a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, 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Musical example № 5

N 1. The heat of the EZ

M. Bafojev

Andante $\text{♩} = 60$

Piano

Pno.

Detailed description: This musical score is for 'The heat of the EZ'. It is marked 'Andante' with a tempo of 60 quarter notes per minute. The piece is in 9/16 time, which changes to 3/4 time at measure 21. The score is written for piano and piano solo (Pno.). The piano part features a melody of eighth notes with accents, while the piano solo part has a more active eighth-note accompaniment. The score is divided into two systems, with the first system ending at measure 16 and the second starting at measure 21.

N 2. Golden autumn

Andante $\text{♩} = 60$

Piano

Pno.

Detailed description: This musical score is for 'Golden autumn'. It is marked 'Andante' with a tempo of 60 quarter notes per minute. The piece is in 3/4 time. The score is written for piano and piano solo (Pno.). The piano part features a melody of eighth notes with triplets, while the piano solo part has a more active eighth-note accompaniment. The score is divided into two systems, with the first system ending at measure 4 and the second starting at measure 4.

N 3. Kish ertaklari

Andante $\text{♩} = 60$

Piano

Detailed description: This musical score is for 'Kish ertaklari'. It is marked 'Andante' with a tempo of 60 quarter notes per minute. The piece is in 3/4 time. The score is written for piano. The piano part features a melody of eighth notes with triplets, while the piano solo part has a more active eighth-note accompaniment. The score is divided into two systems, with the first system ending at measure 4 and the second starting at measure 4.

N 4. Bahor nafasi

Allegro $\text{♩} = 180$

Piano

Detailed description: This musical score is for 'Bahor nafasi'. It is marked 'Allegro' with a tempo of 180 quarter notes per minute. The piece is in 3/4 time. The score is written for piano. The piano part features a melody of eighth notes with triplets, while the piano solo part has a more active eighth-note accompaniment. The score is divided into two systems, with the first system ending at measure 4 and the second starting at measure 4.

Musical example № 6

Tomchilar-droplets

M. Bafoev

Allegretto ♩ = 90

Piano *pp*

sim.

Musical example № 7

Shamans-Shamans

M. Bafoev

Allegro ritmico ♩ = 363 (♩ = 121)

Piano *ff (ben marcato)*

This feature gives the cycle as a whole a characteristic roundness. The image of the repeatability of the seasons in a closed cycle is enhanced by the chosen form of the work.

The dramaturgy of the cycle lies in its programmatic and plot combination. In this cycle, the composer, in a neo-impressionist vein, revealed all the delights of each season of Central Asia: sultry Summer, divinely beautiful Autumn, fabulous Winter, joyful and bright Spring. The cycle is characterized by kaleidoscopic images: here song and dance images flash and alternate. All the plays in the cycle are bright, with a pronounced national flavor and are written in such forms that make it possible to reveal a variety of images and, at the same time, compare them in contrast (sonata allegro, variations, complex three-part form). One of the unifying factors is the introductions to each play, which are variations of the very first Introduction. All introductions have one thematic grain, originating in the first play. Developing and varying from play to play, they arrive at the final, established "Hymn to Nature." The extreme works, written in the form of a sonata allegro, in turn echo intonationally. Which is another unifying factor in which the

form of the extreme works archly unites the cycle into a single whole.

A striking example of an appeal to the technique of neo-impressionism is the cycle "Five Fantasy Pieces", consisting of five program plays (Osetrova, V.A., 2022). All the plays in this cycle are written in a technique in which melodic leaps and ragged melody, inherent in the modern direction of pointillism, occupy a huge place (please, refer to musical example № 6).

The first four plays are dedicated to nature and moods inspired by natural phenomena. If "Droplets" and "Breeze" are plays that convey certain sensations (the sounds of falling droplets, a gentle breeze), then "Thunder and Rainbow", thanks to its title alone, attunes the listener to the contrast of images within one work. In "The Underwater World," the composer evokes thoughts about deep-sea creatures, perhaps even mystical, about some secrets hidden from us. And "Shamans" (Veselovskiy, N.I., 1890–1907) is already a whole theatrical action, a separate scene (please, refer to musical example № 7).

All piano works by M. Bafoev are programmatic and brightly theatrical. The themes are

shown clearly, but at the same time, through a kaleidoscope of images and mood changes, the deep philosophical ideas and thoughts of the composer himself are visible. They use a variety of forms: here are simple three-part, complex two and three-part, sonata allegro form and variations. The plots are also varied: natural, religious and philosophical, the theme of Eternity is touched upon. In all his piano works, the composer combines classical form with modern musical techniques.

Conclusion

The piano work of M. Bafoev stands out for its innovation and diversity among other composers of Uzbekistan. M. Bafoev's many years of experience as a conductor allow him to freely use various musical styles and introduce the sound of folk instruments into piano music. M. Bafoev is one of the composers who is not afraid of experiments and innovative approaches in his piano work.

Based on the study of the composer's works, the following conclusions were made:

1. M. Bafoev masterfully possesses techniques of different styles. In his works one can find traditions of both classicism and romanticism. The composer also uses neo-impressionist thinking techniques in combination with minimalism and sonorics.

2. Program works occupy a significant place in the composer's piano work. Due to the interaction of various forms of spiritual culture, the program clearly illustrates poetic, literary and folklore subjects, predetermining the specifics of musical presentation, since the program for M. Bafoev's music most often serves as literary and theatrical works (the hero of the national epic Alpomysh, Shamans, famous thinkers such as R. Tagore, Ibn Sina, and others). It is from his first piano works and in his works to this day that programming occupies a noticeable and significant place in his work.

3. The technique of interpreting piano music as an orchestral sound is also characteristic of M. Bafoev. The composer, as a professional conductor, fluent in orchestral writing, also gravitates towards concert sound in piano miniatures.

4. The range of subjects covered for M. Bafoev's piano works is wide and varied: here are historical figures from both Uzbekistan and other Eastern countries; heroes of folk epics and fairy tales; and philosophical discussions about religion and the eternity of Being.

5. In many works, the composer uses modern musical techniques of sonorics, aleatorics, polymetricity and polyrhythmism in combination with a national origin.

6. A characteristic technique for M. Bafoev – a complete rejection of the key signs of alteration with an indefinite attraction to any tonality – creates the effect of non-attachment to any foundation, personifying the free meditation of the Eastern sense.

7. From the point of view of form-building, the analysis of M. Bafoev's piano opuses showed that he had developed certain principles of form-building, which evolved as his mastery in the field of piano music accumulated.

8. At the moment, M. Bafoev has written five large-scale piano cycles. In terms of quantity and artistic significance, M. Bafoev's cycles stand out among the piano works of Uzbek composers.

9. M. Bafoev, who entered the 21st century as a mature composer, freely uses all the possibilities of modern musical language. Program piano works by M. Bafoev are a new word in piano music of Uzbekistan. With these works, the composer summarizes the achievements of previous generations of Uzbek composers and introduces the means of expression of the 21st century into the musical language.

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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Section 3. Theory and history of art

DOI:10.29013/EJA-24-1-48-52



MEDIATISATION OF CULTURE AND ITS IMPACT ON THE DEVELOPMENT OF PUBLIC CONSCIOUSNESS

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Cite: Levchenko A. (2023). *Mediatization of Culture and its Impact on the Development of Public Consciousness. European Journal of Arts 2024, No 1.* <https://doi.org/10.29013/EJA-24-1-48-52>

Abstract

This article delves into the intricate phenomenon of the “mediatisation of culture” to uncover its essence and thoroughly analyze its influence on the development of public consciousness. Employing a multifaceted methodology, the study utilizes content analysis, case studies, ethnographic research, and modelling and simulation to comprehensively explore the mediatisation of culture. The research places particular emphasis on the evolution of this phenomenon, taking into account its historical development from the 18th century in industrial society to its manifestation in the global information society. The study pays special attention to the role of media in shaping the socio-cultural space of Ukraine, presenting a conceptual framework to deepen our understanding of cultural mediatisation and its role in contemporary social consciousness. In the context of the complex political and socio-cultural situation in Ukraine, entwined with the Russian-Ukrainian war, the article aims to address the urgent task of scientifically analyzing the essence and dynamics of the mediatisation of culture. It underscores the profound impact of media on cultural processes, emphasizing the consequential influence on the perception, understanding, and formation of values in society. Furthermore, the study not only scrutinizes the current state of cultural mediatisation but also forecasts the future interaction between media and public consciousness based on the dynamic changes in the contemporary cultural context.

Keywords: *mediatization of culture, media culture, industrial society, post-industrial society, global information society, public consciousness, mass culture.*

The purpose of the article is to reveal and analyse the essence of the phenomenon of “mediatisation of culture” in the context of its genesis and influence on the development of public consciousness.

Methodology

The following methodology was used to conduct the study on the mediatisation of culture and its impact on the development of public consciousness. Firstly, the content analysis method, which involves a system-

atic analysis of media content, such as articles, videos, audio, etc., to identify the main trends and patterns in the presentation of cultural concepts in the media. Secondly, the case study method is used to study specific examples of the mediatisation of culture and analyse their context, development and impact. Thirdly, the method of ethnographic research to study individual situations, specific groups or communities in terms of how they interact with the media and how this affects their cultural identity. Fourthly, the method of modelling and simulation, which was used to understand possible scenarios for the development of the mediatisation of culture and its impact on society.

The scientific novelty of the process of studying the essence and dynamics of the mediatisation of culture is becoming an urgent task of scientific analysis of our time. The essence of the study is to reveal the evolution of this phenomenon and assess its impact on contemporary public consciousness. The analysis takes into account the changes in mass public consciousness under the influence of the media that have taken place in industrial society since the 18th century, and later in the global information society. Particular attention is paid to the role of media in shaping the modern socio-cultural space of Ukraine. One of the key points is the definition of concepts related to the mediatisation of culture and their integration into a conceptual framework. This approach is aimed at a deeper understanding of the phenomenon of cultural mediatisation and its role in shaping the contemporary social consciousness. Thus, this study aims to address the issue of the mediatisation of culture, its evolution and impact on the current socio-cultural situation, in particular in Ukraine, taking into account the complex political and socio-cultural situation of the country involved in the Russian-Ukrainian war.

Conclusions

The mediatisation of culture, as a key aspect in modern society, has a decisive impact on the development of public consciousness. The study confirms that the impact of media on cultural processes has profound consequences for the perception, understanding and formation of values in society. The study

aims to highlight not only the phenomenon of cultural mediatisation itself, but also to determine the prospects for the interaction between media and public consciousness in the future, based on the dynamics of changes in the contemporary cultural context.

Relevance of the research topic

The study of the mediation of culture and its impact on the development of public consciousness is an urgent problem for scientific research in the modern era, which is characterised by the widespread use of mass media. This study deepens the analysis of the complex dynamics of the interaction between media and culture, aiming to identify the profound consequences of their interaction for social values and collective consciousness.

