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THE DEVELOPMENT OF THE NATIONAL CULTURE OF KARAKALPAKSTAN AS EXPRESSED THROUGH THEATRE AND THE FINE ARTS

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Summary. The article discusses the development of the national culture of Karakalpakstan, expressed in theatrical and artistic arts, literature, and the fields of education, enlightenment, and enlightenment. The musical culture of the late 20th and early 21st centuries is characterized by an unprecedented diversity of styles, directions, genres, and ethnic traditions. Thus, for example, today folklore is considered not as a subject for stylization, but as an independent system with its own canons, outside the sphere of existence.

Keywords. Culture, music, art, Karakalpakstan, genre, national, baksy, zhyrau, orchestra, theatre, opera, ballet.

Introduction. New concepts and trends in the cultural development of Karakalpakstan reflect the broader processes inherent to the cultural life of Uzbekistan as a whole, which are aimed at spiritual and socio-economic revival. [1. p.75]

On a global scale, research is being conducted on the formation of Karakalpakstan's musical culture in the 20th and early 21st centuries, the factors influencing its development, and the main stages and trends in the evolution of musical culture. Karakalpakstan, the role of music in the cultural life of Karakalpak society, the process of professionalization of musical culture, the development of musical education, and the emergence of professional groups and performers.

Karakalpakstan has a long-standing tradition of musical instrument making. The local artisans, or master craftsmen, developed their own meticulous techniques, which were passed down from generation to generation.

The early 1990s were a period marked by the formation and maturation of national identity and the restoration of the spiritual foundations of Karakalpakstan's national culture. In 1991, the State Musical Theater was named after the great Karakalpak poet and thinker Berdakh, on whose stage works of historical ("Sharyar" by K.Matmuratov) and moral (“Tiri Jetimler” by P.Kaipov, “Eki Dunyanin Auresi” by M.Nizanov) nature were staged.

The theater successfully toured Almaty, where it staged the opera “Ajiniyaz” by N.Mukhammeddinov, the musical drama “Garip-ashyq” by A.Begimov and T.Allanazarov, “Suymegenge suykenbe” by S.Khozhaniyazov, and several other performances at the Abay Kazakh State opera and ballet theater. S.Khojaniyazov's Youth Theater Staged S.Zhumagulov's play “How people are ruined”, B.Zhakiev's play “Ake taqdyry”, and the puppet theater took its first successful steps.

An opportunity has emerged to widely promote national musical culture. The revival of the “Navruz” holiday has become a link in this field. Performances by artistic amateur groups were organized as part of the activities carried out by the Karakalpak branch of the Turkic Speaking Peoples Center. [2.p.113-114]

Materials and methods. A national model for the country's cultural development was developed. The main conceptual and methodological principles of the national model of cultural development have been and continue to be: the revival of spirituality, formed in the process of historical development, the unity of universal and national spiritual principles, the cultural and spiritual heritage of our people, the revival of historical traditions and the writing of an authentic, true history, adherence to the ideas of humanism, the principles of developing the national language, interethnic harmony, relying on the spiritual and moral principles of religion, morality, and the ideology of national independence, and considering the special role of education and enlightenment. [3.p.94]

The baksy and zhyrau genre, a traditional musical genre of the Karakalpaks, has gained wide popularity. Several baksy and zhyrau competitions were organized at the republican level, following which about 15 performers on national instruments - the dutar and shynkobyz - became participants in the “Folk Art” broadcast of the “Ma'naviyat” program of the Uzbek State Television.

The artistic groups of Karakalpakstan have rightfully become the flagships of national-cultural revival in the field of art. They have repeatedly traveled abroad, promoting the national art of song and dance, and culture as a whole. In 2000, the "Amu Tolkyny" ensemble of the Karakalpak branch of the “Uzbeknavo” touring and concert association participated in a festival in Tettnang (Germany), and in 2005 – at the II International Festival of Culture of the Steppe Peoples of the World in Dubai. In 2001, the Karakalpak National Song and Dance Ensemble “Ayqulash” took part in an international folklore festival in the state of Sabah (Malaysia), in 2004 – in an international folklore festival in the Republic of Korea, and in the VII International Tourism and Sports Festival in Beijing and Yichang (China). The folk ensemble participated in the anniversary celebrations in Delhi (India) dedicated to the 50th anniversary of the establishment of friendly relations between Uzbekistan and India. [4.p.105-106]

Literature review. Despite the undoubted achievements of domestic culture and art, it is necessary to state a number of shortcomings in this sphere, in particular: culture is not only an object, but also a kind of subject in the comprehensive radical transformations of the social life of Uzbekistan and Karakalpakstan; the strengthening of mutual influence and interaction of different cultures at the international level, the development of the information services network and globalization, despite the positive aspects, also play a negative role in the development of national culture and art; the process of reviving the national cultural space was accompanied by a search for one or another perspective of reflecting reality;

Results. Based on the above, I would like to propose a number of recommendations, in particular: in modern Uzbekistan, the state has taken the initiative to modernize society, therefore, among the components of this process, culture and education should be among the priorities of social development, which provides for the primary satisfaction of needs in these areas, and preferential provision with material and financial injections; in the new socio-political conditions, an important task is to improve the system of cultural services for the population. [5.P. 93]

Discussion. Music has been considered by scholars since ancient times in various aspects, for example, in the aspect of the social stability of society and the state. There is a well-known ancient Chinese wisdom attributed to Confucius: “A people without bright and pure music is doomed to degeneration”. The ancients saw in music a potential channel of communication with a universal source of information.

Karakalpak music of the 21st century in the “person” of the work of Karakalpakstan composers is interpreted as a new unity, not reducible to the traditions that make up national culture. It is comprehended in the objective regularity of the category of development: a model of development is revealed that is capable of corresponding to national identity in the conditions of modern culture. The musical culture of the late 20th – early 21stst century is characterized by an unprecedented variety of styles, trends, genres, and ethnic traditions. Thus, for example, today folklore is considered not as a subject for stylization, but as an independent system with its own canons, without being detached from the sphere of its existence.

Conclusion. Musical culture in the 20th–early 21st century entered a new phase of its development, noticeably different from the preceding one – the classical-romantic era of the 19th century. Musical activity (performing and listening), in the context of the development of the information society and global media culture, acquired new features, qualities, and spiritual meanings. Studying the heritage of the musical culture of Karakalpakstan in the 20th–first quarter of the 21st centuries, we come to the following conclusions. [6.P.46-49]

Analysis of world historiography has seen the appearance of a number of works in the culturological, philosophical, philosophical-aesthetic, and sociological directions, devoted to the problems of history, theory, and philosophy of culture of the period under study (problems of modernism and postmodernism, the interaction of mass and elite cultures, issues of myth and myth-making, sociological and aesthetic aspects of the analysis of the existence of art, etc.).

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Rezyume. Maqolada Qoraqalpog‘istonning teatr va badiiy san’at, adabiyot hamda ta’lim, ma’rifat va ma’rifat sohasida ifodalangan milliy madaniyatining rivojlanishi haqida so‘z boradi. XX asr oxiri - XXI asr boshlaridagi musiqa madaniyati uslublar, yo‘nalishlar, janrlar va etnik an’analarning misli ko‘rilmagan xilma-xilligi bilan ajralib turadi. Masalan, bugungi kunda folklor stilizatsiya predmeti sifatida emas, balki o‘z qonun-qoidalariga ega bo‘lgan, mavjudlik sohasidan ajralgan mustaqil tizim sifatida ko‘rib chiqilmoqda.

Резюме. В статье идет речь о развитии национальной культуры Каракалпакстана, выраженной театральным и художественным искусством, литературой и сферой образования, просвещения и просветительства. Музыкальная культура конца XX в. – начала XXI в. характеризуется небывалым разнообразием стилей, направлений, жанров, этнических традиций. Так, например, сегодня фольклор рассматривается не как предмет для стилизации, а как самостоятельная система со своими канонами, вне отрыва от сферы бытования.

Kalit so‘zlar. Madaniyat, musiqa, san’at, Qoraqalpog‘iston, janr, milliy, baxshilar, jirov, orkestr, teatr, opera, balet.

Ключевые слова. Культура, музыка, искусство, Каракалапакстан, жанр, национальный, баксы, жырау, оркестр, театр, опера, балет.

MUSICAL HARMONY IN THE MODERN WORLD

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Summary. The article examines the main directions of musical harmony development in the 20th and early 21st centuries. It examines the historical prerequisites for the change in harmonic thinking, the crisis of functional tonalness, the emergence of atonal, dodekaphonic, modal, jazz, minimalism, and electronic music. Particular attention is paid to the influence of technology, film music, mass culture, and globalization processes on the modern harmonious language. Harmony is analyzed not only as a system of chords but also as a way of organizing musical space, time, timbre, and expressiveness.

Keywords: musical harmony, tonality, atonality, modality, jazz, minimalism, electronic music, polyphony, chord, modern music.

Musical harmony is one of the most important categories of musical art. In a broad sense, harmony is understood as a system of relationships between sounds, consonances, chords, and musical structures. Throughout history, harmony has reflected the aesthetic ideals of society, the peculiarities of musical thinking, and the level of development of performance and compositional technologies.

In the 18th–19th centuries, the functional tonal system dominated classical European music. It was based on the interaction of stable and unstable degrees, as well as on the opposition of the main harmonic functions: tonic, subdominant, and dominant. At the end of the 19th and the beginning of the 20th century, this system began to change gradually. Composers began to develop the interconnection of tonality in their works, strengthen chromaticism, and use polytonality, modality, and new types of chords. In the modern world, the concept of harmony has become significantly broader. It includes not only traditional chord movement but also sound clusters, microtonality, and timbre combinations. Modern harmony exists simultaneously in academic, jazz, popular, cinematic, and electronic music. [1.P.67-68] At the beginning of the 20th century, some composers abandoned tonal music. This is how atonal music emerged.

Atonal music (from Greek *a* — a negative particle and *tonos* — tone) — musical works written outside the logic of modal and harmonic connections that organize the language of tonal music. Atonality does not mean the absence of any organization; on the contrary, composers sought to create new principles for connecting sounds. In the works of Arnold Schoenberg, Alban Berg, and Anton Webern, musical material is organized through interval relationships, motivic structures, the repetition of certain sound complexes, and timbre logic.

One of the options for organizing atonal music became dodecaphony, developed by A.Schoenberg. Its basis is a series — a specific order of the twelve sounds of the chromatic scale. Until all the sounds of the series have been played, the repetition of any one of them is not allowed. In parallel with the development of atonality in the 20th century, interest in modality increased (modality from Lat. *modus* — way, measure, kind). Modal harmony turns to modes other than the traditional major and minor: Dorian, Phrygian, Lydian, Mixolydian, and others. Claude Debussy played a major role in the development of modal thinking. His works use whole-tone scales, pentatonics, church modes, and parallel chord movement. The composer often abandons traditional functional resolution, treating chords as independent sound colors. [2.P.104]

Besides C.Debussy, other composers turned to modality: M.Ravel, I.Stravinsky, B.Bartók, O.Messiaen, S.Prokofiev, and R.Shchedrin. In modern popular music, modality is widely used in rock, folklore, jazz, and film music. The Dorian and Mixolydian modes are especially common.

