

ARTISTIC-AESTHETIC SYSTEM OF UZBEKISTAN MUSICAL FOLKLORE AND ITS CULTURAL FUNCTIONS IN WORLD CULTURE

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Abstract

This article analyzes the artistic and aesthetic nature of Uzbek musical folklore and its culturological significance in world cultural processes from a scientific and theoretical point of view. The formation of folklore genres, modal structures, semiotic layers, rhythmic and intonation system, historical genesis and their functional role in global musical communication are studied on the basis of modern ethnomusicological concepts. Also, the role of maqom art, Bakhshi schools, ritual songs and folk songs in the formation of cultural identity is covered on the basis of international experience and UNESCO documents. The research used comparative, structural, semiotic and cultural studies methods.

Key words

musical folklore, maqom, ritual songs, Bakhshi, aesthetic system, culturological model, cultural identity, musical semiosphere.

Musical folklore is the most stable expression of the historical memory, aesthetic taste, spiritual world and social experience of the people. Uzbek musical folklore is a complex system that was formed in the multi-layered cultural landscape of Central Asian civilization and embodies the musical experience of Turkic, Iranian, Arab-Muslim and Indian cultural layers.

In the context of the globalization of society, folklore is gaining importance not only as a historical heritage, but also as the main resource for restoring cultural identity, a means of cultural diplomacy, a global communicative model, and an active subject of international musical discourse. The opinion of President Sh. Mirziyoyev that "national culture is the main factor determining the self-awareness of the people and its value in the world arena" confirms the relevance of this direction [1, p. 3]. Therefore, the reinterpretation of Uzbek musical folklore in modern scientific paradigms, a deep analysis of its artistic and aesthetic system and the determination of its functional role in world culture are the priority tasks of today's research.

Historical and cultural genesis of Uzbek musical folklore

Uzbek musical folklore is a complex cultural layer formed during the long historical development of Central Asia - in the territories of ancient Sughd, Bukhara, Khorezm and Transoxiana. Archaeological and ethnographic studies show that music and ritual melodies existed in these regions at least several centuries BC, as a result of which the musical lexicon and rhythm-formula system of the region gradually formed [2, p. 47]. These initial layers were based on Turkic nomadic musical traditions, Iranian (Persian-Tajik) melodic systems and local rural-farming rituals.

Ethnogenetic mixture: Turkic, Iranian and Islamic influences. Uzbek folklore is genealogically diverse: Turkic epic and rhythmic styles, Persian-Tajik poetic forms (dostan and lyric poems), as well as Sufi poetry and religious chants that came into being during the history of Islam, have been synthesized with each other. This synthesis is clearly noticeable in the formation of maqom and folk songs: modal systems and ornamentation elements come from Persian-Tajik musical aesthetics, and improvisation and epic performing customs come from Turkic epic traditions [5, p. 67; 8, p. 91].

The emergence of the maqom system and its integration with professional tradition. The maqom is a complex modal-rhythmic system that developed as a professional-folklore interface of Uzbek music, and its roots go back to the oral improvisational style of the people. Maqoms were initially formed in a ritual and religious-mystical environment, and later became professional performers in the palace, madrasah, and urban artisan environments. This transformation of the maqom indicates the inclusion of folk music in professionalism, that is, the eloquent adaptation of folklore elements to the professional scene [5, p. 67; 3, p. 12].

Regional schools and regional typology. Within the territory of Uzbek, musical folklore is divided into several regional schools: Khorezm, Bukhara-Samarkand, Fergana-Tashkent, and Kashkadarya-Surkhandarya. Each school has its own tones, rhythms, and performance practices—for example, the Khorezm tradition is distinguished by its own ornamentation and rhythmic layer, while the Fergana-Tashkent tradition is characterized by its vocal-melodic richness. Regional differences indicate that folklore is closely related to local socio-cultural conditions (rural/urban, religious revival, types of labor) [11, p. 38; 13, p. 144]. Functional transformation: from ritual to stage. Traditional ritual songs (wedding, blessing, funeral, harvest festivals) usually performed a social bonding and ritual function. Throughout history, some ritual songs have become staged music, while others have been integrated into epic and dostan performances. This process represents the transition of folklore texts from “ritual semantics” to aesthetic semantics and

the change of the function of music from socio-ritual to aesthetic-performative [9, p. 120]. Mechanisms of oral transmission and preservation of heritage. Folklore traditions were transmitted mainly through teacher-student relationships, family-neighborhood environments, and collective rituals. In the 21st century, school education, the conservatory system, and digital archiving (audio-video recordings, online platforms) were added to these transmission mechanisms. Digitization creates new opportunities for the preservation and scientific research of folklore materials, but the importance of preserving the ethnographic and contextual aspects of this process should be emphasized [11, p. 38]. Cultural identity and comparative role. Uzbek musical folklore, as an important component of national identity, encodes historical memory, language, and emotional codes in a musical way. At the same time, it also provides musical dialogue with neighboring Turkic and Persian-Tajik peoples, promoting regional cultural integration. In this regard, folklore is a means of regional cooperation and exchange, while preserving national-cultural identity [12, p. 118; 4, p. 25]. The main branches of musical folklore are:

- Ceremonial folklore (semi-mythological in nature)
- Labor songs
- Lyrical folk songs
- Bakhshi and epic poetic-musical creation
- The maqom system is a form of professional musical tradition with folklore roots

• Regional schools: Khorezm, Fergana-Tashkent, Bukhara-Samarkand schools

These layers are considered as a musical model of the socio-cultural experience of the Uzbek people in oral form.