In today's digital landscape, where people are constantly receiving information from a variety of media sources, understanding how culture is mediated through these channels is of particular importance. Media platforms, including traditional media and social media, play a key role in shaping public opinion, disseminating cultural representations and influencing the construction of public consciousness.

The significance of this study lies not only in the symbiotic relationship between media and culture, but also in the study of the evolution of cultural values and identity. As the media are constantly involved in the creation and dissemination of cultural content, their influence on the collective consciousness is becoming increasingly important. It is also important to study in detail the mechanisms by which the media contribute to the formation and transformation of cultural narratives.

In addition, in countries facing political and social challenges, research is of particular importance. It seeks to determine how media influence public consciousness in these complex socio-cultural contexts, contributing to the construction of collective identities, the dissemination of cultural values and the shaping of social perspectives. Overall, this study of the mediation of culture and its impact on public consciousness is a multifaceted analysis of the contemporary interaction between media and culture, the results of which are essential for understanding social development, cultural evolution

and the complex ways in which media influence the fabric of collective consciousness.

Analysis of research and publications

In order to gain a deeper understanding of the mediation of culture and its impact on public consciousness, it is necessary to review and analyse the existing scientific literature related to this topic. Scholars and researchers have studied this complex relationship from a variety of perspectives, offering insights into the mechanisms by which media influence culture and public consciousness. It should be noted that in his research in the field of media and communications, Canadian scientist and philosopher Marshall McLuhan highlights important aspects of the interaction of mass communications with society and the individual. Among his outstanding works are “Understanding Media: The Extensions of Man” in which the author analyses the impact of various forms of mass communications on individuals and society, expressing the concept that mass media extend human capabilities and “War and Peace in the Global Village” in which the author explores the impact of mass media on modern society and compares it with the effects of war, considering media as a factor in the formation of the global village. It is also worth mentioning Niklas Luhmann, a German sociologist, who in his work “Die Realität der Massenmedien” examines the reality of mass media, analysing their role in modern society in depth. Frederick Krotz, in his works “Gramophone, Film, Typewriter” and “Explaining the Mediatisation Approach”, explores the impact of technologies such as the gramophone, film and typewriter on culture and language in different historical periods. It should also be noted that a significant influence in this area was made by John Thompson, who in his work *Social theory and the media* (Thompson, J., 1993) examines the relationship between media and modernisation, presenting a social theory of the development of mass communications.

This literature covers a wide range of disciplines, including media studies, cultural studies, sociology, psychology, and communication studies. Researchers study how media platforms shape cultural narratives, influence public opinion and facilitate the transmission of cultural values.

The purpose of the study

The main purpose of this article is to study the impact of media on cultural dynamics, the transformation of cultural values that occurs through media channels, and the key role of media in shaping public consciousness. A thorough study of this issue requires a critical analysis and study of scientific works on the mediatisation of culture and its consequences for the development of public consciousness in this area. This process helps to identify existing conceptual frameworks and research results on this issue. It helps to conduct comprehensive research, collect relevant data, and then analyse it to draw compelling conclusions. The results obtained from this analysis are then used to draw conclusions and make recommendations for future research or practical application.

Summary of the main material

Social consciousness is defined as a shared understanding and awareness of social issues and values by a group of people. It is a flexible concept that is largely shaped by the presentation of events and ideas in the media. The media, as the main source of information for the general public, play a key role in shaping public opinion. Whether through news, documentaries or entertainment, the media can influence public opinion and shape the collective consciousness.

In the digital era, the influence of media on culture and social consciousness has become an undeniable force shaping our beliefs, values and worldview. The rapid development of technology and communication platforms has transformed the way we consume and interact with culture, and this article delves into the complex relationship between media and culture, highlighting its profound impact on the development of social consciousness.

For example, N. Luhmann points out that mediatisation is mainly a way to unite the public, and he considers this process in two aspects. Firstly, as an extension of the reach of a particular social community, and secondly, as the recognition of the social value of a mediatised product. This means that any object presented in the discursive field of art can be recognised as socially valuable (Luhmann, N., 2000).

Culture is a dynamic and constantly evolving entity. It is shaped by various factors, including history, politics, religion and, most importantly, the media. Media serve as a channel through which culture is transmitted, changed and preserved. Whether it is newspapers, television, the internet or social media, the media play a key role in bringing cultural content to the masses.

In his scientific works, British sociologist John Thompson developed a classification of communication, defining different ways of interaction between people. According to his theory, there are three main types of communication:

1. Direct interpersonal interaction, which takes place in the form of a dialogue and involves a two-way exchange of information.

2. Indirect interaction of communication does not always involve feedback and requires technical means to overcome time and space constraints, unlike direct forms of interaction.

3. Mediated quasi-interaction, which significantly expands the possibilities of broadcasting content, but has a monological character, as symbolic meanings are transmitted to an indefinite number of recipients (Thompson, J., 1993).

The evolution of cultural values is closely linked to the ability of the media to influence and reflect social change. Media platforms that showcase different aspects of culture function as a reflection of the constantly changing norms and values of our society. As media evolves, so do the ways in which culture is represented and preserved. For example, the shift from print to digital media has ushered in a new era of cultural dissemination. Digital platforms have not only allowed for the preservation of traditional forms of cultural expression, but have also facilitated globalisation and the fusion of cultures in ways that have never been possible before.

F. Krotz describes mediatisation as “a systematic concept for understanding and theorising the transformation of everyday life, culture and society in the context of the continuous transformation of media” (Krotz, F., 2017).

It is worth looking at three types of media that, according to F. Krotz, are emerging in the context of mediatisation. This includes

“blogs or podcasts that enable information recipients to participate in new media; interactive media that provide specific interactions, such as human-computer interaction; and social media that organise human activity, such as Facebook for social relations, YouTube for video, and Instagram for photos” (Krotz, F., 2017).

For example, news media play an important role in shaping public debate and perceptions of current events. The way in which news is presented, the stories chosen for coverage and the language used can all influence how the public interprets and reacts to events. In this sense, the media act as both a reflection and a shaper of public opinion.

Entertainment media have no less influence on shaping public opinion. Television shows, films and even advertisements convey cultural norms and values. They can reinforce or challenge stereotypes, promote inclusivity and diversity, or perpetuate prejudice. When interacting with entertainment media, the public can consciously or subconsciously assimilate the ideals and narratives embedded in these forms of media.

Thus, in his article “Media Wars through the Prism of Cinema Studies: Between Foucault and Baudrillard”, L. Gotz examines the issue of media warfare and the impact of cinema on contemporary society. The author points out that the narrative under study mimics conservative ethical values in cinema, but does so in a modernised form. He notes that this modernised interpretation is manifested in the use of traditional moralistic plot clichés and visual images of the film. However, the author points out that, upon deeper analysis, the logic and axiology embedded in the traditional fairy tale are almost completely distorted and inverted in the film product under study. In particular, instead of the traditional scenario of exposing the false hero and rewarding the true hero, both of these characters in the film *Oz: The Great and Powerful* are combined into a single image. The author notes that the axiological core of the film product is a parodic simulacrum of traditional ethics, as well as an authorised construct that serves as a media indulgence. This media indulgence, according to the author, legitimises and ensures the mental destabilisation of society (Gotz, L.S., 2019).

The ability of the media to amplify and disseminate cultural content is extraordinary. Music, fashion, and language are just a few examples of cultural elements that have transcended geographical boundaries through the pervasive influence of media. This mediation process can lead to both homogenisation and diversification of culture, raising questions about cultural authenticity and preservation.

Scientific novelty

The scientific novelty of this article lies in a systematic and integrated approach to the study of the interaction between media and culture in the digital age. The article not only analyses the influence of various media platforms on the formation of public consciousness, but also considers this influence in the context of the evolution of cultural values. In particular, it takes into account the transformation of the ways in which cultural content is consumed under the influence of technology and defines the role of media as a channel for the transmission, change and preservation of cultural elements.

Conclusions

Thus, it can be stated that in the digital age, the media play a decisive role in shaping culture and social consciousness. The structural transformation of media platforms and the rapid development of technology have a significant impact on the perception and understanding of the world. Reflecting and shaping cultural values, deeply influencing public opinion through news and entertainment formats, and introducing new communication tools define the modern media landscape, which is becoming not only a source of information but also an active participant in shaping the public mentality.

In addition, it is important to take into account that the interaction between media and culture requires attention to various types of communication including direct and indirect forms of interaction. The media, reflecting and influencing social values, together with culture, form the modern socio-cultural landscape. Thus, understanding this relationship is the key to uncovering the profound influence of the media on the formation of consciousness and values in post-modern society.

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submitted 22.08.2023;

accepted for publication 20.09.2023;

published 8.10.2023

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Section 4. Visual art

DOI:10.29013/EJA-24-1-53-56



THE VALUE OF THE HISTORY OF AVANT-GARDE ART FROM ITS INCEPTION TO THE PRESENT DAY

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Cite: Dudareva D. A. (2023). *The Value of the History of Avant-Garde art From its Inception to the Present Day*. *European Journal of Arts* 2024, No 1. <https://doi.org/10.29013/EJA-24-1-53-56>

Abstract

The purpose of research: The subject of this work is Avant-garde art. This is a trend in art that arose at the beginning of the 20th century. It rejects traditional and outdated art forms, and strives for innovation and experimentation.

Research methods: distinctive features of avant-garde art have been studied using a historical critical method.

Research results: Avant-garde artists and writers are looking for new ways of self-expression to represent a new reality and the coming era.

Practical application: Familiarization with the origin of avant-garde art and its history

Keywords: neoplasticism, romantic, historical tradition, militaristic interpretation, colorful emotions, fundamental antagonism

Cite: Dudareva D. A. (2023) About some features of avant-garde art.

Introduction

Avant-garde art makes a strong impact on society. It provokes discussions, is perceived ambiguously and is criticized.

Avant-gardism (French *avantgardisme* from *avant* – *garde* and *garde* – *détachement*) is a generalized name for experimental trends, schools, concepts, ideas, creativity of individual artists of the 20th century, pursuing the goal of creating a completely new art that has no connection with the old.

Avant-gardism is a tendency to deny historical tradition, continuity, and an exper-

imental search for new forms and paths in art. A concept that is the opposite of academicism. But avant-gardism also has its origins, as it grew out of the Art Nouveau period.

Despite the fundamental antagonism of avant-garde art and the traditions of spirituality of artistic culture, the nihilistic appeals of the participants of this movement, the claims to comprehend “pure essences” and the expression of the “absolute” without the burden of the past and primitive imitation of the forms of the outside world, the ideas of the artistic avant-garde are akin to the

spiritual turmoil of art at the turn of the XIX and XX centuries.