Jazz has had a huge influence on the development of musical harmony in the 20th and 21st centuries. Its harmonic language was formed on the basis of the European functional system, African American musical tradition, blues, and improvisation. If in classical harmony the triad is often the basic unit, then in jazz, the fournote seventh chord plays a significant role. Jazz brought into modern music the idea that a harmonic sequence can be simultaneously a structure for improvisation and an independent expressive material. In the second half of the 20th century, the movement of minimalism emerged, associated with the names of Steve Reich, Philip Glass, Terry Riley, and La Monte Young. Minimalist harmony is built on the repetition of short sequences, gradual changes, and the long-term preservation of a single harmonic state. Its main features are: repetition of short chord patterns; gradual change of texture; prolonged sounding of one mode or tonal center; phase shifts; rhythmic organization of harmonic material; convergence with electronic and computer music. Minimalism has influenced film music, popular music, and the electronic scene. [3.P.89] The functions of harmony in cinematography are significantly expanded. In a film, music interacts with the

image, plot, editing, and speech. The harmonic language of film music is often subject to dramaturgical tasks. Cinematic harmony can anticipate an event, create a sense of danger, emphasize the psychological state of a character, connect different plot lines, form historical or national color, etc. In cinema, pedal tones, ostinato, incomplete chords and open fifths, dissonant clusters, modal and chromatic sequences, and the mixing of acoustic and electronic timbres are widely used. In modern mass music, harmony is often based on repeating four- or eightbar cycles. Such sequences allow the listener's attention to be focused on the melody, rhythm, vocals, and timbre design. At the same time, the simplicity of a harmonic scheme does not necessarily mean the primitiveness of a work. Expressiveness can be achieved through arrangement, vocal intonation, rhythmic pattern, dynamics, and gradual changes in texture. [4.P.132]

In electronic music, sound can be created, processed, and transformed with virtually no limitations. This has led to harmony interacting closely with timbre. In some works, it is impossible to draw a strict line between a chord and a sound spectrum. Electronic music often uses clusters—collections of adjacent sounds—as well as extended sound fields in which harmonic movement occurs very slowly. A special direction is represented by algorithmic music, in which part of the musical material is created according to specified rules or with the help of computer programs. In such conditions, the composer works not only with individual sounds and chords, but also with a system capable of independently generating musical combinations. Globalization has led to active interaction between various musical traditions. European harmony is increasingly combined with Indian ragas, Arabic maqams, African rhythmic systems, East Asian modes, and Latin American musical models.

This interaction manifests itself in several forms: the use of non-European modes, the inclusion of non-tempered intervals, the combination of different types of polyphony, the use of traditional instruments in modern arrangements, and the blending of national intonations with jazz and pop harmony. At the same time, it is important to consider that the musical systems of different cultures cannot always be fully described by the means of European theory. For example, in some traditions, the basis of musical thinking is not chord sequences, but melodic formulas, ornamentation, rhythmic cycles, and a special tuning system.

The development of modern harmony in Uzbek music represents a complex evolutionary process of synthesizing traditional Eastern monody with European principles of polyphony and the latest compositional techniques. This process relies on the modal richness of folk melodies and maqams, refracted through the prism of modern academic and avant-garde trends of the 20th–21st centuries. The work of composers in Uzbekistan in the 20th–21st centuries has followed a path from rethinking the monodic-modal nature of traditional Eastern music (including the Shashmaqam system) and adapting European classical forms to the active use of modern composition techniques (aleatoric, sonoristic, and the synthesis of arts). [5.P.42]

The first half of the 20th century saw the combination of folk and classical music (maqams) with European genres—symphony, opera, romance—become the basis of professional compositional work, especially in the works of composers such as Talib Sadykov, Mutal Burkhanov, Mukhtar Ashrafi, and Suleyman Yudakov. The harmonic language relied on an expanded major-minor system with active use of the modal scales of Uzbek folklore (navo, dugoh, segoh, etc.). The European vertical (chordal harmony) was adapted to the intonational specifics of Eastern melody, giving birth to a special national color in romances and choral music. The second half of the 20th century saw a significant contribution to the understanding of symphonic thinking and modal structure made by musicologist Nataliya Solomonovna Yanov-Yanovskaya, who developed concepts for refracting traditions in large-scale forms. Composers moved away from simple "melody harmonization" in the spirit of the 19th century. Harmony became more polyphonic and variant-developing. There was a fusion of European functionalism with the heterophonic and modal principles of the Eastern oral tradition. Thus, modern harmony is becoming multicultural. It develops not only within a single historical tradition but also as a result of constant exchange between different musical cultures.

The development of musical harmony in the modern world is a complex and multifaceted process. It does not boil down to a simple rejection of classical tonality. On the contrary, modern music preserves and rethinks various historical systems: functional tonality, modality, chromaticism, polyphony, and jazz harmony. In the 20th century, musical harmony went from the expansion of tonality to atonality, dodecaphony, serialism, and new forms of sound organization. At the same time, interest in modality, folk scales, repetitive structures, and timbral thinking increased. In the 21st century, harmony is particularly strongly influenced by electronic technologies, cinema, mass culture, and the global interaction of musical traditions. [6.P.99-101] Modern harmony is becoming an open system. It can be functional or nonfunctional, tonal or atonal, simple or complex, written in notes, or created in a digital environment. Its main feature lies in the diversity of musical expressive means.

Harmony today acts not only as a study of chords and their connection but also as a universal way of organizing musical space. It unites pitch, timbre, rhythm, form, technology, and the cultural context of a work.

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Rezyume. Maqola XX asr va XXI asr boshlarida musiqiy garmoniya rivojlanishining asosiy yo‘nalishlariga bag‘ishlangan. Garmonik tafakkur o‘zgarishining tarixiy shart-sharoitlari, funksional tonallikning inqirozi, atonallik, dodekafoniya, modallik, jaz, minimalizm va elektron musiqaning shakllanishi ko‘rib chiqiladi. Texnologiya, kino musiqasi, ommaviy madaniyat va globallashuv jarayonlarining zamonaviy garmonik tilga ta’siriga alohida e’tibor qaratilgan. Garmoniya nafaqat akkordlar tizimi sifatida, balki musiqiy makon, vaqt, tembr va ifodalilikni tashkil etish usuli sifatida ham tahlil qilinadi.

Резюме. Статья посвящена основным направлениям развития музыкальной гармонии в XX - начале XXI века. Рассматриваются исторические предпосылки изменения гармонического мышления, кризис функциональной тональности, становление атональности, додекафонии, модальности, джаза, минимализма и электронной музыки. Особое внимание уделяется влиянию технологий, киномузыки, массовой культуры и процессов глобализации на современный гармонический язык. Гармония анализируется не только как система аккордов, но и как способ организации музыкального пространства, времени, тембра и выразительности.

Kalit so‘zlar: musiqiy uyg‘unlik, tonallik, atonallik, modallik, jaz, minimalizm, elektron musiqa, polifoniya, akkord, zamonaviy musiqa.

Ключевые слова: музыкальная гармония, тональность, атональность, модальность, джаз, минимализм, электронная музыка, полифония, аккорд, современная музыка.

FUNCTION OF THE SINGER'S ARTICULATION APPARATUS

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Summary. This article examines the phonetic, anatomical, and acoustic foundations of the singer's articulatory apparatus in vocal art and the speech process. Intonation, sound harmony, resonator cavities (pharyngeal and oral cavities), tongue movement, and the mechanism of vowel and consonant formation are analyzed. The significance of the formant, "dynamic formant," the "coarticulation" phenomenon, as well as the rules of verbal stress and reduction in vocal pedagogy and performance mastery, is substantiated.

Keywords: articulatory apparatus, vocal art, intonation, vowels, formant, dynamic formant, coarticulation, stress, reduction.

In vocal art and the speech process, a word or phrase consists of changing sounds that constantly alternate with each other. The average pronunciation time of one syllable during speech is approximately 0.2 seconds. The cessation of this continuous sound flow is related to the necessity of distinguishing specific words, phrases, and syntagms for breathing (breathing) or emotional-expressive purposes. The continuous and rapid change of these sounds transitions into a specific musical flow that participates in conveying the meaning of the words.

The meaning of words is directly related not only to the thought in that word but also to intonation, which is an integral element of speech sounds. The same words, spoken in different ways and tones, can have different meanings and connotations. Music makes words even more meaningful and impactful. The inner feelings expressed through words are manifested through the harmony of sounds, the change in tempo, rhythm, and timbre.

Speech is widely used by many composers as an intonational material in music. In particular, such remarkable Russian composers as A. Dargomyzhsky and M. Mussorgsky fully utilized this in their works. They have created unique examples of speech intonation in song performance, where musical intonation and the phonetic properties of speech are reflected in perfect synergy.

Speech sounds are divided into two main groups - vowels and consonants. They differ from each other in their formation mechanism and acoustic properties.

The formation of speech sounds is carried out by the articulation apparatus. Many muscular systems of the vocal tract participate in the articulation of speech sounds: the muscles of the lips, tongue, soft palate, pharynx, oral cavity, and lower jaw. In this case, the main articulatory organ is the tongue.

Muscles of the tongue, moving in different directions, can change the configuration (form) of the tongue in different ways. Its movements in the vocal tract change the volume of the pharynx and oral cavity. When the tongue is maximally pulled back, the pharyngeal cavity has a minimal volume, and the oral cavity has a maximum volume. Conversely, when the tongue rises upwards and forwards, the pharynx has maximum volume, while the oral cavity has minimal volume.

The root of the tongue is attached to the hyoid bone. Therefore, the upward or downward movement of the tongue affects this bone, and through it, the movements of the tongue are of great importance in explaining the mechanism of oral cavity and skeletal function. The tongue participates in the formation of all vowels and consonants; therefore, if its movement is restricted or damaged, fluent speech becomes impossible.

When voiced sounds are produced, unlike voiceless sounds, the airflow generated in the vocal tract passes freely through the vocal apparatus and encounters no obstacles. Depending on the shape and size of the pharyngeal and oral cavities, different vowel sounds are distinguished, possessing the property of a distinct sound amplification (resonatory). Through these specific changes in the pharynx and oral cavity, our hearing organs easily distinguish one vowel sound from another.

The formation zones (formants) of vowel sounds occupy strictly defined ranges. These frequencies can vary slightly depending on the volume of the vocal tract and the shape of the mouth opening. It should be noted that all voids in the vocal tract directly influence each other. For example, when the mouth is wide open or the lips are extended forward, all the formants descend slightly. When the oral cavity expands, all formants are elevated. However, these changes do not go beyond the open phonological boundaries and are perceived as timbral colors (nuances) within identical vowel sounds.

The pharyngeal and oral cavities determine the main acoustic properties of vowels in speech. However, these sounds are usually accompanied by other articulatory features. Essentially, each void and constriction specifically modifies the voice, giving it a specific acoustic color with a formant meaning.

To distinguish which vowel is being pronounced, some vowels require one formant in the spectrum (for example, for the sound "a"), while other voices require two or even three.

For the correct differentiation of vowel sounds, not only the acoustic properties being formatted are necessary, but also the formation process (dynamics) of each sound. Because each vowel sound has its own beginning phase, then it takes its full form and finally transitions to the next consonant or vowel sound. The timbre and sound intensity of a vowel change during the formation stage, as well as during the phases of full formation and separation. It has been determined that these changes give each vowel sound a different character and serve as a sound-differentiating indicator for our hearing organ. This characteristic is called the "dynamic form." Especially the initial attack of the voice is of great importance for the clarity of the voice and the clarity of diction in singing.

According to their articulatory characteristics, speech sounds have individual characteristics depending on the anatomical structure of the vocal apparatus organs and the state of the oral cavity. Nevertheless, the main articulatory position of the language, characteristic of each vowel sound, is preserved.

Consonants in a word significantly influence the pronunciation of vowels and the articulatory function of the tongue. It has been determined that speech sounds directly influence each other and change one another. When one sound is being played, the vocal apparatus has long been preparing for the next sound to be played. This phenomenon is called "articulatory pre-sensation" (coarticulation).

