

## Analysis Of The Researches On The Aesthetic Features Of Uzbek Folk Music

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**OPEN ACCESS**

**The American Journal of  
Social Science And  
Education Innovations**

JULY 2020

Page No.: 371-375

Volume-II Issue-VII

PUBLISHED: 31 JULY 2020

[www.usajournalshub.com/index.php/tajssei](http://www.usajournalshub.com/index.php/tajssei)

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### Abstract

In this article analyzed the attention which is being paid to art, culture, especially music in Uzbekistan during the years of independence, the formation and development of Uzbek national music and its aesthetic features.

**Keywords:** art, culture, music, national music, musical heritage, musical culture, musical tradition, aesthetics, aesthetic features, Uzbek music.

### Introduction

During the years of independence, Uzbekistan has paid special attention to reforms in music education and the development of the musical heritage and culture of the Uzbek people, the identification of gifted children and talented youth, the development of special curricula and advanced pedagogical technologies. The Action Strategy for the Further Development of the Republic of Uzbekistan states that "the creation of favorable conditions for the development of music and art education, focusing young people's attention on music and the arts to find young talented artists and encourage their creativity" functions are defined.[1] The lifestyle of the Uzbek people has changed dramatically in recent years. Nowadays, people are following the path of living a good life, showing beautiful examples of communication and, most importantly, mastering reality aesthetically. At the same time, it requires a special approach to the study of the aesthetic properties of Uzbek folk music.

## **Materials and methods**

Music has a global impact on the spiritual development of society compared to other forms of art. This was emphasized by the First President of the Republic of Uzbekistan I.A.Karimov, who said, "The sounds of music, no matter what people or nation they represent, express the most noble, lofty and delicate human experiences ... Most importantly, the art of music today has a greater and stronger impact on the development of our young generation in the spirit of high spirituality than any other art form". [2.140-141] – he gave such kind of idea also.

In the process of spiritual renewal, a number of programs have been developed to approach the art of music as a national-aesthetic value, to further develop the traditional and modern trends of music. In particular, a great deal of research has been done on the preservation and study of our classical and modern musical heritage, and scientific conferences have been held to support the art of music.

It should be noted that new approaches have been developed to the general issues of the impact of music on the aesthetic worldview, its role in the aesthetic assimilation of reality, the formation of a high artistic and aesthetic taste in the individual, the education of aesthetic ideals of society. Music is now not just an art form, it is a means of education, a force for social stability. If we look at music from this perspective, we can see that today there is a growing need to study its philosophical essence and its aesthetic content.

Most studies have studied the methodological problems of music, its content and form, the criteria for understanding music, as the main object of research in musicology, and its philosophical and aesthetic essence has not been studied;

- Problems related to the perception of the musical heritage created by the Uzbek people and issues related to its impact, including the aesthetic nature of scientific research on the traditions of classical music and modern singing.

## **Result and discussion**

Analyzing the teachings of the philosopher Abdullah Sher Arastu on healing, in which the human heart is freed from negative emotions due to fear or sorrow, as a result, man, on the one hand, begins to look calmly at the visions of destiny, He says he feels sympathy for those who have fallen: "Siz san'at asarini idrok etganingizdan so'ng mayda hislardan forig'lanasiz, ma'naviy jihatdan kechagiga qaraganda bir bosh yuksakka ko'tarilasiz. This is the catharsis that Arastu said. Art educates people through this healing. That's the decent thing to do, and it should end there".[3.40].

For example, Ibn Sina connects the origin of music with the richness of human speech: when flattering, the voice decreases, when speaking arrogantly, it sounds loud. He says music is an imitation of the human mood.[4.48]. Oriental scholars initially considered music to be one of the philosophical sciences and included it in encyclopedic works. In doing so, they undoubtedly took into account the artistic and aesthetic power of music and its social and educational role.[5.19]. However, the above considerations do not negate the existing research on the aesthetic properties of music, its role in the spirituality of the individual, the scope of the impact of musical aesthetics, and its general and general methodological problems. Therefore, it is expedient to classify them as follows:

1. Aesthetic depiction of human beauty in music and folk musical heritage, the impact of music on the human aesthetic world, its importance in aesthetic education, scientific sources on the religious-philosophical and moral-aesthetic nature of music. In this regard, it should be noted that in Islam, especially in mystical sects, the properties of music, such as relaxation and interest, are widely used. The orientalist E.E.Bertels, in particular, noted that this situation is especially noticeable in the remembrance of the Mavlavi sect. [6.129].