Avant-garde art has its own romantic mythology. Romantic and even religious is the main avant-garde idea of the absolutization of the very act of creativity, which does not involve the creation of an artistic work, its “self-sufficiency”, the justification of a person by creativity, in which the “true reality” is revealed.

This shows the continuity of the most extreme forms of avant-garde art from the symbolism of the Modern period. But the concepts must be recognized as dangerous: “an advanced detachment ready to sacrifice itself in a rapid attack in order to achieve a goal.” Such a militaristic interpretation of the term inevitably leads to the idea that “the avant-garde arose many centuries ago during the transition from one era to another... and it cannot be one of the directions of art of the XX century alone.”

Looking back, it can be confidently stated that avant-gardism has taken its rightful place in the history of fine art. He literally blew up the measured flow of traditional painting, enriched it with new forms, new names.

In the visual arts, the term “avant-garde” (from the French “avant-garde”) is traditionally used to describe any artist, group, or style that is considered to be significantly ahead of the majority in its technique, subject matter, or application. This is a very vague definition, not least because there is no clear consensus on WHO decides whether an artist is ahead of his time, or WHAT is meant by being ahead of time. In other words, avant-garde means exploring new artistic methods or experimenting with new techniques in order to create better art. Here, the emphasis is on design, not on chance, since it is doubtful that an artist or sculptor can accidentally become an avant-garde artist. But what is the “best” art? Does this mean, for example, that painting is more aesthetic? Or is it more meaningful? Or brighter colors? The questions go on and on.

If we assume that avant-garde art “draws its spiritual forces from an inexhaustible source of the past, archaic consciousness” and it represents not a decline, but a “re-thinking of the past”, then the most essential thing is blurred, the irreconcilable, hostile at-

titude of the avant-gardists to the history of culture, which there is a lot of evidence.

If in the art of the XX century there really is a “parting with a person”, then this is an anti-cultural, anti-historical movement. Futurists at the very beginning of the new century called for “taming this world and overthrowing its laws at their own discretion.” This thesis alone denies the basic content of culture: “cultivation of the soul through reverence, worship.”

But this is a verbal masquerade, because in a spiritual sense, the main value in the history of world art has always been the process – the act of Creation, and not a separate work in its material form.

The term was reportedly first applied to visual art in the early 19th century by the French political writer Henri de Saint-Simon, who stated that artists serve as the vanguard in the general movement of social progress, ahead of scientists and other classes.

However, since the beginning of the 20th century, the term has retained a touch of radicalism and implies that in order for artists to be truly avant-garde, they must challenge the artistic status quo – that is, its aesthetics, intellectual or artistic conventions or production methods – to the point of almost subversive activity. Using this interpretation, Dada (1916–24) is probably the definitive example of avant-garde visual art, as it challenged most of the foundations of Western civilization.

The Italian Renaissance was probably the most avant-garde era in the history of painting and sculpture. The figures of the biblical Holy Family were presented in a completely natural manner – a radical departure from Byzantine and even Gothic works of art. In addition, nudity has become not only acceptable, but also the most noble kind of figurative image – as evidenced by Masaccio’s “Exile from the Garden of Eden” (1426, Brancacci Chapel, Florence) and Donatello’s hypermodic bronze sculpture “David” (circa 1440, Bargello Museum, Florence).

Despite the brief heyday of Caravaggio, who revived the humanistic trend in painting with his peasant images of Christ and other members of the Holy Family (and Giuseppe Arcimboldo with his portraits of fruits and vegetables), the hypermodern traditions of the Renaissance were gradually

replaced by repetition, imitation and complete conformity.

The great European Academies of Fine Arts, supported by the Catholic Church, introduced a number of inflexible rules and conventions that artists ignored at their peril – deviants were denied participation in Salons and other official exhibitions. Perhaps only in Holland there was a genuine spirit of artistic search, in particular in the form of intense expressive portraits by Rembrandt and a new type of genre painting exquisitely rendered by Jan Vermeer and others.

It was only when the dust settled after the French Revolution that the artists began experimenting again. It started with landscape painting. Corot and other representatives of the Barbizon school laid the foundation for a new tradition of plein air; the German symbolist painter Caspar David Friedrich gave his landscapes a new form of romanticism; and the English genius William Turner raised this genre to an even higher and unusual level. Historical painting has also become avant-garde thanks to such works as Goya's "The Third of May 1808" (1814, Prado, Madrid), in which there are no heroes and no uplifting message.

The next truly avant-garde school was Impressionism, the first major trend in modern art, which turned the idea of color upside down. Suddenly, the grass could turn red and the haystacks could turn blue, depending on the momentary effect of sunlight perceived by the artist. Today, Impressionism can be considered mainstream, but in the 1870s, the public, as well as the hierarchy of art, were shocked. In their understanding, the grass was green and the haystacks were yellow, and that was it.

The first three decades of twentieth century art generated a wave of revolutionary movements and styles. First came Fauvism (1905–8), whose color schemes were so dramatic and anti-natural that its representatives were nicknamed "wild beasts". Then analytical Cubism (1908–12) – probably the most intellectual of all the avant-garde movements – which rejected the traditional idea of linear perspective in favor of a greater emphasis on the two-dimensional picture plane, scandalizing the academies of Arts of Europe – along with visitors to the Paris Salon of Independents and the New York

Armory Exhibition (1913) – in the process. Meanwhile, in Dresden, Munich and Berlin, German expressionism was an advanced style professed by Die Brücke (1905–13) and Der Blaue Reiter (1911–14), and in Milan futurism presented its unique combination of movement and modernity.

Five important dealers of avant-garde art in Paris in the period 1900–30 include Solomon Guggenheim (1861–1949), Ambroise Vollard (1866–1939), Daniel-Heinrich Kahnweiler (1884–1979), Paul Guillaume (1891–1934) and Peggy Guggenheim (1898–1979). In Germany, the Walden Sturm Gallery was the great center of the Expressionist avant-garde.

But perhaps the most iconoclastic movement of all time is Dada, founded by Tristan Tzara (1896–1963), which broke out in Zurich in 1916 and then spread to Paris, Berlin and New York. The Dadaists rejected most, if not all, of the bourgeois values of fine art, preferring a heady mix of anarchism and hypermodern innovation.

The latter included a number of subversive ideas that are considered relatively mainstream today, for example, the creation of junk art from "found objects" (Duchamp's "readymades") and the introduction of three-dimensional collage (Merzbau Schwitters). It can also be said that Dada artists invented the art of performance and happenings, as well as conceptual art, more than fifty years ahead of their postmodern successors. A less irreconcilable successor to Dada was surrealism, which amused but ultimately failed to sustain the momentum for change.

Postmodern art appeared in the late 1960s and early 1970s. It led to the emergence of completely new forms of contemporary art, most of which were almost by definition avant-garde. These new art forms include: feminist art, popularized by Judy Chicago (b. 1939) and Carol Schneemann (b. 1939); art photography, exemplified by Robert Mapplethorpe (1946–1989) and Nan Goldin (b. 1953); and art photography, exemplified by Robert Mapplethorpe (1946–1989) and Nan Goldin (b. 1953.); also installation art, examples of which are Joseph Beuys (1921–1986), Bruce Nauman (b. 1941), Christian Boltanski (b. 1944), Richard Wilson (b. 1953) and Martin Creed (b.1968); video art created by

Bill Viola (b. 1951) and others; Conceptual art typical in the works of Sol LeWitt (b. 1928), Eva Hesse (1937–1970) and Joseph Kosut (b. 1945); The art of performance and the associated style of Happening, an example of which are Allan Kaprow (b. 1927), Yves Klein (1927), etc.), Yves Klein (1928–1962), Wolf Vostell (1932–1998), Gunther Brus (b. 1938), Hermann Nitsch (b. 1938), Gilbert and George, and the Fluxus movement. About the non-commercial form of contemporary art, see: Ice sculpture is perhaps the last word in “found objects”. One of the latest creative fashions is the extreme form of Body Art, an example of which is the risky performances of the Serbian artist Marina Abramovich (b. 1946).

For information about the best venues for avant-garde art around the world, see: *The Best Contemporary Art Galleries*.

In the late 1980s and 1990s, an avant-garde group known as the Young British Artists (YBAs) emerged in the UK, among whose members were Turner Prize winners Mark Wallinger (b. 1959), Rachel Whiteread (b. 1959), etc.), Rachel Whiteread (b. 1963), Gillian Wearing (b. 1963), Damien Hirst (b. 1965), Douglas Gordon (b. 1966), Chris Ofili (b. 1968) and Steve McQueen (b. 1969).

Another controversial member of the group was Tracey Emin (b. 1963). These young postmodern artists caused huge controversy with their defiant, even subversive approach to the subject and use of materials (elephant

droppings, larvae, dead shark, human blood) – which shocked both art critics and the public. Despite this, their avant-garde approach revitalized British art and gained them enormous popularity, including the patronage of Charles Saatchi, Britain’s leading collector of modern art, as well as numerous exhibitions at the famous Saatchi Gallery, and the *Sensation* (1997) exhibition at the Royal Academy in London.

For other exhibitions of postmodern works around the world, see: *The Best Contemporary Art Festivals*.

Conclusion

Who is the most avant-garde artist in the world?

It is impossible to answer this question, so I will just tell you our main candidates. These include: Joseph Mallord Turner (an artist 50 years ahead of his time); Claude Monet (the first revolutionary of modern painting); Ilya Repin (the first artist to convey authentic details of life in Russia); Picasso (for his mastery of figurative and abstract art in almost all media); Marcel Duchamp (pioneer of dada and object art, from which conceptual art arose); the husband-and-wife team of Christo and Jeanne-Claude (empaquetage, or packaging); Andy Warhol (the first and perhaps the greatest postmodernist); Gilbert and George (living sculptures); Damien Hirst (the greatest self-promoter in art) and, of course, the graffiti terrorist Banksy.

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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DOI:10.29013/EJA-24-1-57-62



UZBEK SUZANE — FROM TRADITION TO MODERNITY

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Cite: Khalilov R.SH. (2023). *Uzbek Suzane — From Tradition to Modernity*. *European Journal of Arts* 2024, No 1. <https://doi.org/10.29013/EJA-24-1-57-62>

Abstract

This article highlights the history and contemporary state of Uzbek Suzani, one of the most famous directions of national craftsmanship in Uzbekistan. By analyzing its historical roots, the authors examine the evolution of traditional embroidery techniques, materials, and designs that reflect the rich cultural history of the region. Special attention is given to the symbolism and significance of Suzani motifs, as well as their adaptation to modern conditions and needs. The article emphasizes the importance of preserving this unique art form and its role in the cultural heritage of Uzbekistan.