It is precisely these articulatory changes in vowels and syllables, as well as the interrelationship of sounds, that serve as the basis for the use of special syllables in vocal pedagogy for setting the vocal apparatus in the correct position and tuning vocal performance.

In the process of live speech, vowels acquire their full form only when the stress in the word falls on them or when the speaker gives this word a special emotional accent, turning it into the highest point of the phrase. The remaining unstressed vowels in a word are not fully pronounced, are reduced ("eaten") and shortened, which is a natural phonetic requirement of the language. Incorrect pronunciation of words or prolonging all sounds equally in violation of reduction rules is perceived as distorted and unnatural speech.

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Rezyume. Maqolada vokal san’ati va nutq jarayonida xonanda artikulyatsiya apparati faoliyatining fonetik, anatomik va akustik asoslari yoritilgan. Intonatsiya, tovushlar uyg‘unligi, rezonator bo‘shliqlari (halqum va og‘iz bo‘shlig‘i), tilning harakati hamda unli/undosh tovushlarning shakllanish mexanizmi tahlil qilingan. Shuningdek, vokal pedagogikasida keng qo‘llaniladigan formantalar, «dinamik formanta», «koartikulyatsiya» (artikulyatsiyani oldindan sezish) fenomenlari hamda so‘zdagi urg‘u va reduksiya qoidalarining ovoz ijrochiligidagi ahamiyati asoslab berilgan.

Резюме. В статье раскрываются фонетические, анатомические и акустические основы работы артикуляционного аппарата певца в вокальном искусстве и речевом процессе. Анализируются интонация, гармония звуков, резонаторные полости (глотка и полость рта), движение языка и механизм формирования гласных и согласных звуков. Обосновывается значение формант, «динамической форманты», феномена «коартикуляции», а также правил словесного ударения и редукции в вокальной педагогике и исполнительском мастерстве.

Kalit so‘zlar: artikulyatsiya apparati, vokal san’ati, intonatsiya, unli tovushlar, formanta, dinamik formanta, koartikulyatsiya, urg‘u, reduksiya.

Ключевые слова: артикуляционный аппарат, вокальное искусство, интонация, гласные звуки, форманта, динамическая форманта, коартикуляция, ударение, редукция.

HISTORICAL TRUTH AND ARTISTIC REPRESENTATION IN THE OPERA "TUMARIS"

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Summary. The article examines the opera Tumaris, composed by Qurbanbay Zaretdinov. It presents a comparative analysis of artistic representations and historical reality in the opera Tumaris.

Keywords: opera, theatre, music, composer, art, aria, recitative, ensemble, conductor, orchestra, choir, ballet, musical drama, artistic image.

Composer: Qurbanbay Zaretdinov
Libretto author: Ibrayim Yusupov
Music Director: Aida Abdullaeva
Artistic Director: Quwatbay Abd reymov
Stage Director: Jalǵasbay Sultabaev
Set Designer: Barliqbay Aytmuratov
Duration: 1 hour and 20 minutes

In contemporary opera studies, there is a growing tendency to examine opera not merely as a musical composition, but also as a stage work that reflects the social life of a people, the socio-political conditions of society, and historical events. In the opera Tumaris, composed by Qurbanbay Zaretdinov to a libretto by Ibrayim Yusupov, the national values, historical and cultural life, customs and traditions of the people, as well as the images of historical figures, are artistically represented. Today, this opera plays a significant role in nurturing patriotism among theatre audiences.

The images of national heroes, historical events, and the love of historical figures for their homeland are skillfully portrayed in Tumaris. The opera Tumaris consists of five acts and four scenes. It depicts the struggle of the peoples of Turan against the Achaemenid invasion, led by Tumaris, the heroic military commander and queen of the Massagetae, and the conflict between her and Cyrus II, the Persian king. The relevance of studying historical figures in operatic art lies in the fact that the real lives of historical personalities and their stage representations do not always correspond completely. The composer and librettist select particular dramatic moments from among the numerous events recorded in historical sources. They shorten certain episodes, combine others, and adapt the relationships between historical figures to the requirements of dramatic conflict. As a result, a historical figure appears in opera not as an exact reproduction of the person documented in historical records, but as an artistic character.

This can also be explained by the very nature of opera as an art form. In opera, events are conveyed not only through words but also through music. A character's role in a particular historical event is revealed through their aria, recitative, participation in ensembles, interaction with the chorus, orchestral texture, and stage movements. Therefore, when studying the representation of a historical figure in opera, it is insufficient to focus solely on the content of the libretto. The musical characteristics of the character must also be analysed. In creating the opera Tumaris, the composer drew not only on the events described in the poet's poem but also on various historical sources to recreate the spirit of the era in which Tumaris lived. For this purpose, he thoroughly studied the historical and scholarly works of Herodotus, Strabo, and other authors, as well as folk oral traditions concerning Tumaris. On this basis, he successfully recreated the atmosphere of the period through musical rhythms. The overture introduces the audience to the events of the opera and aims to evoke an atmosphere of warfare in their imagination. To achieve this, the composer incorporates music that depicts a battlefield. In the overture, he skillfully conveys the opera's character, ideological purpose, historical setting, and principal characters in a unified musical composition.

In particular, the sounds of the double basses and timpani in the orchestra evoke an image of cavalry forces standing in formation on an open battlefield, preparing to confront the troops of Cyrus under the command of Spargapises. The silence before the battle, the hostile and determined gaze of the mounted warriors clad in armour, and their psychological preparation for a merciless confrontation all emerge vividly in the listener's imagination. One can almost picture the horses tossing their heads, stamping their hooves, and straining forward as if urging their riders to release the reins and charge.At that moment, following the condu ctor's cue, the timpani resound with powerful strikes. These sounds signal the troops' advance towards the battlefield. The wind instruments join the timpani, and all the instruments of the orchestra come together in a harmonious progression of musical phrases, conveying the powerful momentum of the cavalry

as it charges into battle. Amid the orchestral music, the rumbling of horses' hooves can be heard through specially constructed wooden percussion instruments. This sound gradually accelerates, intensifying the sense of movement and urgency.

The composer also skillfully conveys through music the brutal battle between the Massagetae, led by Tumaris's son Spargapises, and the forces of Cyrus. In depicting Spargapises's second advance into battle, the composer once again employs the powerful beats of the timpani and drums, accompanied by the sharp, ringing sound of the cymbals. These are reinforced by the coordinated performance of all the orchestral instruments, suggesting that the Massagetae forces under Spargapises are advancing in formation towards the location of Cyrus II. The music thus prepares the audience for the next dramatic confrontation. The stage curtain gradually rises. The orchestral sound subsides, and a moment of silence follows. The soft melodies of wind instruments such as the flute, clarinet, oboe, trombone, and tuba can then be heard, occasionally accompanied by the timpani, foreshadowing the next stage scene.

The scene depicts a herd of deer running across the Kyzylkum desert. As the curtain continues to rise, the orchestral instruments develop the musical picture through their individual parts, revealing Cyrus's encampment on the stage. Inside the tent, a table laden with food is visible, along with serving women and a small number of Cyrus's soldiers. At that very moment, the Massagetae forces under Spargapises enter to the accompaniment of the orchestra's increasingly vigorous rhythms, and the battle begins.

The character of Spargapises, Tumaris's son, occupies a particularly important place in the opera. The role was performed by A. Qalliev, a People's Artist of Uzbekistan, in the tenor voice. The performer skillfully conveyed Spargapises's resolute, courageous, brave, and people-oriented character. His heroic image is brought to life through the synthesis of historical realism, orchestral music, the artistic plot of the libretto, and the actor's performance skills. The role of Tumaris was performed by M. Sapaeva, a People's Artist of Uzbekistan. Through the character of Tumaris, the opera conveys some of the highest human virtues, including loyalty to one's homeland, respect for one's native land, courage, bravery, and devotion to one's people.

For example, in the third scene of the opera, Tumaris sings the aria:

"The land where my umbilical blood was shed, The soil of my motherland, If I were to betray you, May birds peck out my eyes…"

These lines reveal that Tumaris is a devoted leader who would never retreat from defending her motherland and the people among whom she was born and raised. Her aria expresses an unwavering commitment to her homeland and a willingness to sacrifice everything for its freedom and honour. In conclusion, through the opera Tumaris, composer Qurbanbay Zaretdinov successfully recreates the historical atmosphere of the period and vividly portrays the social way of life of the people. Furthermore, the composer makes effective use of orchestral instruments to convey the character of the historical era. Through this skilful orchestration, the events unfolding on the battlefield are brought to life with considerable artistic power.

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Rezyume. Maqolada kompozitor Qurbonbay Zaretdinov ijodiga mansub «Tumaris» operasi o'rganilgan. Operadagi badiiy obrazlar va tarixiy voqelik qiyosiy tahlil qilingan.

Резюме. В статье рассматривается опера «Тумарис», созданная композитором Курбанбаем Заретдиновым. Проведён сравнительный анализ художественных образов и исторической действительности в опере «Тумарис».

Kalit so'zlar: opera, teatr, musiqa, bastakor, san'at, ariya, rechitativ, ansambl, dirijyor, orkestr, xor, balet, musiqali drama, badiiy obraz.

Ключевые слова: опера, театр, музыка, композитор, искусство, ария, речитатив, ансамбль, дирижёр, оркестр, хор, балет, музыкальная драма, художественный образ.

STAGES OF DEVELOPMENT OF KARAKALPAK NATIONAL DANCE ART

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Summary. This article analyzes the formation and stages of development of Karakalpak national dance art, as well as its significance today. It highlights the role of national dances in reflecting folk customs, traditions, and spiritual values. The article also provides information about the development of Karakalpak dance as a stage art, its integration with professional choreography, and the creative activities of renowned ballet masters. The research findings reveal important aspects of preserving and developing national dance art.

Keywords: Karakalpak dance, national dance, choreography, folklore, ballet master, cultural heritage.

The Karakalpak people primarily originated in the Khorezm valleys, where their culture developed in the region they inhabit today. A study of folklore sources shows that our people have been closely connected with art and culture since ancient times. At various celebrations and weddings, jirov and bakhshi performers demonstrated their artistic skills, while young men and women danced to the accompanying melodies and songs, creating a unique atmosphere for those gathered. Our people, who have always enjoyed entertainment and festivities, have shown particular interest in the art of dance.

The Karakalpak people have carefully preserved the art of dance, which depicts the beauty of the world and inspires the human soul with a unique spirit. Through the master-apprentice tradition, people learned by observing one another, enriching and developing the art over time. The preservation of the fundamental roots of our cultural heritage has been made possible, in part, through these artistic practices. When the word Karakalpak is mentioned, we envision our courageous ancestors who demonstrated extraordinary bravery in establishing our nation and strengthening our peoplehood. Although they were a nomadic people, they astonished others with their unity, determination, and fearlessness. Having lived in Central Asia and Eastern Europe since ancient times, the Karakalpak people have made a significant contribution to the development of world culture. Karakalpak art and culture preserve traces of longstanding connections with the Aral Sea region, Central Asia, Southern Siberia, the Volga-Ural territories, the North Caucasus, Eastern Europe, and the countries of the Middle East. Throughout history, peoples migrated from east to west several times through the Aral Sea region, which lay along the Silk Road. Professor S. P. Tolstov noted that the ancestors of the Karakalpak people had renewed their moral and cultural heritage over the centuries through their migrations and settlements along the Aral Sea coast. This is one of the sources of our people's authentic national identity and incomparable cultural wealth. Through numerous customs and invaluable forms of art inherited from our ancestors, we have continued to preserve our national identity wherever we go. At the same time, Karakalpak culture and art possess distinctive characteristics that are not replicated in other peoples' traditions. These characteristics emerged through the preservation of fundamental traditional forms and their subsequent development under various external and internal economic, cultural, aesthetic, religious, and other influences. Since ancient times, the Karakalpak people have been passionate about beautiful art and have appreciated meaningful conversations and artistic expression. They have always respected and supported those working in the arts. Looking back at the lives of our ancestors, we can see that their joyful moments were accompanied by national melodies, the performances of bakhshi and jirov artists, the singing of romantic and heroic epics, and the remarkable performances of skilled dancers.