2. In the scientific heritage of Central Asian thinkers, the importance of music in enriching the world of human sophistication, its impact on emotions, taste and views on beauty are described with interesting scientific data. These aspects are reflected in the works of our scholars such as Abu Nasr al-Farabi, Ibn Sina, Fakhriddin ar-Rozi, Abu Hamid Muhammad al-Gazzoli, Jaloliddin Rumi, Umar Khayyam, Kaykovus, Zahiriddin Muhammad Babur, Abdurahman Jami, Alisher Navoi, Abdurauf Fitrat and their works interpreted in a specific way. In particular, Abu Nasr al-Farabi's book, *Kitab al-Musiqi al-Kabir* (The Great Book of Music), contains important insights into the historical roots of music. It deals with the connection of music with the art of poetry, the direct participation of music in the depiction of reality on the basis of artistic images.[7.469]. Abu Hamid Muhammad al-Ghazali, on the other hand, emphasizes that music is permissible and haram or halal, and that it has the ability to purify the human heart and soul. In this regard, the scholar said, "Whoever has the fire of friendship and love of God in his heart, the image (music) is more important to him, and the fire of love burns faster. And in his heart, the friendship of the Almighty is false, and the poison of the image is the killer". [8.121-122]. he said.

3. Among the scientific researches of scholars who have theoretically analyzed the Uzbek folk musical heritage and its historical and philosophical roots and its place in the national spirituality research works of G.Matyokubova, F.Askar, I.A.Ganieva, G.A.Tursunova, Z.Oripov, SH.I.Aykhodjaeva, M.Kalandarova can be included.

4. In the researches of TV Cherednichenko, SF Gurbanalieva, AG Kostyuk, LS Cherkashina, VG Sumarokhova methodological problems of musical aesthetics, musical and aesthetic features of lyrical songs, problems of perception of music, educational function of music, the features of the manifestation of the categories of aesthetics in the art of music are approached in accordance with the principles of the laws and methodology of art criticism.

5. The connection between the art of music and the art of poetry, especially in the context of literature, has also been studied as a separate object of study. The essence of the musical form as a process, melody and musical image, music and poetic words, words and music, poetry and music, the role of the principles of music in the organization of artistic and creative text The process and its integral connection with the art of poetry are scientifically described. However, this connection prevents the full elucidation of the philosophical essence and aesthetic features of music as a separate art form.

6. The genesis, genre features and art of national music, the integration of Uzbek music with modern music, its role in the development of artistic culture, the composition of folk songs, the role of ceremonial music in the system of spiritual values during the development of civil society in the country. Preliminary research has been conducted to cover the issues of the place from the point of view of socio-philosophical, artistic-aesthetic and cultural theory and history. The research of D.H.Tashbaeva, B.H.Madrimov,

D.M.Mullajonov, M.M.Yakubbekova, R.H.Nosirov, D.Uraeva and SH.S.Agzamkhodjaeva is especially noteworthy in this regard. In particular, DM Mullajonov studied the problem of melody in the Uzbek music scene in the 1990s and found that it has a unique aesthetic meaning. He notes that "the melody factor is inextricably linked with the fate of the centuries-old artistic values of our people's musical thinking, formed mainly within a monodic system". [9.3].

Music is a means of educating a person, it creates high thoughts and feelings, delicacy, joys of the heart, dreams and aspirations, increases a person's creativity. From this point of view, art is always inextricably linked with science, although its purpose is somewhat different from that of science. Because a particular work of art also covers philosophical problems that are being studied scientifically.

## **Conclusion**

This is the case:

First, it requires a scientific analysis of the aesthetic features of today's Uzbek traditional music from a philosophical point of view and its enrichment on the basis of modern musical principles. This is because music and its aesthetic nature are at the heart of ideological processes as an important means of stabilizing both education and social development;

Secondly, it is necessary to systematize the views on the reflection of the elegant and beautiful aspects of our national values through the scientific study of the importance of traditional music in the aesthetic education of young people, the analysis of its place in the world musical heritage. Today, the traditional musical heritage of the Uzbek people, with its beautiful aesthetic features, occupies a worthy place in world music culture;

Third, that in the age of globalization, the process and practice of performing folk music is changing radically. However, studying it only as a system of tones leads to a one-sided approach to the problem. In fact, traditional Uzbek folk music combines melody, melody, and lament to express beauty and aesthetic pleasure;

Fourthly, among the types of art, Uzbek folk music has its own aesthetic form and meaning. It cannot be replaced by any other art form: it is rare and unique. It is a combination of melodies, forms and genres, a complex set of methods that regulates the poetic creativity of the people, the richness of different melodies. That is why it is considered to be the highest example of folk aesthetic culture. The question of the study of this feature of music on the basis of aesthetic criteria still remains ambiguous in philosophical science;

Fifthly, makoms, ceremonial music, folk songs, which are traditional Uzbek folk music, are a unique system of artistic and aesthetic genres. However, researchers of the former Soviet Union have taken a one-sided approach to the aesthetic content of Uzbek national music and its essence as a type of aesthetic activity. This, in turn, has created a gap in the aesthetic values of the Uzbek people. There is a need to study not only the historical significance of our national musical heritage, but also its theoretical and practical significance in aesthetic relations.

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