Research Objective: To comprehensively analyze the art of Suzani in Uzbekistan, as a significant part of the country's cultural heritage, highlighting its history, symbolism, and impact on contemporary art and design. This study includes an examination of historical periods that influenced embroidery styles and techniques, as well as considering the adaptation of traditional embroidery methods to modernity and their application in contemporary artistic projects.

Research Methods: The study of historical sources, including literary works, archival materials, and historical accounts, to reconstruct the history of Suzani and understand its evolution in the context of Uzbekistan's and Central Asia's history. Evaluation and analysis of Suzani samples from the perspective of design, style, color, and technique. Utilization of this analysis to comprehend the cultural and symbolic significance of patterns and motifs. The findings confirm that Suzani embroidery, with its centuries-old history, reflects the cultural and historical shifts of Central Asia. Traditional embroidery techniques and styles are preserved, while simultaneously adapting to contemporary needs. Suzani patterns carry profound symbolic meaning, essential for understanding the cultural identity of the Uzbek people, and exert a significant influence on modern art and design. Additionally, Suzani embroidery plays a crucial role in the economy and social stability of the region, particularly among women, and garners increasing international interest, facilitating cultural exchange and promoting Uzbek culture on a global scale.

Scientific Novelty: This study analyzes the evolution of Uzbek Suzani as a form of decorative and applied art, with a focus on its adaptation to contemporary conditions and globalization. It explores new trends in the use of Suzani in modern design and fashion.

Practical Application: The study advocates for the inclusion of the history and techniques of Suzani in art history and cultural studies curricula. It suggests utilizing Suzani as a

key element in promoting tourism in Uzbekistan. The organization of exhibitions and cultural exchanges with other countries is proposed to showcase the uniqueness and beauty of Uzbek Suzani, as well as to facilitate the exchange of experiences with other cultures. These practical applications aim to not only preserve but also develop Uzbek Suzani as an integral part of cultural heritage.

Keywords: *Embroidery, globalization of art, design, cultural heritage, international recognition, fashion, education, craftsmanship, preservation of traditions, contemporary art, traditional art, Uzbek Suzani, economic significance*

Problem Statement:

This research into Uzbek Suzani is predicated on the need for an in-depth understanding of how traditional embroidery art adapts and maintains its relevance in the modern world, characterized by globalization and continuous cultural shifts. The study aims to uncover how traditional methods, symbolism, and styles of Suzani are preserved or transformed in response to contemporary trends. It also seeks to explore the impact of such changes on the perception and value of Suzani as an element of Uzbekistan's cultural heritage, as well as its role and place in contemporary art and design.

Analysis of Recent Research:

Elmira Gul's work "Heavenly Gardens and Earthly Gardens: The Embroidery of Uzbekistan: The Hidden Meaning of Sacred Texts" (Moscow, Marjani Foundation Publishing, 2013) delves deeply into the symbolism and hidden meanings in Suzani patterns. This work is a significant contribution to understanding the cultural and religious aspects of embroidery.

In Elmira Gul's article "Suzani — Embroideries of Uzbekistan" in the "Halcha" magazine (Baku, 2014), the history and development of Suzani in Uzbekistan are explored. The study focuses on the diversity of embroidery techniques and styles, presenting them within the context of the region's cultural traditions.

Gayane Umerova's article "The Relevance of Traditional Values" in the "Sanat" magazine highlights the significance and relevance of traditional Uzbek values, including through the prism of Suzani embroidery. This research emphasizes the importance of preserving traditions in the modern world.

Together, these studies form a comprehensive knowledge base about Suzani, covering historical, cultural, and symbolic aspects,

while also leaving room for further exploration of the impact of modernity on this traditional art form.

Purpose of the Article:

The article aims to thoroughly investigate and analyze Uzbek Suzani as a crucial element of Uzbekistan's cultural heritage, shedding light on its historical development, traditional methods, and styles, as well as their transformation and adaptation in the modern world. The article seeks to explore the interaction between traditional art and contemporary trends, examining how modern changes in society and culture affect the perception and significance of Suzani. Furthermore, it focuses on studying the role of Suzani in contemporary art and design, identifying new directions and opportunities for this unique form of decorative and applied art.

Presentation of the Main Material:

The culture of the Uzbek people is a centuries-old concentrated experience, materialized in art objects, labor, and everyday life. This wealth of traditions, rituals, and customs reflects the worldview, moral and aesthetic values that shape the uniqueness of the nation, its identity, social, and spiritual identity. Architectural monuments and works of fine and applied art of Uzbekistan have brought worldwide fame to the country, while the methods of their study have strengthened the reputation of the national culture as a whole.

Among the variety of decorative and applied arts of Uzbekistan, a special place is occupied by Suzani — embroidery, deeply rooted in the lifestyle, traditions, and everyday life of the Uzbek people. The mesmerizing patterns and bright colors of Suzani reflect the unique creativity and individuality of the Uzbek people, remaining an emblem of their art throughout the centuries.

Suzani (Uzbek: сўзана, Persian: سوزندو) is a form of hand embroidery, representing a decorative textile crafted by folk artisans in Uzbekistan, Tajikistan, and Iran. The name “Suzani” originates from the Persian word “suzan,” which means “needle.”

The base for Suzani traditionally utilized homespun white or unbleached calico of local production — buz (Tajik: карбос). In European terminology, this fabric was known as mata (Arabic: متو — goods), or malla (a reddish-brown colored mata) (Elmira Gül, 2013).

Suzani are often created from two or more pieces, which are subsequently meticulously joined together. This art form has been practiced in Uzbekistan for centuries and is a vital part of the country’s cultural identity. Suzani embroidery, with its long and rich history in Central Asia, has become synonymous with Uzbek culture and plays a significant role in promoting tourism in the region.

Historians believe that the art of Suzani embroidery has been practiced in Central Asia for over 2000 years. Over the centuries, the materials and methods of embroidery have undergone changes, reflecting the economic and cultural transformations in the region. For instance, in Samarkand, from the 1850s to the 1870s, almost exclusively local materials were used, but by the end of the 1890s, factory-produced threads and synthetic dyes began to be utilized.

Suzani embroidery is not just a cultural relic but a living art form that continues to be practiced by artisans throughout Uzbekistan. Many families pass down embroidery skills and techniques from generation to generation, preserving this tradition. Uzbek Suzani is known for its bright and unusual design, serving as an ethnic element reflecting the rich cultural heritage and artistic traditions of the Uzbek people. Its intricate design is a testament to the skill and creativity of Uzbek women and their contribution to the country’s art and culture.

Uzbek Suzani, with its long and rich history in Central Asia, is one of the most expressive and recognizable forms of traditional Uzbek art. Traditionally, Suzani was created as part of a bride’s dowry, symbolizing luck and prosperity for the newlyweds. Additionally, it could also have religious sig-

nificance, decorating the walls during religious ceremonies.

This embroidery style quickly became a significant part of Central Asian culture, passed down through generations and reflecting the unique styles and techniques of each family. Suzani is known for its bright and unusual designs, often containing geometric shapes, flowers, and animals, created using silk threads on cotton or linen fabric. These compositions reflect the rich cultural heritage and artistic traditions of the Uzbek people.

Contemporary Suzani continues to be a living art form, maintaining a connection with tradition while adapting to modern conditions and needs. It remains an important part of Uzbekistan’s cultural heritage and an expression of the unique artistic talent of the Uzbek people.

Suzani were traditionally embroidered on wool, cotton, or linen fabric. In the early period in Samarkand, embroideries were often done on fabrics of basic colors: white, red, and yellow. A special place was held by Suzani on a white background, for which a coarse local cotton fabric known as karbos or mata was used. By the end of the 19th century, embroideries on silk fabrics began to appear, especially in Bukhara, Samarkand, and Shahrizabz, where silk was used to create particularly rich embroideries.

The threads used for embroidery were typically handmade silk, less often cotton or wool. The dyeing of threads was done at home using natural dyes; roots of madder (ruyan) that grew and were cultivated in Central Asia, yellow flowers of isparak, mallows, pomegranate peel, onion husks, saffron, usma, and many other substances were used for this purpose.

Threads dyed with natural dyes have preserved their depth and nobility of tone for centuries; the embroidery made with them was more harmonious and noble in color (Gül Elmira, 2014).

Originally, mainly homemade silk threads were used for embroidery. The women of the family preparing the dowry would raise silkworms and unravel the cocoons, applying various techniques for thread production and processing. In the 1890s, factory-made threads, distinguished by their

high quality and luster but also higher cost, began to be used in embroidery.

Research on Samarkand Suzani has shown that most of them are made with the “basma” stitch, a type of satin stitch. This technique required considerable labor and thread consumption, as the reverse side of the fabric was also densely stitched. The process of creating Suzani was labor-intensive and required special attention and skill from the embroiderers.

The elements and methods of Suzani embroidery not only reflect cultural and economic transformations in Central Asia but also contributed to the development and enrichment of Suzani art, making it more diverse and vibrant.

From the second half of the 19th century, there was active use of imported fabrics and the first synthetic dyes in Samarkand, reflecting cultural and economic exchange between Central Asia and Russia. These changes led to the emergence of new styles and techniques in Suzani embroidery, significantly expanding the possibilities for embroiderers. An example of such a change is the use of cotton mitskal, dyed in red and blue colors by Bukharan dyers.

Suzani embroidery is a form of improvisational art where each piece is unique, and the artist has the freedom to create their own design. Although Suzani has evolved over the centuries with the emergence of new styles and techniques, a deep respect for tradition remains an important part of this craft. Many artisans still use the same methods as their ancestors and feel a strong sense of pride in preserving this art form for future generations.

Uzbek Suzani is rich in symbolic motifs that are passed down from generation to generation. For example, the pomegranate in Uzbek culture symbolizes fertility and abundance, making it a popular motif in Suzani. Images of grapevines, flowers, and animals are also common, each carrying its own unique meaning and significance.

Suzani is known for its bright and bold colors, as well as the incredible detail in its patterns. The use of silk thread gives the embroidery a special luster, making it even more visually attractive. These design elements make each Suzani piece a unique work of art. Artisans have the freedom to create

their own unique compositions, bringing an individual character to each piece. This creative freedom allows craftsmen to express their personal styles and artistic intuition.

Many of the patterns and motifs used in Suzani embroidery are inspired by nature. Plant elements, such as flowers and vines, not only lend natural beauty to the embroidery but also reflect the world in which the artisans live and create. Suzani patterns are more than just decorative — each carries its own special symbolism. An appropriate ornament can protect against misfortune, the evil eye, and poverty. For example, the depiction of the Huma bird symbolizes happiness, a chili pepper pod represents protection from evil spells, and a pomegranate signifies fertility.