The artistic-aesthetic system of Uzbek musical folklore

Modal structures and the mode-intonation model. Modes such as “ushshaq”, “nava”, “segoh”, “iroq”, “hijoz” in Uzbek music belong to the most ancient modal system of Eastern music, and they serve as the main artistic dimension in both folk songs and maqoms [5, p. 67].

Rhythmic-formulaic layer

- yalla rhythms (2/4, 4/4)
- lapar rhythmic model (3/4)
- bakhshi epic rhythm (free metrorhythmic system)

These rhythms reflect the rhythm of labor, ritual requirements and psychological state of the people.

Semiotic (symbolic) system

The main symbols of folklore music:

- water - a symbol of purification and life
- flower - beauty and blessing of life
- yor - spiritual light and perfection
- layli-majnun - the archetype of cosmic love

These images are connected to the system of "cosmogonic symbols" in Eastern culture [4, p. 25]. Uzbek musical folklore and world musical heritage: a comparative analysis. Genealogical musical connections with the Turkic world. The Uzbek school of Bakhshi music has common epic-musical roots with the traditions of the Kazakh "zhyrau", the Kyrgyz "manaschiligi", and the Turkmen "bakshi" [12, p. 118].

Commonality with Eastern musical systems

Uzbek maqom:

- with the Arabic maqom – modal proximity
- with the Iranian maqom – similarity of poetic dramaturgy
- with Indian ragas – commonality in improvisational melody construction

[8, p. 91].

Aesthetic parallel with the music of the Far East. In Japanese "min'yo" songs and Uzbek lapars, harmony with nature, inner peace, and the natural timbre of the voice are considered the primary principles [4, p. 25]. The inclusion of the maqom tradition in 2019 on the UNESCO Intangible Cultural Heritage List is evidence of the global recognition of Uzbek folklore [3, p. 12].

Modern functions of musical folklore. Folklore strengthens the values of the people, such as responsibility, patriotism, hard work, and tolerance, through musical codes [11, p. 38]. The study of the historical and cultural genesis, artistic and aesthetic system of Uzbek musical folklore and its culturological functions in world culture shows that this heritage is not only the basis of national musical art, but also an important component of regional and global cultural processes. The structural, semiotic and functional features of folklore are closely connected with the historical memory, worldview, religious and philosophical ideas, labor culture and social institutions of the people, and their formation reflects the processes of cultural synthesis that have occurred over thousands of years. The analysis shows that the modal-intonational system, rhythmic formulation, and system of poetic and musical images of Uzbek folk music, although genealogically connected with the civilizational musical heritage of the Eastern and Turkic peoples, have fully preserved their artistic and structural independence. The formation of such large layers as maqom, bakhshi, ritual singing at the intersection of Turkic, Iranian and Islamic cultural components allows us to interpret folklore as a complex semiosphere. In this case, the main principles of musical aesthetics - harmony,

internal spiritual balance, improvisation and symbolic expressiveness - determine the inner essence of Uzbek musical thinking [5, p. 67].

In the context of modern cultural processes, the functional scope of musical folklore is expanding. Folklore is actively used today not only in traditional rituals and schools of oral art, but also in the processes of performing arts, pop, cinema, theater, creative industries, digital platforms and international cultural exchanges. This process further strengthens the need for a scientific study of the culturological transformation of Uzbek folklore and the mechanisms of its integration with modern culture.

The recognition of maqom art by UNESCO as an intangible cultural heritage [3, p. 12] has strengthened the position of Uzbek musical traditions in the global musical heritage. This, in turn, requires expanding research in such areas as the study of Uzbek folklore in the international scientific environment, the analysis of its aesthetics within the framework of comparative musicology, and the determination of its place in transnational musical processes. Based on the analysis conducted in the article, the following theoretical and practical conclusions can be drawn:

Uzbek musical folklore is a key component of national identity, as it encodes the historical memory, spiritual values, social experience, and aesthetic thinking of the people using musical operations [11, p. 38]. The artistic and aesthetic system of folklore is compositionally complex and multilayered, combining ancient melodic systems, improvisation, symbolic images, ritual semantics, and socio-ritual functions. The formation of regional schools shows the connection of folklore with local features, as well as with the pan-Turkic and pan-Eastern musical heritage, which creates the need to revise musical typology on a scientific basis [12, p. 118].

In the conditions of modern globalization, folklore is acquiring new functions: it is becoming an active component of cultural diplomacy, an international communicative platform, creative industries and digital media systems.

Preservation of folklore heritage today should be carried out in two directions:

- o supporting the traditional teacher-student system;
- o strengthening a new scientific approach through digital archiving, scientific transcription and the creation of analytical databases.

It is necessary to develop new scientific paradigms for interpreting folklore, including: digital ethnomusicology, audiovisual anthropology, semiotic analysis, culturological models, and the theory of transnational musical trends.

In general, Uzbek musical folklore is a unique phenomenon in the common cultural heritage of humanity with its own artistic and aesthetic system. The systematic study of its historical and cultural layers, determining its place in the

global context, and developing mechanisms for integration with modern culture are among the strategic directions of future scientific research.

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