Performers presented their art to the public through movements synchronized with melodies, facial expressions, and national costumes adorned with colourful patterns, earning the admiration and respect of audiences.The earliest dances of the ancient Karakalpaks took the form of rhythmic pantomime. These performances included movements depicting the diligence of farmers, the actions of early hunters, natural phenomena, animals, birds, the ferocity of predators, and the origins of nature. Performers used facial expressions and coordinated hand and foot movements to accompany music. As our social life developed, dance, one of the branches of artistic expression, gradually became richer, while its movements, themes, and storylines changed. Over time, dances depicting work processes evolved into staged performances that portrayed everyday life in new ways and provided people with spiritual strength, joy, and pleasure. For

example, the Uzbeks developed dances such as “Paxta” and “Pilla”; the Russians created “Ip yigiruvchi”; the Azerbaijanis developed “Uzum teruvchi qiz”; and the Karakalpaks created dances such as “Baliqchilar”, “Ilme sulton”, and “Kiyiz bosish”. Karakalpak folk dance has travelled a long historical path. The dances created over centuries and passed down through the performance skills of folk dancers represent valuable treasures of cultural heritage. The Karakalpaks' lively songs, national melodies, the spirited and courageous performances of male dancers, and the modesty, delicate movements, and graceful gestures of female dancers have always attracted audiences and brought them great pleasure. The foundations of modern choreography, recognized for its distinctive national character, began to take shape in Karakalpakstan during the first half of the twentieth century, particularly between 1920 and 1940. During 1925–1930, Sho‘raxonli Xo‘ja baliq, known by the nickname Laqabli, his associate O‘temurat masxaraboz, and O‘temuratov's daughter Xonim O‘temuratova were considered among the famous dancers of that period. Later, Yo‘ldosh Sharipov, a source of pride for the Karakalpak people, became known throughout Uzbekistan for his exceptional talent in performing the “Lazgi” dance. Uzbek dance masters made a significant contribution to the widespread development of this art in our region, leaving a lasting impression on the public and inspiring many of our compatriots to pursue this profession. In the spring of 1934, the Bukhara Theatre visited our republic. On its return journey, in order to provide practical assistance to the Karakalpak Theatre, R. Fayziyev and the ballet master and actress X. Fayziyeva remained in Turtkul for a two-year period. That same year, R. Fayziyev successfully staged the musical drama “Halima” by the playwright and composer G‘ulom Zafariy at our theatre. X.Fayziyeva staged the dances for the production as its ballet master. According to Amaniyaz Juzimbetov, during their two years of work, they taught young women and men dozens of different dances.In 1939, the leaders of our republic invited specialists from Tashkent to prepare for the Decade of Karakalpak Literature and Fine Arts in the city. Among those dedicated professionals was the ballet master Ali Fayzulla Ibragimov. He taught the young men and women selected from among the local population dance techniques and characteristic movements drawn from the dances of Eastern countries. Ali staged the dances “Ayqulash”, “Botirlar o‘yini”, “Qizlar raqsi”, “Shagala”, “Kiyiz bosish”, “Qiz quvonchi”, and the Uyghur dance “Qashqar raqsi”. The staged dances successfully passed the evaluation of a commission that included specialists such as N. Davqorayev, J. Shamuratov, S. Xojaniyazov, and T. Allanazarov, who possessed an in-depth understanding of the Karakalpak people's way of life, customs, and traditions. Ali Ibragimov also staged the dances for the musical drama “Alpomish”, which was presented to the public on 7 November 1942. By decree of the Presidium of the Supreme Council of Uzbekistan, ballet master Ali Ardobus Ibragimov was awarded the honorary title of Honoured Artist of UzbekistanOn 3 May 1945, a ceremonial evening was held to mark the thirtieth anniversary of the creative career of the ballet master and teacher. During the event, choreographers performed “Vostochnaya plastika”, the Tatar dance “Apipa”, the Tajik dance “Leyla”, and the Karakalpak dance “Patriotlar”, as well as solo dances created by the ballet master himself. The ballet ensemble included eleven girls and thirteen boys. Among the theatre dancers who participated were Yo‘ldosh Sharipov, Saodat Otajonova, Rimma Adikova, O‘roqboy Abuov, Danil Yakubov, Jumaboy Sarikulov, Galina Bortnyak, and others. Between 1944 and 1946, six-month and three-year ballet studios were established alongside the Karakalpak State Musical Drama and Comedy Theatre. The person discussed here, Ali Fayzulla Ibragimov, led these studios. He selected talented and enthusiastic young people with an aptitude for dance from all districts and cities of the republic. At the studio, Ali Fayzulla Ibragimov the productions he staged with expressive characters reflecting the Karakalpak people's honesty, courage, and strength of spirit. He skilfully taught dancers the musical drama dances from “Alpomish”, the Uyghur dance “Qashqar raqsi”, and stage scenes from B. Asafyev's ballet “The Fountain of Bakhchisarai”, bringing them to the stage. In mid-1945, the Karakalpak State Philharmonic was established on the basis of the Chimbay collective-farm theatre. Its initial artistic staff included singer Xo‘jaboy Jumaboyev, laparchi Tilevbika Axmedova, dancers Zulayho Saparova and Orazgul Allambergenova, and other skilled performers. Today, Ali Fayzulla Ibragimov and Lizaxonim Petrosova are still recognized as dedicated artists who played a major role in shaping Karakalpak dance and elevating it to new levels of development. Between 1956 and 1959, Elizabetta Artyomovna Petrosova (Lizaxonim) made a significant contribution to the development of Karakalpak stage dance. Taking into account the psychological characteristics of the people, the aesthetic beauty of their customs, and their ethnic way of life, Lizaxonim enriched the dances with features reflecting the national character of the Karakalpak people and brought them to the stage. Thus, over three years, Karakalpak dance travelled a considerable distance, developing from simple early dances that illustratively depicted everyday life into performances that revealed the beauty of human existence. The modern character of these dances demonstrates the versatility and skill of the specialists who developed them. Their modernity lies not only in the accurate representation of mechanical work

processes but also in the expression of human freedom, spiritual inspiration, and feelings of joy. During the early years of her career, Petrosova created a number of original dances. Her works can be divided into four categories:

Labour dances.

Imitative dances depicting the animal world and natural environment.

Traditional dances reflecting folk dances, customs, and festive ceremonies.

Lyrical dances expressing the inner emotional world of human beings. She staged mass dances, duets, and solo performances, as well as dances for performers in song-and-dance ensembles and dances for dramatic and musical productions. Her work also included the staging of various choreographic compositions for performances and celebrations. People's Artist of Uzbekistan and Karakalpakstan, teacher-choreographer, ballet master, and mentor Po'lat Madreymov was a talented artist who thoroughly understood the people's history, rich folklore, and traditions. He searched for dance movements and choreographic expressions that reflected the character and national colour of the Karakalpak people.

He frequently met with distinguished historians, literary scholars, and visual artists. He conducted research using books about Karakalpak national crafts, the origins and names of national patterns, and the patterns used on men's and women's clothing. He repeatedly listened to the melodies composed by different composers and continuously studied folk songs. As a result of these studies, he staged a number of solo dances, duets, mass dances, and choreographic suites rich in national character. These included "Uchrashuv", "Nozli", "Yigitlar", "Chavandozlar", "Lazzat", "Jilva", "Jondan qizlar", "Orol yigitlari", "Dali yigit", "Go'zallar", "Noma boshi", and "Olti qiz". Many of his dances became genuine classical works of Karakalpak choreography. Po'lat Madreymov described the creation of the dance "Olti qiz" as follows: "When I heard the melody for the dance 'Olti qiz', based on a poem by the great poet Berdaq, the sequence of the story immediately took shape before my eyes. I imagined the girls taking measured steps with grace and modesty, moving as though walking on the surface of water. Their bodies would curve and bend, their arms would float gently through the air, and their movements would express their playful and graceful nature. Their heads would tilt rhythmically, while their shoulders would move softly and alternately. The little bells attached to the decorative buttons on their chests would ring in harmony with the rhythm of their steps. Through their glances and gestures, the girls would communicate with one another. This was the dance 'Olti qiz' that I intended to stage," he said. No one can deny the historical contribution of the ballet masters who helped establish, revive, and develop dance art in Karakalpakstan. Nevertheless, Po'lat Madreymov differed significantly from other ballet masters. He consistently and systematically introduced innovations into his work. As a highly qualified specialist and skilled dancer, he demanded the highest standards of performance from every member of the ensemble and succeeded in achieving them. Moreover, he was not merely a dancer or ballet master. He had extensive knowledge of music, painting, women's jewellery, national costumes inherited from ancestors, household objects used in traditional life, folk customs, and children's folk dances. He was also familiar with acting and directing techniques, making him a truly versatile ballet master. Therefore, in every performance he staged, he carefully incorporated the most distinctive features of national identity, much like a jeweller placing a perfectly suited gemstone into a ring. Gifted, energetic, and dedicated to his profession, teacher-choreographer and skilled ballet master Po'lat Madreymov has devoted his entire life and creative work to the development of Karakalpak dance. The number of dancers distinguished by their natural talent in song and artistic dance ensembles gradually increased. Among the early performers who became widely known for their contributions to the performing arts were People's Artists of Karakalpakstan Orazgul Allambergenova, Rayma Adikova, Zulayxa Saparova, Yo'ldosh Rahmatullayev, Suluvxon Mambetova, Anvar Rustamov, and Gulshat Otaboyeva. Later, People's Artists and Honoured Artists of Uzbekistan and Karakalpakstan, including Quvvatboy Abdreymov, Bayram Murodov, Oringul Murodova, Ilich Xo'jametov, Kenges Isayev, and Bozorboy Nodirov, also began their cultural careers as ballet artists or dancers. In the Republic of Karakalpakstan, alongside professional dance, the number of amateur folk dance ensembles and choreography groups continued to increase. Between 1965 and 1970, ensembles such as "Amudaryo to'lqini" folklore and ethnographic ensemble, "Qirq qiz" estrada ensemble, and "Gulzor" professional ensemble were established.

In 1976, the folk ensemble "Hurliman" was founded, followed in 1977 by the folk ensemble "Oruvlar" and the amateur ensemble "To'maris". Beginning in 1982, dance ensembles such as "Amu gullari", "Jayna", and "Oyquloq" were established within the choreography departments of children's art and music schools. Thanks to independence, appreciation for dance art, an enduring legacy of our national values and an inexhaustible treasure of our culture, has continued to grow. Today, it is essential to train

dance performers, ballet master-teachers, and cultural professionals who can meet contemporary requirements. These specialists must possess professional knowledge and practical skills in the arts and master high standards of stage culture. The national values of the Karakalpak people, along with the customs and traditions inherited from our ancestors, are preserved and taught through established educational methods. In particular, the history and distinctive techniques of Karakalpak dance, together with the harmony between dance movements and national costumes, allow our rich cultural heritage to be passed from generation to generation through staged performances that communicate the history and identity of the people.