A blooming garden is a primary ornamental image in Suzani. Flowers from gardens and flowerbeds, transferred onto fabric and transformed by the imagination of the embroiderers, become classic folk patterns. These ornaments serve not only as decoration but also symbolize wishes for happiness and prosperity, embodying fertility. Suzani can be up to three meters wide and six meters long. To create such a large canvas, individual embroidered fabric fragments are used, which are then carefully joined together.

Suzani represents a national art form that has developed its style over the centuries. Bukhara, Nurata, Gijduvan, Samarkand, Shahrisabz, Tashkent, and Fergana have become centers of this art. Each embroidery school has its own unique local characteristics and preferred motifs. The diversity of themes and techniques is so vast that even similar motifs are interpreted differently in various regions. Some motifs are unique and found only in specific types of Suzani. For instance, Nurata Suzani is distinguished by its clear and brightly expressed patterns, making it easily identifiable from other regional works.

Local Suzani are adorned with floral bouquets that stand out vividly against the white background of the fabric. They are notable for their richness and variety of floral motifs, holding a prominent place among Uzbek Suzani embroideries. Unlike Nurata and Bukhara Suzani, Samarkand embroidery is characterized by a larger, more succinct design. Its main motif is a round rosette in raspberry tones, surrounded by a leaf pat-

tern. The decorative and distinct simplicity of the bold pattern is a hallmark of Samarkand Suzani embroidery.

The Suzani embroideries of Shahrisabz are remarkably expressive, often created on colored backgrounds. The pattern compositions of artisans in this region resemble carpet art more than traditional embroidery. A large medallion often occupies the center of the composition, with quarters of similar medallions at the corners.

Gijduvan Suzani, similar to Bukhara, is primarily embroidered using the Yurma technique, that is, with a crochet hook, employing *bigiz* — an iron hook with a curved end. In Bukhara, similar works are performed with a needle. The difference between Gijduvan and Bukhara Suzani is also noticeable in the threads used: in Gijduvan, specially treated, twisted threads are used, whereas Bukhara craftswomen use untreated threads. The base fabric also differs: Gijduvan Suzani is made on white or grayish *karbos* (homemade cotton fabric), red calico, white fabric, and light-gray reps, while Bukhara Suzani is made on more expensive fabrics, including white *karbos* and imported *Ghissar* fabrics.

Tashkent artisans have developed their own unique and distinctive style, known as *palyak* and *gulkurpa*. The main motif (from the Arabic فَلَآك — “*falyak*,” meaning “sky”) is represented by large dark-red circles densely filling the fabric. *Gulkurpa*, which translates to “flower blanket,” was traditionally used as a cover for newlyweds’ bed.

The vibrant floral pattern of *Gulkurpa* symbolizes happiness and a large family. Suzani embroidery from the Fergana Valley is characterized by its particular elegance and lightness of pattern, freely placed on a background of purple or dark green satin. Fergana Suzani is distinguished by its flowing airiness and the effortless grace of its ornamentation, making them unique works of art.

The ornamentation of Suzani embodies a special philosophy: it has a beginning but no end. According to ancient tradition, the craftswoman always leaves a small unfinished fragment in the embroidery, symbolizing the infinity of existence and the immortality of the human soul. This element underscores the profound meaning of Suzani art, going beyond simple aesthetics to include philosophical and

spiritual concepts that are part of the cultural heritage and worldview of the people.

In recent years, Uzbek Suzani has gained widespread recognition at the international level. Modern designers actively integrate Suzani patterns into their creations, thereby breathing new life into this traditional art and attracting a new audience. This expansion of Suzani’s application transforms it into something more than just a cultural heritage element; Suzani becomes a significant aspect of contemporary design, highlighting its universality and temporal significance.

The culture of each people is deeply rooted in all aspects of folk life and has a synthetic character. Personal immersion in the spiritual culture of one’s people is of great significance for every individual. Detachment from these spiritual treasures diminishes the depth of human thinking and sensibility. Spiritual culture is the sum of energy accumulated over centuries of human civilization development, the result of the efforts of many generations of our ancestors. Education plays a key role in maintaining the connection between generations. Thus, culture serves as a catalyst for the development of the human mind, directing and utilizing this accumulated spiritual energy.

The primary factor in the commercial success of Suzani artisans is their high level of professionalism and ability to creatively adapt the traditions of past centuries to the demands of the modern market. Previously, masters relied on personal experience, the canons, and traditions of their embroidery schools, but today many of them are attuned to the needs and tastes of contemporary consumers, as well as current fashion trends. This represents both opportunities and risks for the development of traditional Uzbek embroidery, as there is a danger of losing the uniqueness and depth of the art in pursuit of commercial success. It is important to find a balance between preserving traditional methods and embracing innovation, to enrich the art of Suzani without losing its historical value. Ultimately, innovation and change are inevitable and necessary, just as the magnificent embroidery samples of the past were once innovative.

Uzbek Suzani is not only a beautiful piece of art but also functional. The textile can be

used as wall decor, a tablecloth, a coverlet, or even as an item of clothing. Its durability and aesthetic appeal make it a versatile addition to any home or wardrobe.

Combining a rich history with contemporary trends, Uzbek Suzani continues to be a living and dynamic element of Uzbek culture. It not only retains its cultural significance but

also evolves, finding new ways of expression and application in the modern world. Uzbek Suzani is a unique example of ethnic textile art that embodies the cultural heritage and artistic talent of the Uzbek people. Its rich history, significant design, and practical application make it a valuable form of art that continues to be celebrated and admired worldwide.

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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DOI:10.29013/EJA-24-1-63-66



THE FORMATION OF VISUAL ARTS SKILLS OF SCHOOLCHILDREN IN PERFORMING SKETCH, COMPOSITION AND CREATIVE WORKS

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Cite: Makhkamova S.B. (2023). *The Formation of Visual Arts Skills of Schoolchildren in Performing Sketch, Composition and Creative Works*. *European Journal of Arts* 2024, No 1. <https://doi.org/10.29013/EJA-24-1-63-66>

Abstract

The purpose of the article: This scientific work provides information about the formation of visual arts skills of schoolchildren in performing sketch, composition and creative works.

Research methods: This scientific article is devoted to the study of related forms of fine arts, such as drawing and painting. The valuable scientific and methodical recommendations are given for organizing fine art classes and acquiring the skills of performing songs.

Research results: It is necessary to master the necessary, theoretical and practical aspects of fine art in the preparation of future artist teachers. Hence, he defines the transmission of theoretical and practical knowledge as one of the tasks of the subject of the composition, and the purpose of the subject is to study it perfectly.

Practical application: The conclusions drawn as a result of the study can be served as supplementary manuals for teachers of private schools and public secondary school.

Keywords: *schoolchildren, performance, sketch, composition, creative works, skills, fine art, future teachers, drawing, painting, classes*

Introduction

The word of “composition” is derived from the Latin language, which means to “arrange, structure, create from an idea”. Composition is synonymous with the term “composition” – placement, and from the first stages of learning to draw, that is, it forms the first concepts about the correct placement of the image of an object on the surface of the paper, balance, symmetry, axis line, horizon line, perspective cuts.

Composition applies to all areas of art, and in visual education it includes the rules of drawing, color science, perspective, and realistic depiction techniques. The compo-

sition reflects all the knowledge and experience, abilities and skills of students in special subjects related to fine and applied arts, in creating a finished work of art.

Students’ artistic abilities improve during their school years, and they manifest their creative products in sketches, compositional variations and, finally, in their artistic works. Therefore, it is impossible to achieve success in any field of fine (practical) art without knowing the rules of composition.

In this article, the author shares his personal experience of teaching composition skills to future teacher-artists. In this re-

gard, students and teachers put forward their opinions on the amount of creative work that must be carried out on a bilateral basis to achieve them. One of the most difficult moments in training future artist–teachers in the visual arts is directing them to work on options for thematic–event compositions.

It is known that drawing becomes a conscious activity of children from preschool age, and they try to express what they imagine. Our ancient ancestors, that is, primitive people, tried to express their thoughts by drawing pictures on rocks, in caves, on walls.

Therefore, drawing based on imagination is a property of people and represents an independent creative activity. Processes such as memory, perception, imagination, interest, formed on the basis of observations, which are the psychological characteristics of people, form the creative imagination.

Creative activity is formed in different ways and depends on the level of development of life experience, skills and knowledge. The formation of the above psychological characteristics in a child influences the effective organization of creative activity. Children who have not developed such qualities find it difficult to engage in creative activities.

This expands the possibilities of using aesthetic and compositional knowledge of schoolchildren and students in their creative activities. That is why the student's creative activity, characteristic of artistic work, is especially noticeable in classes and in clubs. Such issues can only be improved in a creative environment created during the learning process. Work on composition options serves to develop knowledge, skills and abilities related to the creation of works of art.

One of the most important processes is working on works of fine art, choosing a topic, thinking about its genre and compositional structure. In these matters, the student feels the need for advice and guidance from the teacher.

An artist educator can learn the qualities needed to create images in a work of art by analyzing the works of famous artists and having a conversation about composition. The artist can take the theme in the work from any reality of life (defense of the Motherland, nature and human image, sports, healthy lifestyle, beauty of the seasons, childhood, youth, love, etc.). As long as the student can be interested

and interested in the chosen topic option, he will be happy to get to work.

Results and discussions

The subject begins to work on this first by drawing observations, sketches, sketches. This depends on the student's free choice of topic. Responsibility for mentoring involves students taking full advantage of opportunities to develop their creative process as needed.

If the subject is chosen by the teacher, it may not interest or satisfy the student. Therefore, teachers have a great responsibility to provide the necessary instruction and guidance so that students can find topics that interest them throughout the years.

In addition to familiarizing yourself with the works of famous artists, analyzing the creative works of students studied in previous courses, organizing conversations about the author and the creation of the subject will give good results in the formation of students' compositional skills.

Composition is the basis of any genre and direction of fine art, this means the creation of works that have a deep impact on the viewer and embody all the rules of coloring. Only an artist who has thoroughly mastered the basic laws of composition can achieve great success in the fine arts. All laws of composition require from the artist not only knowledge and skills, but also creative thinking, ingenuity and unique imagination. The beginning student of drawing should have an understanding of symmetry, focus, horizon line, axis line, linear air, and color perspective.

The laws of realistic painting take into account exactly what is important in depicting reality when creating mature works of fine art. For example, the "Blue surface" of A. A. Rylov, "Defense of Petrograd" of A. Deineka, "Tea" of Z. Inokhomov, "Urgutda" of Z. Kovalevskaya, what part of the horizon has passed, how the rules of balance, planning, airiness (color) perspective must be paid attention to for compliance. When the long expanses of the painting are depicted horizontally, the expanse appears even more endless. Moreover, the fact that it is in a parallel, vertical direction to express the purpose of the painting and expand the sphere of influence also ensures that the work of art is solemn, majestic and inspiring. Composition–embodies the results of knowledge, skills

and experience acquired in special subjects in educational institutions of fine arts. Creative results are reflected in the creation of works of art. Often students despair, saying: “I have no talent, I cannot be an artist”, thereby showing their reluctance. In our opinion, any talent manifests itself in the process of action, aspiration, interest and artistic creativity in general. Work, including creative work, consists of not being indifferent to the events of life, having fun, collecting materials inspired by what you see, drawing sketches, and constantly improving your artistic skills and abilities.