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Rezyume. Ushbu maqolada Qoraqalpoq milliy raqs san’atining shakllanishi, rivojlanish bosqichlari va bugungi kundagi ahamiyati tahlil qilinadi. Milliy raqslarning xalq urf-odatlari, an’analari va ma’naviy qadriyatlarini aks ettirishdagi o‘rni yoritiladi. Shuningdek, Qoraqalpoq raqs san’atining sahna ko‘rinishiga olib chiqilishi, professional xoreografiya bilan uyg‘unlashuvi hamda taniqli baletmeysterlarning ijodiy faoliyati haqida ma’lumot beriladi. Tadqiqot natijalari milliy raqs san’atini asrash va rivojlantirishning muhim jihatlarini ochib beradi.

Резюме. В данной статье анализируется становление, этапы развития и современное значение каракалпакского национального танцевального искусства. Освещается роль национальных танцев в отражении народных обычаев, традиций и духовных ценностей. Также будет представлена информация о выходе каракалпакского танцевального искусства на сцену, его сочетании с профессиональной хореографией и творческой деятельности известных балетмейстеров. Результаты исследования раскрывают важные аспекты сохранения и развития национального танцевального искусства.

Kalit so‘zlar: Qoraqalpoq raqsi, milliy raqs, xoreografiya, folklor, baletmeyster, madaniy meros.

Ключевые слова: Каракалпакский танец, национальный танец, хореография, фольклор, балетмейстер, культурное наследие.

M. K. OGINSKY'S POLONAISE: A MUSIC-THEORETICAL ANALYSIS OF THE PIANO PIECE AND PRINCIPLES OF ORCHESTRATION

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Summary. This article examines the artistic and music-theoretical characteristics of the Polonaise in A minor, "Farewell to the Motherland" traditionally attributed to Mikhail Kleofas Oginsky. It analyzes the work's genre, the characteristics of its melodic development, its harmonic language, textural organization, musical form, and expressive performance techniques. Particular attention is paid to the interpretation of the work in its piano version and the possibilities for its orchestral realization. The article examines the principles of distributing thematic material among the sections of a symphony orchestra, timbral combinations, dynamic development, and the preservation of the polonaise's national and genre character within the context of orchestral texture. The issue of the work's attribution in contemporary musicology is noted separately. The conclusion is drawn regarding the significance of the polonaise as an example of the transition from traditional dance music to a lyrically rich instrumental miniature of a pre-Romantic character.

Keywords: Mikhail Kleofas Oginsky, polonaise, "Farewell to the Motherland" piano music, musical form, melody, harmony, texture, orchestration, timbre, instrumental performance.

Introduction: The musical art of the late 18th and early 19th centuries is characterized by significant changes in genres, forms of musical thought, and means of expression. During this period, traditional dance genres gradually acquired independent artistic significance, transcending their purely functional role. The polonaise, originally associated with solemn ceremonies and court culture, became a means of expressing national identity, lyrical emotions, and the composer's individual worldview.

One of the most famous works associated with this genre is the Polonaise in A minor, "Farewell to the Fatherland," widely known by its French title, *Les Adieux à la Patrie*. In musical practice, the piece is traditionally associated with the name of the Polish composer, diplomat, and public figure Michał Kleofas Oginski (1765–1833). His piano polonaises occupy a prominent place in the history of Polish instrumental music and are regarded as one of the stages in the development of the Romantic piano miniature [1; 2].

The relevance of this study stems from the work's artistic value, its prevalence in performance practice, and the scope for various interpretations. The musical material of the polonaise is of interest not only from the perspective of piano performance but also in terms of its orchestral arrangement. Transposing the piano piece into an orchestral setting allows for the revelation of new timbral qualities in the melody, enhances the dramatic development, and broadens the range of dynamic nuances.

The purpose of this article is to identify the main musical and expressive features of the Polonaise in A minor, "Farewell to the Motherland," and to determine the principles of its orchestral realization based on an analysis of the piano version.

To achieve this goal, the following tasks must be addressed: to characterize the work's genre and historical-stylistic features; to examine its melodic, harmonic, and textural organization; to identify the characteristics of the piano interpretation; and to propose the main principles for distributing the musical material among the instruments of the orchestra.

1. Historical, stylistic, and genre characteristics of the work. Mikhail Kleofas Oginsky is among the leading figures of Polish musical culture at the turn of the 18th and 19th centuries. His creative legacy includes numerous works for piano, among which the polonaises hold a special place. In these pieces, traditional dance elements are combined with melodic expressiveness, lyricism, and elements of dramatic expression [1]. The polonaise has well-established genre characteristics. These include a triple meter, a distinctive rhythmic pattern, a moderate tempo, and a solemn, steady progression. In a historical context, the genre is associated with ceremony, dignity, and national cultural tradition. However, in works belonging to the pre-Romantic movement, its character becomes significantly more complex: solemnity can be combined with melancholy, pensiveness, and emotional tension.

The Polonaise in A minor is distinguished precisely by this combination of genre-specificity and lyrical-dramatic content. Its imagery is not limited to the reproduction of dance movements. The musical intonation takes on the character of a personal expression, while the rhythmic stability interacts with an emotionally rich melody. The title "Farewell to the Motherland" reinforces the perception of the work as a musical reflection on separation, memory, and loss. At the same time, when analyzing the piece, it is important to

distinguish between the musical content itself and historical interpretations of the title. Researcher Agnieszka Leszczyńska points out the lack of reliable evidence supporting the traditional account that Oginski composed the polonaise in connection with the events of 1794. Early printed sources and the history of its publication raise questions about the work's authorship [3; 4].

Consequently, in scholarly discourse, it is appropriate to use the phrasing "Polonaise in A minor, traditionally attributed to M. K. Oginski." This approach allows us to retain the customary designation of the work while simultaneously taking into account the findings of contemporary source criticism.

Stylistically, the polonaise occupies an intermediate position between classical clarity of form and pre-Romantic emotionality. It retains the logical structure of the musical composition, the symmetry of phrases, and genre consistency, while the role of subjective experience increases. It is precisely this combination that contributes to the work's enduring popularity and the possibility of performing it in various artistic interpretations.

2. Music-Theoretical Analysis of the Piano Part

2.1. Melody and Thematic Development.

The melodic line forms the basis of the polonaise's artistic impact. Its expressiveness is determined by a combination of smooth intonational movement, rhythmic organization, and expressive melodic phrases. The melody is perceived as a coherent statement in which individual phrases form a sequence of emotionally interconnected structures. The lyrical nature of the thematic material is evident in the balance between stable and tense intonations. Anchor notes create a sense of completeness, while passing and auxiliary notes, melodic ascents, and subsequent descents lend the musical discourse a contemplative tone. As a result, the melody does not merely reproduce a dance motif but shapes a specific emotional perspective.

Phrasing plays an important role. Musical phrases should be perceived as complete intonational units, united by a common direction. When performing, it is essential to take into account the locations of melodic peaks, the nature of the phrase endings, and the balance between tension and release. Excessive fragmentation of the melody into separate motifs can disrupt its integrity, whereas an overly continuous performance deprives the music of its inner breath. The dynamic development of the melody is of particular importance. A gradual increase in volume can emphasize the climactic direction of a phrase, while the subsequent softening creates the impression of an emotional retreat. Dynamic changes should correspond to the intonational logic of the piece and not be perceived as external performance effects.

2.2. Harmonic Language and Modal Color. The choice of A minor as the main tonal foundation determines the piece's characteristic emotional tone. The minor mode is traditionally associated with the ability to express concentration, thoughtfulness, and dramatic tension. However, its expressiveness is not limited to sorrowful imagery: depending on harmonic movement, melodic intonation, and dynamics, the minor mode is capable of conveying nobility, inner fortitude, and restrained solemnity.

The harmonic foundation of the polonaise serves both structural and expressive functions. It sustains the dance-like momentum, delineates the boundaries of musical phrases, and creates a sense of movement toward stable tonal anchors. The shift between harmonic anchors gives the melody a sense of direction, while unstable chords heighten the anticipation of resolution.

When analyzing a piece, it is important to pay attention to the relationship between the melodic and harmonic elements. Not only is the choice of chords important, but so is the way they are integrated into the musical flow. The harmonic accompaniment may be relatively simple in structure, but when combined with an expressive melody, it creates significant emotional depth. For piano performance, it is particularly important to be able to distinguish between the functional role of the bass, the harmonic texture in the middle register, and the melodic line in the upper voice. If all the accompaniment notes are played at the same volume, harmonic changes become overly noticeable and make it difficult to perceive the melody. Therefore, it is necessary to clearly highlight the leading voice while maintaining the harmonic fullness of the sound.

2.3. Rhythm and Metrical Structure. The rhythmic structure of the polonaise is based on a triple meter and the characteristic forward momentum of the dance movement. The rhythm ensures the genre's recognizability and forms the foundation of its musical expressiveness. At the same time, the piece should not be perceived as a mechanical reproduction of a dance pattern: its artistic meaning is revealed through the interplay of metrical stability and free melodic flow. For the performer, it is important to accurately convey the strong and relatively weak beats, as well as to maintain the internal momentum. Overemphasizing each strong beat gives the music a rough, march-like character, whereas excessively softening the metrical support weakens the genre's distinctiveness. It is necessary to find a balance between dance-like clarity and lyrical expressiveness. Rhythmic stability is particularly important in orchestration, as it unifies the various instrumental sections. Bass instruments and low-register strings can emphasize the metrical foundation, while melodic instruments retain their natural flexibility of phrasing. This balance allows the character of the

polonaise to be preserved while avoiding excessive heaviness.

2.4. Texture and Musical Form. The piano texture of the piece is based on the interplay between the melodic and accompanying voices. The upper voice primarily serves a thematic function, while the lower voices provide harmonic support and rhythmic stability. This distribution corresponds to the traditions of keyboard music from the late 18th and early 19th centuries, in which the expressiveness of the melody is often combined with relatively transparent accompaniment.

Texture is not merely a technical means of combining sounds. It contributes to the creation of an artistic image by defining the relationship between the foreground and background. The melody should sound free and expressive, while the accompaniment should provide harmonic fullness without overwhelming the thematic material.

From a compositional standpoint, it is appropriate to view the work as a sequence of thematic sections based on the juxtaposition and development of musical material. When determining the exact formal structure, section boundaries, and tonal plan, one must rely on a specific published score, as historical editions and arrangements may vary. Without specifying the edition used, it is incorrect to establish the exact number of measures or to unconditionally attribute a single, detailed formal structure to all versions. Overall, the musical logic of the polonaise is defined by a combination of thematic repetition, contrasting episodes, and the return of recognizable motifs. Repetition helps the melody stick in the listener's memory, while changes in dynamics, texture, and harmonic color prevent monotony. This reveals an important feature of the instrumental miniature: small thematic elements acquire significant expressive potential thanks to the nature of their repetition and development.

3. Characteristics of Piano Performance. Interpreting a polonaise requires the pianist to combine technical precision, expressive phrasing, and an understanding of the work's historical and stylistic characteristics. The primary interpretive challenge is to preserve the polonaise's genre-specific foundation while simultaneously revealing its lyrical content.

Sound balance is of paramount importance. The melodic voice must stand out clearly against the accompaniment without becoming excessively loud. The melody's singability is achieved through control of touch, distribution of hand weight, and thoughtful phrasing. The accompaniment, meanwhile, must remain rhythmically steady and dynamically subordinate to the thematic structure.

Pedal use is an important means of expression. The right pedal helps to unify the harmonic sound and create a rich timbre; however, excessive use of the pedal leads to a blurring of harmonic relationships and a loss of clarity in the texture. Therefore, pedal changes must correspond to the harmonic progression and the acoustic characteristics of the instrument.