As soon as many years of hard work begins to bear fruit, works of fine art, which are the product of the artist’s creative work, begin to appear in the world. An artist’s work is not measured by quantity and size, but there are many artists known to the world for several works.

However, there are also artists who have achieved incredible creative productivity in many and varied genres. Any teacher of fine (practical) arts who is trying to impart artistic knowledge to students must first be able to form students’ interest in this field. To do this, it is necessary for the teacher himself to have artistic and aesthetic skills, master all the features of fine art, and be able to draw pictures so that he can surprise his students. Experiments show that admiration for works of art is the first germ of the manifestation of one’s abilities. Therefore, from the first lessons it is immediately noticeable that some students are indifferent to objects of art, fine works, or, conversely, show great interest in this area.

It is gratifying to note that by the time of admission, many students become somewhat graphically literate and artistically educated, and during their studies under the guidance of their teachers they make great strides in terms of skill. Then I remembered the story of the famous landscape painter R. Timurov from Samarkand.

I heard several times that the artist first became interested in painting when he was studying at the Faculty of Philology of Uzbekistan State University (now Samarkand State University), and these interests led him to the school of the artist P. P. Benkov in this city. He examines the drawings of young Rashid and, appreciating his interests, accepts him into his school.

With the intervention of the republic’s leadership, the future artist becomes a student at an art school at the university. Honored Artist of Uzbekistan, famous master of the landscape genre R. Timurov said that “maybe I was not a good poet and writer, but I became a good artist” and several times expressed gratitude to his teacher P. Benkov.

Fine arts students acquire basic creative skills in all genres primarily through learning to draw still life. A student starting to draw a still life must master the horizon line, perspective (linear) color and air reduction, techniques for working with paints and other similar concepts and skills. In most cases, still lives are based on thematic subjects, and the educational composition must meet aesthetic requirements, on the one hand, and didactic requirements, on the other. Objects for a still life are selected primarily through reflection and reasoning. Attention is drawn to the fact that the color and size of objects are inextricably linked. In addition to teaching still life paintings, using the work of famous still life artists is also effective in teaching students still life composition. Objects, objects, means of their connection, draperies–nets depicted in a still life should, first of all, surprise students, which will help them show their creative abilities. As it is said in many literatures on still life, you can learn it not only from masterpieces of world art, but also from an analysis of the works of Uzbek artists.

The students who have a theoretical understanding of educational setting (still life composition) are recommended to perform practical work based on: first choose a topic; appropriate equipment, items and draperies are selected; placing things taking into account their proportions, shape, structure and color; set the task of describing objects taking into account their volume, texture (material) and reflex (reflective effect); to be able to describe a drawing for a certain period of time to a level close to the content of a still life, compare it with nature and identify errors.

Teaching still lives should be designed for two or three sessions and provide teaching tasks appropriate for that time. Neither the quick completion of a task nor a long process allows us to methodically correctly describe nature. The distance between the object of nature and the student drawing is also normal,

that is, it should not exceed 2–3 meters. This allows students to place nature correctly on the picture plane based on size. In addition, the closer the distance, the more clearly they can perceive the range of colors and their reflection on each other. The successful result of the work depends only on what the students depict with serious attention to every detail and try to depict with a conscious attitude towards the creative process of several sessions. As the final part of the work approaches, some errors and defects in the image will be corrected in comparison with nature. Students can discuss the work they have done on the still life and engage in a process of self-criticism.

Conclusion

Portrait is one of the leading and important genres of fine art. A portrait shows not only the external appearance of a person, but also his inner world, profession, and inner experiences. The high importance of the portrait in the history of mankind is that we can get an idea of the appearance of many historical figures. Photography appeared quite recently (the last quarter of the 19th century), and through the visual arts we also receive information about the appearance of our ancestors, modern artists of the period, who created their images and left them as a legacy to subsequent generations. Among the examples of sculpture, great success was achieved in the genre of portraiture in the fine arts of Ancient Egypt, Greece, and Rome. Along with portraits that existed during the period of the Roman Republic, the direction in the art of portraiture shows in documentary accuracy

only the external appearance of the object, the second direction is an accurate depiction of the external appearance, characteristic of Greek plastic art—the tendency to create a generalized image, somewhat idealize it, and reveal the spiritual world is significant. “The statue of Octavian Augustus, the bust of Emperor Caracalla and the statues of the Syrian Girl created during this period are masterpieces of Roman portrait realism”.

The great representatives of the Renaissance, Leonardo da Vinci, Raphael Santi, Rembrandt and the artists who lived and worked after them, also contributed to the art of portraiture reaching a high level. The great Russian artists who lived and worked in the first half of the 19th century also created portraits of many famous contemporaries. Among them there are O. Kiprensky, V. Tropinin, N. Kramskoy, I. Repin, V. Serov and other artists.

In the second half of the 20th century, along with other genres of fine art in Uzbekistan, some changes began to be noticed in the art of portraiture. In the work of P. P. Benkov, the leading place began to be occupied by the tendency to create portraits and images. He created Uzbek characters and images of ordinary people in his works. Although the artist achieved great success in the genre of landscape, for the first time he showed that he is an excellent portrait artist, with such portrait works as “Girl from Khiva”, “Friends”, “Portrait of an advanced collective farmer”, “Portrait of Z. Kovalevskaya”.

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submitted 22.08.2023;

accepted for publication 20.09.2023;

published 8.10.2023

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DOI:10.29013/EJA-24-1-67-71



THE STAGES OF DEVELOPMENT OF THE ART OF ENGRAVING IN ANCIENT PERIOD AND THE MIDDLE AGES

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Cite: Talipov N.N. (2023). *The Stages of Development of the art of Engraving in Ancient Period and the Middle Ages*. *European Journal of Arts* 2024, No 1. <https://doi.org/10.29013/EJA-24-1-67-71>

Abstract

The purpose of the article: This scientific work provides information on the study of the stages of development of the art of engraving in ancient period and the Middle Ages.

Research methods: This scientific article is dedicated to the study of the important aspects of the development of engraving art of each period.

Research results: The main result of this scientific research work is to study the rules of composition made by skilled engravers.

Practical application: This scientific research work allows students to effectively use the rules of composition created by master engravers in the process of teaching the art of engraving to students in applied art classes.

Keywords: *composition, master engravers, art of engraving, ancient period, applied art classes, terracotta, ratio, size, Middle Age, stylization, symmetry, asymmetry, students, rules*

Introduction

The roots of the fine art of Uzbekistan go back several centuries. Many historical monuments of material and spiritual culture, items belonging to the Mesolithic, Copper, Stone and Bronze Ages, as well as several examples of ancient monuments have been preserved in the territory of the country.

It is known from history that the first forms of art appeared in Uzbekistan from the Paleolithic period (13th–5th millennia BC). The rock paintings found in the gorge of Zarautsoy in the south of Uzbekistan show that the hominid saw the natural world in its living state and depicted it using ordinary realism. The paintings depicting oxen, deer

and goats mainly date back to the Neolithic period (5th millennium BC). They are carved on the rocks of Khojakent and Bostonliq, located in the northeastern districts of Uzbekistan.

The first samples of the applied art of Uzbekistan were created during the time of the emergence of the settlement–farming culture. These are mainly composed of majestic designs of terracotta pottery. The earthenware items of Neolithic period are mostly decorated with simple patterns, there are certain symbols and magical words on them. The terracotta religious sculptures consisted mainly of the statues of female associated with gods of agriculture.

By the 6th century BC, the regions of Bactria and Sogd were occupied by the Achaemenian Empire, but the findings of art objects from this period give us opportunity to talk about the possession of their own artistic direction in these regions. The new artistic methods were created in the art of this period. Several of their features were shown in the precious items of the Amu Darya treasure belonging to the 5th– 3rd centuries BC. Some of the findings are close to classical oriental art with stringent and steady forms, while others reflect the decorative tradition, which includes images of animals from the deserts. However, the main group of the objects belonging to the Amu Darya treasure is made up the items of the art school of Bactria, whose local traditions are outdated and combined with the delicate art of the East. By summarizing the above words, we can think about the history of the composition of applied art in the centuries BC as follows: applied art began to spread widely around the world from the time of the Old Stone Age (Paleolithic is the period up to 10 thousand years BC), but the rules of composition were slow during this period. By observing the rules of nature in the New Stone Age, people developed their own senses of symmetry, rhythm and form. This led to the emergence of a unique art of pattern, which is based on the return or mixing of elements of each pattern. In the New Stone Age, the art of decorating objects with patterns became widespread.

Parallel, spiral, wavy stripes, concentric circles form the basis of many patterns of this period. The geometric patterns are gradually enriched schematically, and its elements reflect the symbolic signs of cosmic forces. For example, a rosette is a symbol of the Sun, a wavy stripe is a movement, a symbol of water, and others. People began to express their ideas and philosophical concepts through compositions. In the Bronze Age, in addition to ceramics, jewelry and objects made of copper, gold, and bronze were decorated with engraved line patterns. In the Iron Age, the use of plot pattern compositions developed. The compositions of images and patterns created on stones, items and jewelry made from ceramic, copper, gold and bronze using various colors were found in Zarautsoy in the mountain of Kokhitang, Ilonsoy and Aksoy

near Samarkand, Khojakent near Tashkent, Suvratsoy in Fergana and other places.

The invasion campaigns (334–326 BC) of Alexander the Great, which led to the collapse of the Achaemenid Empire started Hellenistic period in the history of Central Asian culture and art. The Hellenistic traditions were clearly manifested in the art of Bactria (Dalvarzintepa, Kampirtepa, Old Termez), and they find expression less in the artistic culture of Sogd and Khorezm. During the ancient world, architecture, sculpture, figurative images on the walls became the most widespread and characteristic types of art of that time.

The Hellenic politics managed to maintain its power for such a long time that it got its strong roots in the ancient material and spiritual culture of the peoples of Central Asia. A hundred years after the collapse of the Greco–Bactrian Kingdom, the traditions of Hellenistic culture were reborn with new power in Ganharā, a major Hellenistic center in the area of India under the Kushan Empire. The Hellenistic deities were described mainly in temples dedicated to the gods, on the surface of coins and on statues. For almost two hundred years, the Greek language was as important as the French language in the European countries of the Middle Ages, and the Hellenic tradition did not lose its attractive freshness until Islam.

In turn, the Kushan Empire came into existence on the ruins of the Greco–Bactrian state, which ended in about 140 BC under the attack of the nomadic Sakas, who were expelled by the Yueji tribes (1st–3rd centuries AD). The works of applied art aimed at creating a generalized image of the ruler, embodying the idea of unlimited power, which was blessed by God in the magnificent sculpture of the Kushan period were more democratized in their direction.

The Kushan Empire is one of the most important states in the political system of the ancient world. The Kushan Empire stood on the same level as the three great states of that time—Rome, Han and Parthia. The Kushan Empire first began to appear in the area of southern Uzbekistan (Northern Bactria).

In the first quarter of the 2nd century BC, this area was conquered by the Yueji (Tocharians) who migrated from the area belonged

to the Gansu tribe of modern China under the pressure of the Huns, and not long after, they also occupied Southern Bactria and formed a confederate state with the capital city of Bactra.

This state existed until the Kushan Kingdom established by Kujula Kadphises in the second half of the 1st century AD. The Kushan Empire included the Amu Darya regions of modern Afghanistan, Pakistan, and Northern India. The unique findings found as a result of scientific archaeological research carried out in different periods in the remains of ancient cities of Uzbekistan, such as Ayritom, Zartepa, Khalchayan, Saksanahur, Darvarzintepa, prove that the Kushan culture was highly developed. The wonderful art monuments of this period include colorful paintings of religious ceremonies decorating the walls of temples and shrines, bone and ceramic objects, ancient coins, small statues made of clay, female figures associated with the goddess of fertility worshiped locally, the introduction of Buddhism to Central Asia and Buddha images reflecting spread of the religion. But among them, sculpture can be a clear proof indicating the high level of Kushan art. Generally speaking, the art of the Kushan period reflects the final stage of the development of the ancient artistic culture of Uzbekistan.

The 4th-5th centuries are interpreted with the collapse of ancient empires, the establishment of the Hephthalite state as a result of the invasion of nomadic tribes from the north into Central Asia. This country disintegrates under the attack of the Turks in AD563–567. At the beginning of the Middle Ages, a part of the territory of Uzbekistan was part of the Turkish Khanate. The artistic craft of this period were mainly reflected in household items made of metal, in which the traditions of Sassanid and Far Eastern art were developed in their own way. At the beginning of the Middle Ages, the complexity of the image of the pattern on the walls is distinguished by the richness of the composition and the variety of colors (Bolaliktepa fortress, Varakhsha palace). The masters used the art of clay, ganch carving, wood and stone carving to decorate the rich houses and palaces of Sogd.

The religious themes, sacred plots and figures occupied the leading place in art in earlier times, while secular themes were in the first place in the art of the early Middle Ages.

The major centers of urban civilization were formed in the cities of Samarkand, Bukhara, Choch and Southern Sogd. These cities were centers of development of pottery, glassmaking, art metal and textiles. In return for the unparalleled service of the Great Silk Road, connections between the traditions of local folk arts and crafts and the artistic methods of the masters of Iran, India, Byzantium, China and the Steppe East were strengthened. The extensive trade relations led to the appearance of art products from near and far countries in local markets, as a result of which Sogdian carving adopted styles from various tribes, from the Iranian–Sasanians to the Turks, and it led to a unique artistic harmony. By pursuing the Sassanid style, the Sogdian nobles tried to manifest their greatness and status. The art of the Steppe Turks was neither influenced by Sassanid carving styles based on court laws and aesthetics, nor by Sogdian silver patterns made in a free and energetic style.

The ring shaped containers, spoons, bowls, and jugs with handles placed in the upper part of the container in a transverse shape, with images of legendary heroes took the leading forms in Sogdian silver carving. There are also dishes with animal symbols. The elements of unstable Turkish carving, eastern Iran, Sogd and Tan period art were important for the eastern districts of Uzbekistan (Fergana carving). The nomadic Turks and Sogdian colonists lived together in the territory of Fergana region, as a result of which there was a phenomenon of mixing of cultures in Fergana art and pottery. In Fergana artistic art, depictions of creatures, including unusual elephants and monkeys were very popular. But nevertheless, the image of deer, mountain goat, gazelle and various birds is also often found. The interest in animal subjects was very high in the art of the people from steppe, where images of the world of creatures occupy the main place. In the artistic art of Fergana, local styles and specific features of Hellenism are often observed.

The development of the Khorezm carving school is evidenced by a two-handled bowl inscribed with Khorezm inscriptions belongs to the 3th–7th centuries. The cups with small size (base circle 12–13 cm) differ from the methodical and compositional aspect. One of them describes the image of Siyavash, the ancient god of the king of plants, who is in

the symbol of the Khorezm state, riding a horse and the other describes the image of the four-armed goddess Great Mother, a symbol of common holiness, sitting solemnly on the shoulder of a lion. In the artistic art of the early Middle Ages, we can observe the harmony of different styles and directions, the world of creatures, mythical and epic themes have reached a high level. The rich pictorial forms of that period gave way over time to the patterned style of medieval Muslim art. The discovery of various decorations related to the Mediterranean Sea in the ossuaries of the Sogdians has aroused great interest among scientists. The main reason for the emergence of such a connection with the distant past is that Christians and Jews who were expelled from Asia Minor and Iran lived in Sogd permanently. The Sogdian masters used themes related mainly to the local population, based on harmonious compositions.

One of the most common compositions is the statues of gods placed in the main entrance of Sogdian temples. Sometimes wreaths in the form of heads, two or three flowers with leaves are depicted on the walls of the entire ossuary. In the early Middle Ages, it had become a widespread habit to decorate the walls of the houses of rulers, nobles (rich people) and public buildings with magnificent paintings. First, the patterns are plastered with a clay mixture, treated with glue, and then drawn on the surface of the dry wall. The natural gold was used for gilding with glue paints. The artists of Central Asia did not have any knowledge about the laws of space, ray, shadow and light, which are the achievements of European art. However, the compositions created by the masters of Central Asia were distinguished by the particular tonality of the lines, the very clear description of the patterns, the expressiveness of the ghosts, and the harmony of the leading colors.

On the eve of the introduction of Islam to Central Asia in the 6th–8th centuries, our ancestors presented the highest examples of majestic mural painting. It found its truth in the following words of Ibn al-Asar: “When the old society is on the verge of destruction, the torch of its culture first shines by roaring”.

With the spread of Islam, the images of people who believe in this religion, as well as religious beliefs regarding the depiction of natural creatures began to form. But, nevertheless, old manuscript sources confirm that there were mural paintings in Bukhara caravanserais during the Samonite period (9th–10th centuries), and this art became popular in the 10th–11th centuries.

During the conquest of Central Asia by the Arabs and the spread of Islam to other countries (7th–8th centuries), visual art, which was the basis of artistic styles in craftsmanship and memorization gave way to the art of patterning. With the spreading of Islam, negative views on the depiction of living creatures in works of applied art began to appear. Therefore, in the nations that accepted the religion of Islam, the art of decorative patterns was strengthened and achieved complete superiority in art.

The appearance and formation of a new sophistication continued until the invasion of the Mongols (the beginning of the 13th century). The second era includes the period of Timur and the Timurids (14th–16th centuries), this era started the Renaissance period not only in Movarounnahr, but also in the social and cultural life of the entire Middle East. During this period, art, poetry and science were highly developed. Such types of elegant art as handicrafts, miniatures and architecture developed immeasurably. At that time, elegant and luxurious styles dominated. Several Uzbek khanates were formed in the place of Amir Timur and the Timurids state, and finally, the third period began.

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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DOI:10.29013/EJA-24-1-72-76



CURRENT ISSUES OF STUDYING THE CREATIVITY OF MASTERS OF FINE ARTS OF UZBEKISTAN

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Cite: Nurtayev U.N. (2023). *Current Issues of Studying the Creativity of Masters of Fine Arts of Uzbekistan*. *European Journal of Arts* 2024, No 1. <https://doi.org/10.29013/EJA-24-1-72-76>

Abstract

Purpose of the study: To study the specifics of technologies for the development of professional competence of future teachers of Fine Arts through the visualization of the creativity of the Masters of Fine Arts of Uzbekistan.

Research methods: Systematic classification.

Results: Integration processes in world educational institutions are being implemented high technologies, models of large-scale implementation of innovations. In particular, the development of creative thinking specialists in the development of the field of art education, the introduction of pedagogical technologies corresponding to the system of art education, the development of reasoning competencies on the basis of art studies in the priority areas of didactic tasks of educational sciences taught in the field of fine and applied arts, the content and, in the preparation of future teachers of fine arts, the educational process, along with the acquisition of professional knowledge and qualifications, is carried out systematically on the basis of art studies.

Scientific novelty: Particular attention is paid to scientific research on improving pedagogical mechanisms for the development of professional competence of future teachers of Fine Arts on the basis of art studies, improving socio-pedagogical technologies for the formation of competence in art studies, ensuring the harmony of artistic-aesthetic experience, improving pedagogical mechanisms for the development of artistic creativity as the basis of figurative thinking.

Practical application: As in all areas of our society, improving the content and methodology of teaching Fine Arts, in particular its laws of art studies, creating the normative foundations for the targeted study of foreign experiences.

Keywords: *Professional competence, art education, professional, pedagogical technologies of innovation, artist, art studies*

Introduction

In expanding the pedagogical possibilities of the development of professional com-

petence of future teachers of fine arts on the basis of art studies, the future fine arts defines the conceptual directions of the fine arts

of Uzbekistan in the system of training teachers to the field of art studies.

Analysis of the literature in the field of fine and folk applied-decorative art of Uzbekistan in the system of training of future teachers of Fine Arts to the field of art studies shows that the research of Fine Arts and folk applied-decorative art, a number of scholars and art historians, such as Tilab Maxmudov, Akbar Xakimov, Nigora Axmedova, Kamola Boltabaeva, Dilafro'z Qodirova, Abduvalli Egamberdiev, Mahmud Usmonov, Po'lat Zohidov, Anvar Ilhomov, Saidqosim Usmonov, O'tkir Toxirov, O'tkir Obidov, Qobul Qosimov, Saidaxbor Bulatov, Urinboy Nurtaev, have made outstanding contributions.

The results of the research conducted by the above-mentioned authors in the field of art studies are described in the form of scientific articles, booklets, albums, brochures, monographs and art collections. These works are interpreted in the aspect of Fine Art and folk applied-decorative art, art studies. However, the question of the use of Fine Arts and folk art amaly in the system of training future teachers on the basis of art studies has not been fully studied.

In the development of professional competence of future teachers of Fine Arts on the basis of art studies, samples of Fine Arts are studied on the basis of lectures and practical classes organized in specialist subjects, special courses, research work, independent educational work, course and graduation qualification work of future teachers.