The tempo of a piece must be chosen with the character of the musical material in mind. An excessively slow performance can weaken the dance-like momentum, while one that is too fast can deprive the melody of the necessary expressiveness. An optimal interpretation involves maintaining an internal flow while allowing sufficient space for phrasing.

The dynamic plan should be structured based on the development of thematic motifs. Increases and decreases in volume should be perceived as a continuation of the melodic idea. At the same time, the climax does not necessarily imply maximum volume: expressiveness can be achieved through harmonic tension, changes in register, or an intensification of intonational direction.

Thus, an artistically convincing performance of the polonaise requires the unity of three components: metrorhythmic stability, melodic expressiveness, and harmonically meaningful use of the pedal.

4. Principles of Orchestration for the Polonaise. 4.1. General Provisions.

Orchestrating a piano piece is not a mechanical transposition of the musical score onto various instruments, but rather a creative transformation of the texture that takes into account the timbral, register, and technical capabilities of the orchestral sections. The main task is to preserve the thematic material and its artistic logic while expanding the sonic palette. When orchestrating a polonaise, it is important to take into account the chamber-music scale of the musical expression. An excessively massive sound can hinder the perception of the melody and lead to a loss of its lyrical character. Therefore, a transparent texture is preferable, in which each instrumental layer performs a specific function. For this piece, it is advisable to use a symphonic orchestra with the option of reducing it to a chamber ensemble. The string section provides cohesion and a singing quality to the sound; the woodwinds lend the melody its distinctive timbre; the French horns support the harmonic background; and the kettledrums and percussion instruments may be used sparingly, if required by the chosen arrangement and artistic concept.

4.2. Distribution of subject matter among the instruments. The main melody can be entrusted to the first violins, as their timbre allows them to convey the length of the phrase and subtle dynamic changes. In certain passages, it is advisable to assign the melodic line to the oboe or clarinet. The oboe lends the sound

an expressive, somewhat soulful quality, while the clarinet provides a soft and flexible tone. A suggested distribution of the main roles is presented in the table.

Instrumental Group	The main function in orchestration
First Violins	Presentation of the main melody, development of thematic phrases
Second Violins and Violas	Harmonic texture, inner voices, rhythmic support
Cellos	Counterpointing lines, melodious middle voices, harmonic support
Double basses	Bass support and emphasis on the metrical flow
Flute	Textural lightening through timbre, occasional doubling of the melody
Oboe	Expressive Presentation of Thematic Material
Clarinet	A soft, tonal accompaniment; carrying the melody in the middle register
Bassoon	Bassline support, harmonic foundation reinforcement
Horns	Harmonic support and moderate dynamic amplification
Timpani and Other Percussion Instruments	Limited use in climactic scenes when artistically necessary

The proposed instrumentation is one possible orchestral arrangement, not a description of a single, historically established score. The specific instrumentation and roles of the instruments should be determined based on the chosen piano edition and the performance context.

4.3. Working with the String Section. String instruments are best used as the foundation of the orchestral sound. First violins can play the melody, second violins and violas can play the harmonic parts, and cellos and double basses can play the bass line. This arrangement preserves the logic of the piano texture while increasing the ability to differentiate individual voices.

Particular attention should be paid to the balance of registers. If the melody is in the middle register, an overly dense accompaniment by the violas and cellos can make it difficult to hear. In such cases, it is recommended to lighten the inner voices and reduce the density of the chordal accompaniment. Bowing articulation should correspond to the character of the music. A smooth legato helps reveal the lyrical side of the melody, while a more distinct articulation of short motifs emphasizes the dance-like foundation. Alternating articulation techniques allows for the creation of an expressive rhythmic profile without overemphasizing every beat.

4.4. The Use of Woodwind and Brass Instruments. Woodwind instruments expand the piece's tonal palette and allow for contrast between thematic developments. The flute can be used to lightly double the melody in the upper register or to play brief counter-melodies. The oboe is well-suited for expressive renditions of the theme, while the clarinet is ideal for episodes with a softer, richer sound. The bassoon is capable of supporting the bass line and connecting the lower register of the strings with the harmonic voices. Its use should be measured so as not to overload the texture or give the piece an excessively heavy character.

It is advisable to incorporate French horns primarily into harmonic support and climactic passages. Their timbre helps broaden the dynamic range and lend a sense of solemnity to the sound. At the same time, heavy use of brass instruments throughout the entire piece can obscure the subtlety of the melodic material. Therefore, it is preferable to introduce this section gradually, in accordance with the dramatic structure of the musical form.

4.5. Dynamics, Timbral Development, and Orchestral Dramaturgy. The orchestration should take into account the balance between local and overall climaxes. Initial thematic statements may be performed by a relatively small number of instruments, which creates a chamber-like atmosphere and allows the listener to focus on the melody. Later on, the texture can gradually expand by introducing additional string parts, woodwinds, and French horns. In climactic episodes, it is acceptable to combine several instrumental groups; however, the dynamic intensification must be consistent with the character of the piece. It is important not to turn a lyrical miniature into an overly grandiose symphonic statement. A more convincing approach involves a development in which not only the volume increases, but also the timbral richness, the range, and the expressive direction of the musical phrases.

A key principle is the change in timbre when the theme is repeated. The melody may be taken up by another instrument or accompanied by a change in the orchestral texture. This allows the thematic material to remain recognizable while simultaneously imparting new expressive nuances.

The conclusion of the piece should follow logically from the preceding development. Releasing dynamic tension, lightening the texture, and returning to a more transparent timbral composition can emphasize the music's lyrical character. At the same time, the final resolution must correspond to the structure of the specific version and not introduce arbitrary changes to the musical form.

4.6. Preserving the composer's original intent in an orchestral arrangement. The primary requirement for orchestration is to preserve the piece's tonal identity, its genre, and its internal balance. The orchestrator must take into account that the piano's texture possesses specific capabilities: the ability to span a wide range simultaneously, chordal density, and the independence of the voices. When transposing the material for an orchestra, some of these capabilities are realized differently, since the musical lines are distributed among instruments with different timbral characteristics. In this regard, it is necessary to avoid literally doubling all the piano parts. It is advisable to identify the main structural elements: melody, bass, harmonic filling, and inner voices. Each element is given an appropriate timbral interpretation, while secondary sounds may be redistributed or lightened depending on the acoustic situation.

Preserving the rhythmic pattern of the polonaise is of particular importance. The orchestral sound should sustain the dance-like momentum without stifling the lyrical expressiveness. The most convincing result is achieved through a balance between the clarity of the metrical structure, the transparency of the texture, and the flexibility of the timbral development. Thus, an orchestral arrangement of a polonaise should be viewed as an independent interpretation based on an analysis of the original piano score. Its quality is determined not by the number of instruments used, but by the accuracy with which the musical idea and the artistic integrity of the work are conveyed.

Conclusion. Полонез ля минор «Прощание с Родиной», традиционно связываемый Named after M. K. Oginsky, this work is a striking example of instrumental music from the turn of the 18th and 19th centuries. Its artistic value stems from a combination of genre specificity, melodic expressiveness, and emotional depth. In this work, the traditional dance foundation takes on the character of a lyrical expression, allowing it to be viewed in the context of the formation of pre-Romantic musical thought. A music-theoretical analysis shows that the expressiveness of the polonaise is determined by the interplay of melody, harmony, rhythm, and texture. The melodic line forms the primary emotional image, harmonic development provides direction to the musical movement, and rhythmic organization maintains the genre's stability. The piano texture unites these elements into a cohesive artistic expression.

The performance of this piece requires clear melodic phrasing, a well-thought-out dynamic plan, a precise sense of meter and rhythm, and judicious use of the pedal. At the same time, it is essential to avoid both excessive heaviness and unwarranted slowing down, which could diminish the dance-like nature of the polonaise. The orchestral arrangement of the piece opens up additional possibilities for artistic interpretation. The distribution of thematic material among the strings and winds, changes in timbral texture during theme repetitions, and the gradual expansion of the dynamic range all serve to enhance the music's expressiveness. At the same time, the orchestration must preserve the transparency of the texture, the lyrical character of the melody, and the characteristic forward momentum of the dance movement. In conclusion, it should be noted that the study of the polonaise is significant not only for music-theoretical analysis but also for the practice of piano performance, orchestration, and the teaching of musical disciplines. It contributes to a deeper understanding of the interrelationship between genre, form, timbre, and performance interpretation. At the same time, the question of the historical attribution of the work requires further examination of musical sources and contemporary musicological research.

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Rezyume. Ushbu maqolada an'anaviy ravishda Mixail Kleofas Oginskiyga tegishli bo'lgan "Alvido Vatan" minor polonezasining badiiy va musiqiy-nazariy xususiyatlari ko'rib chiqiladi. Unda asarning janri, uning melodik rivojlanish xususiyatlari, garmonik tili, teksturaviy tashkil etilishi, musiqiy shakli va ifodali ijro usullari tahlil qilinadi. Asarning fortepiano variantidagi talqini va orkestrda ijro etish imkoniyatlariga alohida e'tibor qaratiladi. Maqolada simfonik orkestr bo'limlari o'rtasida mavzuli materiallarni taqsimlash tamoyillari, tembr kombinatsiyalari, orkestr fakturasi kontekstida polonezning milliy-janr xarakterini dinamik rivojlantirish va saqlab qolish masalalari ko'rib chiqiladi. Zamonaviy musiqashunoslikda asar atributsiyasi masalasi alohida qayd etiladi. Polonezaning an'anaviy raqs musiqasidan romantikadan oldingi xarakterdagi lirik boy cholg'u miniatyurasiga o'tish namunasi sifatidagi ahamiyati haqida xulosa qilingan.

Резюме. В данной статье рассматриваются художественные и музыкально-теоретические особенности полонезы в миноре "Прощай Родина", которую традиционно приписывают Михаилу Клеофасу Огинскому. В ней анализируются жанр произведения, особенности его мелодического развития, гармонический язык, текстуральная организация, музыкальная форма и выразительные приемы исполнения. Особое внимание уделяется интерпретации произведения в фортепианной версии и возможностям его оркестровой реализации. В статье рассматриваются принципы распределения тематического материала между секциями симфонического оркестра, тембральные комбинации, динамическое развитие и сохранение национально-жанрового характера полонеза в контексте оркестровой фактуры. Отдельно отмечается вопрос атрибуции произведения в современной музыковедении. Сделан вывод о значении полонезы как примера перехода от традиционной танцевальной музыки к лирически богатой инструментальной миниатюре доромантического характера.

Kalit so'zlar: Mixail Kleofas Oginskiy, poloneza, "Alvido, Vatan", fortepiano musiqasi, musiqiy shakl, kuy, garmoniya, tekstura, orkestrlash, tembr, cholg'u ijrochiligi.

Ключевые слова: Михаил Клеофас Огинский, полонеза, "Прощай, Родина," фортепианная музыка, музыкальная форма, мелодия, гармония, текстура, оркестровка, тембр, инструментальное исполнение.

THE BAYAN AND THE ACCORDION: THEIR USE IN MUSIC

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Summary. This article examines the bayan and the accordion as important instruments in world musical culture. It explores their historical development, structural characteristics, sound production, expressive possibilities, and applications in folk, classical, popular, jazz, and contemporary music. Particular attention is paid to the similarities and differences between the two instruments, their role in solo and ensemble performance, and their importance in professional music education. The article also considers the contribution of the bayan and accordion to the preservation of national musical traditions and the development of modern instrumental performance. Their distinctive timbres, dynamic flexibility, bellows technique, and ability to combine melody with harmonic accompaniment make them versatile instruments in a wide range of musical contexts. The study concludes that the bayan and accordion continue to occupy an important position in contemporary musical practice and offer considerable potential for artistic innovation.

Keywords: bayan, accordion, musical instruments, folk music, classical music, instrumental performance, bellows technique, timbre, musical education, ensemble, national traditions, contemporary music.

Introduction. Musical instruments play a significant role in the cultural development of societies. They reflect historical experiences, national traditions, artistic values, and the musical preferences of different generations. Among the instruments that have achieved international recognition, the bayan and the accordion occupy a distinctive position. Their expressive sound, portability, wide dynamic range, and ability to perform melody and accompaniment simultaneously have made them popular in many musical traditions.

The bayan and accordion belong to the family of free-reed aerophones. Sound is produced when air passes through specially designed metal reeds, causing them to vibrate. The airflow is generated by the movement of the bellows, while the performer controls the pitches through a system of buttons or piano-style keys. This mechanism allows musicians to produce melodic lines, chords, bass patterns, and complex polyphonic textures on a single instrument.

Although the bayan and accordion share the same basic principle of sound production, they differ in keyboard design, construction, performance traditions, and typical musical applications. The piano accordion has a piano-style treble keyboard, whereas the bayan generally has a button keyboard on the right-hand side. However, button accordions and different bayan models demonstrate that the distinction between these instruments is not always absolute.

The importance of studying these instruments lies in their contribution to folk traditions, professional concert performance, music education, and contemporary musical creativity. Both instruments have developed beyond their original associations with domestic music-making and dance accompaniment. Today, they are used in concert halls, chamber ensembles, orchestras, educational institutions, theatrical productions, and recording studios.

The aim of this article is to examine the historical development, construction, expressive characteristics, and principal musical applications of the bayan and accordion.

The objectives are to investigate their origins, describe their technical features, identify their similarities and differences, analysis their use in various musical genres, and evaluate their significance in contemporary musical education and cultural preservation.

1. Historical Development of the Bayan and Accordion. The history of the accordion is closely connected with the development of free-reed instruments in Europe during the nineteenth century. Earlier instruments had already demonstrated that metal reeds could produce musical tones when activated by an airflow. Improvements in mechanical design eventually made it possible to combine these reeds with a manually operated bellows and a keyboard system.

Cyrill Demian, an instrument maker based in Vienna, patented an instrument called the accordion in 1829. Its original design was relatively simple compared with modern instruments. Nevertheless, it introduced an important principle: a portable instrument capable of producing chords through a mechanical keyboard system. The invention became a foundation for subsequent developments in accordion construction and performance [1].

During the nineteenth century, instrument makers gradually improved the accordion by expanding its range, modifying its keyboard arrangements, and increasing its musical capabilities. Different models

emerged in response to the needs of performers and the traditions of individual countries. The instrument became particularly popular in dance music, domestic entertainment, and folk performance.

The spread of the accordion was accompanied by the development of national performance styles. In France, it became associated with urban dance traditions and musette music. In Italy, it developed strong connections with folk music, popular entertainment, and professional performance. In Ireland and other European countries, different forms of button accordion became important in traditional dance music. The instrument also gained popularity in the Americas, where it became part of several regional musical cultures.

The bayan developed from the broader family of button accordions and became especially prominent in Russia and other countries of the former Soviet Union. Its name is traditionally associated with Boyan, a medieval Slavic bard. During the late nineteenth and early twentieth centuries, button accordions underwent significant technical development, leading to the formation of the modern concert bayan.

The modern bayan is generally distinguished by its chromatic button keyboard and its suitability for advanced polyphonic performance. Improvements in keyboard mechanisms, bass systems, registers, and reed construction enabled performers to play increasingly complex compositions. The instrument became capable of performing transcriptions of classical works as well as original compositions written specifically for bayan. During the twentieth century, the bayan and accordion gained recognition in professional music education. Specialised performance programmes, conservatory classes, competitions, and concert traditions contributed to the development of highly skilled performers. Composers increasingly explored the instruments' distinctive timbres, dynamic flexibility, and polyphonic possibilities.

Consequently, the bayan and accordion developed from instruments associated largely with folk entertainment into versatile instruments capable of supporting sophisticated artistic expression.

2. Construction and Sound Characteristics. The bayan and accordion share several fundamental structural elements: a bellows, a treble keyboard, a bass section, valves, reed plates, and a protective body. The arrangement and design of these components vary according to the instrument's type and intended use.

The bellows are central to sound production. By expanding and compressing them, the performer moves air through the reed chambers. When a key or button is pressed, a valve opens and allows air to pass through the corresponding reed. The vibrating metal reed produces the musical tone.

The performer controls the pressure and speed of the bellows to influence dynamics, articulation, and phrasing. Unlike a piano, which produces sound through the impact of hammers on strings, the bayan and accordion allow continuous changes in air pressure while a note is sounding. This feature creates distinctive possibilities for shaping musical phrases.

The right-hand keyboard is primarily responsible for the melody and may also be used for chords and polyphonic passages. The left-hand section generally provides bass notes and harmonic accompaniment. Depending on the instrument, the left-hand system may contain ready-made chords, individual notes, or a combination of standard and free-bass arrangements.

The piano accordion has a keyboard resembling that of a piano on the right-hand side. This arrangement is familiar to musicians who have studied keyboard instruments and can facilitate the transfer of certain musical skills. The left-hand side usually contains buttons arranged in a system designed for bass notes and chords.

The bayan normally features button keyboards on both sides. Its chromatic right-hand layout provides access to a broad range of pitches in a compact space. This arrangement is particularly suitable for rapid passages, large intervals, complex chord structures, and polyphonic compositions. The left-hand section may use a standard bass system or a free-bass system that enables the performer to play independent melodic lines. It is important to recognise that the terms *bayan* and *accordion* encompass different instrument designs. Button accordions may share several characteristics with the bayan, while individual bayan models differ in their keyboard arrangements, registers, and technical specifications.

One of the most important features of both instruments is their register system. Registers alter the combination of reeds activated when a note is played, changing the resulting timbre. Depending on the instrument, the performer may obtain a bright, clear sound, a softer tone, or a fuller and more orchestral sonority. The bayan is often associated with a rich, focused tone and considerable clarity in polyphonic passages. The accordion can produce a broad range of colours, from bright and penetrating sounds to warm and sustained textures. However, these descriptions are general rather than absolute: the sound depends on the instrument's construction, tuning, reed configuration, and playing technique.

Another important characteristic is the ability to combine melody, bass, and harmony. A skilled performer can create the impression of several musical parts being played simultaneously. This makes both instruments particularly effective for solo performance, accompaniment, and small ensembles.

Their structural flexibility and broad expressive range explain why the bayan and accordion have remained useful across many musical traditions.

3. The Bayan and Accordion in Folk Music. Folk music is one of the most important areas in which the bayan and accordion have developed their distinctive identities. Both instruments are widely used for accompanying songs, performing dance melodies, supporting celebrations, and preserving regional musical traditions. The bayan holds a particularly important place in Russian musical culture. It is commonly associated with folk songs, dance tunes, instrumental melodies, and performances at public celebrations. Its ability to combine melody with bass and chordal accompaniment allows a single musician to provide a complete musical foundation for singers and dancers. In folk performance, technical accuracy alone is not sufficient. Musicians must understand the characteristic rhythms, melodic ornamentation, articulation, and expressive conventions of the musical tradition they perform. A successful interpretation requires an awareness of the style and cultural context of the music. The accordion has become equally important in numerous international traditions. In France, it is closely associated with musette music and urban dance culture. In Italy, it has been used extensively in regional folk traditions and popular performance. Irish button accordion playing has developed distinctive approaches to rhythm, ornamentation, and articulation.

In Latin America, the accordion has acquired important regional identities. In Argentine tango, the bandoneon is particularly prominent, although accordions are also used in some tango-related settings. In Mexican norteño music, the accordion frequently performs melodic lines and interacts with rhythmic accompaniment. In Brazilian forró, it contributes to the energetic and dance-oriented character of the music.

These examples demonstrate that an instrument can become integrated into a national or regional musical tradition while developing new techniques and stylistic conventions. The accordion is not associated with only one culture; rather, its flexibility has allowed musicians to adapt it to a wide range of musical environments.

The bayan and accordion can also contribute to the performance of folk music in Central Asia. In Uzbekistan and Karakalpakstan, they may be used in popular music, educational settings, festive performances, and ensembles that combine different instrumental traditions. Their role in these contexts should be understood alongside the continuing cultural importance of traditional instruments such as the dutar, tanbur, and ghijak.

Combining the bayan or accordion with traditional instruments can create opportunities for musical experimentation. However, such arrangements should respect the original melody, rhythmic character, and stylistic features of the traditional material. A thoughtful arrangement can introduce new timbral possibilities without eliminating the cultural identity of the music.

The instruments also contribute to the transmission of musical traditions between generations. Young performers can learn folk melodies through formal lessons, family traditions, ensemble participation, and community performances. Recordings and digital resources provide further opportunities to study regional styles. Thus, the bayan and accordion are not merely instruments for reproducing traditional melodies. They also serve as means of preserving, interpreting, and renewing folk music in changing cultural circumstances.

4. The Bayan and Accordion in Classical and Contemporary Music. Although the bayan and accordion are strongly associated with folk traditions, both have established important positions in classical and contemporary music. Their ability to perform multiple musical lines and produce varied timbres makes them suitable for concert performance and original composition.

One major area of classical performance is transcription. Musicians frequently adapt works originally written for piano, organ, strings, or other instruments. Music by Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Frédéric Chopin can be performed on the bayan or accordion in arrangements designed to preserve the essential musical structure.

Transcription requires careful consideration of the original texture. The performer must decide how to distribute musical voices between the hands, select appropriate registers, and adapt articulation to the instrument's characteristics. The movement of the bellows must also be planned to support phrasing and avoid unnecessary interruptions.

Polyphonic music presents both challenges and opportunities. Because the bayan and accordion can sustain several independent lines, they can communicate the structure of fugues and other contrapuntal works. Performers must maintain the independence of each voice while balancing dynamics and managing the bellows.

The development of original repertoire has been equally significant. Composers have increasingly explored the bayan and accordion as independent concert instruments rather than treating them simply as substitutes for other instruments. Contemporary compositions may employ unusual register combinations, abrupt dynamic changes, complex rhythms, extended techniques, and unconventional sound effects.

The instruments are also suitable for chamber music. They can perform alongside string instruments, woodwinds, brass instruments, percussion, piano, and voice. Their capacity to provide both melodic and harmonic material makes them useful in ensembles of different sizes.

In jazz, the accordion can serve as a melodic instrument, a harmonic accompaniment, or a vehicle for improvisation. Successful jazz performance requires rhythmic precision, an understanding of harmony, flexible phrasing, and the ability to interact with other musicians. Its distinctive timbre can provide a contrast with conventional jazz instrumentation.

In popular music, the accordion appears in a wide range of settings, including dance bands, theatrical productions, film soundtracks, and recorded arrangements. Its sound may be used to establish a particular atmosphere, suggest a cultural setting, or communicate intimacy, nostalgia, humour, or dramatic tension.

The bayan is especially suited to technically demanding solo performance and sophisticated concert arrangements. Its chromatic keyboard and polyphonic capabilities allow performers to explore complex musical structures and demanding virtuoso passages.

Technological developments have also expanded the possibilities of these instruments. Electronic and digital accordions can provide access to additional sounds, amplification options, and integration with electronic music systems. Such developments allow performers to combine traditional playing techniques with modern production methods.