— In this system, the visual arts are considered in three directions:

the first direction — monuments of ancient monuments and historical architecture,

— second direction-history of fine arts and types of fine arts,

— the third direction is the main content and essence of the visual arts.

It is studied on the basis of ancient monuments of fine art, drawings on Rock, Stone and architectural monuments. Ancient applied-decorative art comes to the surface on the basis of an artistic analysis of iron, ceramic, woodwork. It is an ancient cauldron, a deep tray, a lamp, a tombstone, as well as practical-decorative art, patterns that reflect the image of an animal. The first image of her husband in the pre-revolutionary period

belongs to the work of the artist Vasily Verezhagin.

Visual arts are considered on the basis of materials of Uzbek Graphics, Art of painting, sculpture and applied-decorative art. In the process of studying Uzbek graphics, the work of the first graphic artists is taken into account: Akmal Ikromov, Vladimir Kaydalov, Kanstantin Cherpakov, Dimitriy Kedrin, Grigoriy Shevyakov, Anatoliy Osheyko. Also, who presented Stane forms of graphics Qutlug' Basharov, Georgiy Chiganov, Marat Kagarov, Vil Parshin, were very productive activities. Many of the works of the Masters of fine arts form the main content of the preparation of students to the field of art studies. The work of people's artists of Uzbekistan Ogones Tatevosyan, Nikolai Karakhan, Alexander Volkov will reveal the glorious page of the first art school.

The names of the older generation of representatives of the art of painting — Robert Rojdestvenskiy, Aleksandr Nikolaev (Usto-Mumin), Nikolay Rozanov, Ivan Kazakov, Mixail Novikov, Mixail Kurzin are mentioned in our republic with special respect and recognition.

The increased skill of the profession in the field of Fine Arts was also greatly stimulated by the creative activity of representatives of the middle generation, this process is clearly visible in the work of the famous furry owners Oral Tansiqboyev, Pavel Benkov, Zinaida Kovalavevskaya, Nina Kashina, Viktor Ufimtsev, Veniamin Kedrin. They are creators who have their own individual style and direction of work, but are continuators of the traditions formed in the school of Fine Arts.

In the preparation of future teachers of Fine Arts of pedagogical higher education for the field of Art Studies, a special place is occupied by the study of the work of the following skilled artists: Abdulkak Abdullaev, Lutful-la Abdullaev, Shamsiroy Hasanova, Chingiz Ahmarov, Malik Nabiev, Rashid Timurov, G'ofur Abduraxmanov, Yanis Salpinkidi.

The stages of development of the art of Loom sculpture are associated with the names of a number of people's artists from Uzbekistan, such as Eynulla Aliev, Damir Ro'ziboev, Ilxom Jabbarov, Axmat Shoymurodov, Aleksandr Toirov, Yakov Shapiro, Azamat Xatamov, Jaloliddin Mirtojiev Nikolay Ivanov, etc.

In our republic, the number of sculptors is growing from year to year, their works are made on a carpet using marble, wood, maiolica (a material similar to ceramics, made by grinding burnt sand). Many fantasies of contemporaries, heroes of labor, historical figures were created by these creators. Of great interest is also the study of outstanding works of art in the development of professional competence of future teachers of fine arts on the basis of art studies. In the practice of developing professional competence of future teachers of Fine Arts on the basis of art studies, it is considered by close acquaintance with the creative activities of such masters of outstanding sculpture as Aleksey Grishenko, Ivan Krivskoy, Abdumumin Boymatov, Eynulla Aliev, Alim Rahmatullaev, Leonid Ryabsev, Ilxom Jabborov, Jaloliddin Mirtojiev, Jasvand Annazarov.

Painted plaques on works of stoned and majestic sculpture are very relevant in the training of the history of fine arts, the study of the field of sculpture.

The study of the creative activity of masters of Applied and decorative art of our country in lectures and practical classes will create a special interest in future teachers of Fine Arts in relation to the different edges of folk applied art.

A special place is occupied by the study of the work of Anvar Ilham, the first master of pattern-decorative art. His work is unrepeatable and has unique beauty. The outer world that surrounds us is embodied by Anvar Ilham, in an embossed look, through a kind of charming art. His works "Guzal", "8-sided embossed table", "patterned draftsmanship on the ceiling" are distinguished by their unique appearance and uniqueness. To highlight decorative and applied art at the level of professional skill in a broad sense, Toir Tokakhkhodjaev, Jalil Khakimov, Olimjon Kasimjonov, Abdulla Boltaev, Saidmakhmud Norko'ziev, Toshpolat Ayupkhodjaev, Sherkhoja Khasanov, masters of wood and leather processing Suleiman Khosimov, Mahmudzhan Kasimov, pottery masters Raimberdi Matjonov, Sukhammad Khasanov. It will be necessary to get acquainted with the works of Siddiq, Usman Umarov, Turab Miraliev, Rustam Egamberdiev, Mukhiddin Rakhimov.

Of particular interest is the study of the works of mature artists by genres in the devel-

opment of professional competence of future teachers of Fine Arts on the basis of art studies. Many artists, representatives of different generations, worked in the historical genre. Examples of them include the work of Lutfulla Abdullaev, Vladimir Burmakin, Valentin Zhmakin, Rozi Choriev, Nematzhan Lambiboev. Looking at the work of Yuli Elizarov, Alexander Melnikov, we will witness that their works reflect a more domestic genre of life. Some masters of Fine Arts, such as graphic artists Georgy Chiganov, qutlugbasharov, Marat Kagarov, painters Alexei Lunev, Zokir Inogomova have dedicated their creative work to depicting war scenes. Artists from Uzbekistan include Zinaida Kovalavevskaya, Nina Kashina, Raxim Ahmedov. Mixail Kurzin, Aleksey Lunev, Viktor Ufimsev, Oganese Tatevosyan the Still Life genre also observed.

The reproduction of these works is successfully used in practical training in pencil, painting and composition, which is shot in the first courses.

Artists who turn to the portrait genre are also in the majority, portraits of representatives of various disciplines of Labor, science, culture, art are created by these creators. In this genre, the master-monk (Alexander Nikolaev), Abudlkhak Abdullaev, Lutfullo Abdullaev, Nina Kashina, Genghis Ahmarov, Malik Nabiev, Alisher Mirzaev, Oganese Tatevosyan, Shamsiroy Hasanova, Sadullo Abdullaev, Rakhim Ahmedov, Zakir Inogomov were prolific masters of the mustache. The works created by these artists are displayed in the portret work classes of specialist disciplines.

In the work of artists of Uzbekistan, the landscape (landscape) genre has a special status. The creative work of Nikolai Karakhan, Bakhtiyar Boboev, Oral Tansiqbaev, Rashid Timurov has a positive effect especially in the process of pedagogical practice in the development of professional competence of future teachers of Fine Arts on the basis of art studies.

In the development of professional competence of future teachers of Fine Arts on the basis of art studies, it is important to expand the imagination and formulate concepts on the main topics of the school of Fine Arts.

In the work of many artists, including Nematzhan Lambayev, Vladimir Burmakin, rozi Choriev, Marina Pashkovskaya, the topic

of the periods of the revival and development of our republic occupies a large place. In fine art, images depicting the heroes of labor in the history of our Motherland, the image of the veterans of the war, the selfless work of our people are considered of special value. This topic is clearly expressed in the creative activities of artists such as Lutfullo Abdullaev, Rakhim Ahmedov, Viktor Ufimtsev, Nina Kashina. Artists who have devoted their creative work to women Ilya Zorkin, Vladimir Burmakin, Laylo Salimzhonova, Shamsiroy Hasanova, as well as examples of creativity of Mikhail Arinin and Samig Abdullaev, who depicted children's urine, also leave a large taasurot in future teachers of Fine Arts. The creative activity of the school of Fine Arts, he presented his works on the subjects of labor U. Tansiqboev, M. Saidov, L. Abdullaev, N. Kashina, R. Ahmedov, V. Pravdyuk, V. Burmakins is admirable. Of particular interest is the study and analysis of the research work of art scientists in the preparation of future teachers of Fine Arts for the field of art studies. Future teachers in the field of fine arts need to be habilitated by research work on the history of Applied-decorative art, graphics, painting, architecture. Information about the scientific work carried out by art critics in these directions is also supplied in the process of teaching special subjects in the curriculum. The knowledge gained will be further strengthened in the process of independent work of future teachers of fine arts, training outside the auditorium. On the basis of various approaches, comprehensive research of the fine arts of the Uzbek people with a rich history requires great responsibility. Main areas of research in Fine Arts:

- life and work of famous masters of Fine Arts;
- the inextricable relationship of history, architecture and archaeology;
- practical-history of the development of decorative art;
- the essence and specific aspects of the art of graphics, painting and sculpture;
- modern trends in the development of Fine Arts;
- the development of knowledge in the field of art studies in our republic.

Ancient architectural monuments are associated with folk amalai-decorative art by their embossing, the use of samples of pot-

tery, woodcarving art, the harmony of forms. B. D. Denike, N. S. Grajdankina, R. I. Gaganov, V. L. Voronina, B. V. Weimaran, M. S. Bulatov, L. I. Rempel, G. A. Scientists such as Pugachenkova added a significant share in the disclosure of the involvement of National Architecture (Architecture), in the art of folk art-decoration.

Information on the history of the development of Fine Arts is delivered in a lecture session on the history of fine arts. For detailed coverage of this area, G. A. Pugachenkov, N. S. Grajdankina, L. I. Rempel, P. A. Goncharov, T. Adullaev, T. Mahmudov, N. A. Avodov, Z. Bositkhanova, N. Pritz, M. Rahimov, D. Fakhreddinov, N. Göyibov, M. Murzaahmedov, M. Morozov, G. V. Moshkov, O. The work of researchers like Usmanov is used.

An important place is occupied by the future teachers of Fine Arts in the preparation of kholda, who has mastered professional and pedagogical activity, knowledge of the field of art studies, samples of Fine Arts and folk-applied decorative art.

The preparation of future teachers of Fine Arts in the field of art studies for the provision of artistic and creative education and aesthetic education to students implies the following points:

- history of the development of Fine Arts;
- life and work of famous masters of artistic creativity;
- formation of concepts that show the interrelated aspects of history, archaeology, architecture and Fine Arts;
- the meaning of the history of Applied-decorative art;
- practical-originality of decorative art;
- graphic, painting and sculptural art;
- modern directions in the development of Fine Arts;
- the development of knowledge in the field of art studies in the Republic.

Conclusions

Thus, the use of fine art samples in lectures and practical classes within the framework of special disciplines serves to increase the qualitative indicator of the work of preparing future teachers of Fine Arts for future practical activities socially, professionally, pedagogically and psychologically.

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submitted 22.08.2023;
accepted for publication 20.09.2023;
published 8.10.2023
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