Nevertheless, technological innovation does not eliminate the importance of traditional technique. Musical interpretation, rhythmic control, sound quality, and expressive phrasing remain essential regardless of the instrument's technological capabilities. The presence of the bayan and accordion in classical and contemporary music demonstrates that both instruments can accommodate a broad range of artistic ideas and continue to develop as independent musical voices.

5. Performance Techniques and Expressive Possibilities. The artistic potential of the bayan and accordion depends greatly on the performer's technical ability and musical understanding. Important aspects of performance include bellows control, finger coordination, articulation, phrasing, registration, and dynamic balance. Bellows technique is one of the most distinctive elements of playing these instruments. The performer must control the direction, speed, and pressure of the bellows to maintain the desired sound. Poor bellows management can interrupt musical phrases or create unwanted changes in volume, whereas controlled movement supports expressive continuity.

Dynamic control is particularly important. By adjusting air pressure, performers can create gradual crescendos and diminuendos, emphasise individual notes, and shape the overall structure of a musical phrase. These possibilities allow the instruments to produce both delicate and powerful effects.

Articulation determines how individual notes are connected or separated. Legato creates a smooth and connected melodic line, while staccato produces short, detached notes. Accents and other articulations can emphasise rhythm, establish character, or increase dramatic intensity.

Phrasing is equally important. A musical phrase should communicate a coherent idea rather than sound like a mechanical sequence of notes. Performers must identify melodic direction, harmonic emphasis, points of tension, and moments of resolution. Bellows changes should support this musical structure whenever possible.

Finger technique also requires careful development. Bayan players must become familiar with the arrangement of the button keyboard and learn efficient fingering patterns. Accordionists using a piano keyboard must coordinate the right hand with the left-hand bass system. Both require independence between the hands and accurate rhythmic coordination.

Registration is another essential expressive resource. The choice of register affects the brightness, weight, and character of the sound. A carefully selected registration can distinguish contrasting sections, highlight a melody, or create a fuller musical texture. However, register changes should serve the musical interpretation rather than function merely as technical effects.

Ensemble performance requires additional skills. Musicians must listen attentively to their partners, coordinate tempo and articulation, balance dynamics, and respond to changes in the musical texture. Because the bayan and accordion can produce a substantial range of dynamics, performers must adjust their volume to suit the ensemble.

Technical exercises, scales, arpeggios, studies, and repertoire practice contribute to the development of these skills. However, technique is most effective when it is connected to musical understanding. The ultimate goal is not simply to perform difficult passages accurately but to communicate the meaning and emotional character of the music.

6. The Role of the Bayan and Accordion in Music Education. The bayan and accordion play a valuable role in music education at beginner, intermediate, and advanced levels. Learning these instruments

develops musical hearing, rhythmic awareness, coordination, memory, reading skills, and artistic independnce. At the beginning of instruction, students learn correct posture, hand position, basic bellows control, elementary fingering, and the principles of sound production. Simple melodies and exercises help them develop accurate pitch recognition and rhythmic stability.

As students progress, they learn more complex repertoire and improve their ability to coordinate both hands. Their studies may include folk songs, classical arrangements, original compositions, technical exercises, and ensemble pieces.

A balanced educational program should develop technical proficiency and musical expression together. Students need to understand musical phrasing, dynamics, articulation, tempo, and the stylistic characteristics of the works they perform. Teachers can support this process through demonstrations, guided listening, score analysis, and constructive feedback.

Ensemble playing is particularly beneficial. Performing in duets, chamber groups, or larger ensembles teaches students to listen to other musicians, maintain a shared tempo, balance their sound, and contribute to a collective artistic result. It also develops communication and responsibility.

Folk repertoire can provide an important connection between instrumental education and cultural heritage. By learning traditional melodies, students gain familiarity with different musical languages and develop an appreciation of the communities in which these traditions originated.

Modern educational technology offers additional opportunities. Audio recordings, digital sheet music, online lessons, and recording software can help students study repertoire, monitor their progress, and explore different interpretations. Electronic instruments can also introduce students to contemporary performance practices. However, technology should complement rather than replace regular practice, direct instruction, and active listening. Developing reliable technique and musical sensitivity requires sustained effort and thoughtful guidance.

The bayan and accordion can also encourage creativity. Students may arrange familiar melodies, improvise short passages, compose simple pieces, or participate in collaborative projects. These activities help them understand music not only as something to reproduce but also as an art form in which they can participate actively.

Therefore, the educational value of these instruments extends beyond the acquisition of technical skills. They contribute to artistic development, cultural awareness, confidence, and the ability to work creatively with others.

Conclusion. The bayan and accordion are versatile instruments with a rich history and considerable expressive potential. Their development reflects the evolution of free-reed technology, the growth of folk performance traditions, and the expansion of professional instrumental music.

Although they share a common principle of sound production, the instruments differ in their keyboard arrangements, construction, and performance traditions. The bayan is particularly associated with chromatic button-keyboard performance and advanced polyphonic repertoire, while the accordion encompasses a broad family of instruments used in numerous national traditions and musical genres.

Both instruments have important roles in folk, classical, chamber, jazz, popular, and contemporary music. Their distinctive timbres, flexible dynamics, bellows technique, and ability to combine melody with harmonic accompaniment make them valuable in solo performance and ensemble settings.

Their contribution to music education is equally significant. Learning to play the bayan or accordion develops technical coordination, musical hearing, rhythmic awareness, expressive understanding, and creative independence. The use of folk repertoire also helps preserve cultural traditions and transmit musical knowledge between generations.

In the contemporary musical environment, these instruments continue to evolve through new compositions, innovative performance techniques, electronic technologies, and intercultural collaboration. Their continuing relevance demonstrates that the bayan and accordion are not limited to a single historical period or musical style. They remain important instruments for preserving musical heritage, expanding artistic expression, and enriching the diversity of world music.

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Rezyume. Maqolada bayan va akkordeon zamonaviy musiqa madaniyatining muhim cholg‘ulari sifatida ko‘rib chiqiladi. Ularning paydo bo‘lish va rivojlanish tarixi, konstruktiv xususiyatlari, tovush imkoniyatlari, ijro usullari hamda akademik, xalq, estrada va zamonaviy musiqada qo‘llanilishining asosiy yo‘nalishlari tahlil qilingan. Ushbu cholg‘ularning milliy musiqa an’analarini asrab-avaylash, professional ijrochilik san’atini rivojlantirish va musiqa ta’limidagi o‘rniga alohida e’tibor qaratilmoqda. Bayan va akkordeon cholg‘ularining o‘xshash va farqli jihatlari, tembr tovushlarining o‘ziga xos xususiyatlari, mo‘ynali dinamikaning ifoda imkoniyatlari hamda cholg‘ularning ansambl va yakkaxon ijrochilikdagi ahamiyati ko‘rib chiqiladi. Bayon va akkordeon sezilarli badiiy salohiyatga ega bo‘lib, zamonaviy musiqa amaliyoti sharoitida faol rivojlanishda davom etayotgani ta’kidlanadi.

Резюме. В статье рассматриваются баян и аккордеон как важные инструменты современной музыкальной культуры. Анализируются история их возникновения и развития, конструктивные особенности, звуковые возможности, исполнительские приёмы и основные направления применения в академической, народной, эстрадной и современной музыке. Особое внимание уделяется роли данных инструментов в сохранении национальных музыкальных традиций, развитии профессионального исполнительского искусства и музыкальном образовании. Рассматриваются сходства и различия баяна и аккордеона, особенности их тембрового звучания, выразительные возможности меховой динамики и значение инструментов в ансамблевом и сольном исполнительстве. Подчёркивается, что баян и аккордеон обладают значительным художественным потенциалом и продолжают активно развиваться в условиях современной музыкальной практики.

Kalit so‘zlar: bayan, akkordeon, musiqa san’ati, xalq musiqasi, akademik ijrochilik, tembr, mo‘yna texnikasi, ijrochilik mahorati, musiqiy ta’lim, ansambl, milliy an’analar.

Ключевые слова: баян, аккордеон, музыкальное искусство, народная музыка, академическое исполнительство, тембр, меховая техника, исполнительское мастерство, музыкальное образование, ансамбль, национальные традиции.

UZEIR HAJIBEKOV'S MUSICAL COMEDY "ARSHIN MAL ALAN": ARTISTIC FEATURES, MUSICAL DRAMATURGY, AND NATIONAL DISTINCTIVENESS

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Summary. This article examines the musical comedy "Arshin Mal Alan" by the outstanding Azerbaijani composer, playwright, and public figure Uzeyir Hajibeyov. The focus is on the historical and cultural context of the work's creation, the characteristics of the libretto, musical dramaturgy, national melodies, the system of artistic imagery, and the comedy's social and moral content. The article explores the role of the poetic legacy of Fizuli, a classic of Eastern literature, in shaping the work's lyrical expressiveness. The article analyzes the interplay between the comedic action, vocal numbers, and folk-musical intonations, through which the composer succeeded in creating a distinctive model of Azerbaijani musical theater. Particular attention is paid to issues of freedom of choice, the status of women in traditional society, resistance to outdated customs, and the affirmation of the human right to love and personal happiness. The historical significance of "Arshin Mal Alan" in the development of national musical culture and its artistic value in the context of world musical theater are emphasized.

Keywords: Uzeyir Hajibeyov, "Arshin Mal Alan" musical comedy, Azerbaijani music, Fizuli, libretto, musical dramaturgy, national melody, folk song, musical theater, lyricism, comedic characters, social issues, national traditions.

Introduction The early 20th century marked a crucial stage in the development of Azerbaijani musical culture. During this period, professional music was taking shape, new genres were emerging, the possibilities of the theatrical stage were expanding, and national musical traditions were entering into active interaction with European forms of musical thought. Uzeyir Hajibeyov (1885–1948)—the composer who laid the foundations for Azerbaijani professional opera and musical comedy—played a particularly significant role in these processes.

Hajibekov's work is distinguished by an organic fusion of the national musical language, folk melodic intonations, the Eastern poetic tradition, and the principles of European musical dramaturgy. His works not only enriched the national repertoire but also became a unique artistic reflection of the social and cultural transformations of Azerbaijani society in the early 20th century. The musical comedy "Arshin Mal Alan" composed in 1913, holds a prominent place among them. The premiere took place on October 25, 1913, in Baku, at the Haji Zeynalabdin Taghiyev Theater.

The relevance of this study stems from the need for a comprehensive examination of a work in which the comedic form serves as a means of exploring social relations, family traditions, and human values. Beneath the plot's outwardly entertaining nature lies a serious message concerning the affirmation of personal freedom, human dignity, and the right to independently choose one's own path in life.

The purpose of this article is to identify the artistic features of the musical comedy "Arshin Mal Alan" and to determine the role of musical dramaturgy, national melody, and literary and poetic sources in revealing the work's ideological content.

To achieve this goal, it is necessary to examine the historical context in which the comedy was created, analyze its plot and cast of characters, describe its musical and expressive devices, and determine the work's significance in the development of Azerbaijani musical theater.

1. The historical and cultural context behind the creation of the work. The development of professional musical theater in Azerbaijan took place against a backdrop of intense cultural exchange. The audience's exposure to European opera, the development of dramatic theater, and the work of national educators all contributed to the emergence of new artistic forms. At the same time, folk songs, mugham, dance music, and the rich literary heritage of the East remained the most important sources of creative development. Uzeyir Hajibeyov became one of the first composers to successfully integrate these elements into a professional musical stage work. His opera "Leyli and Majnun", staged in 1908, marked the beginning of the national opera tradition. In the years that followed, the composer turned to musical comedy, which allowed him not only to develop national musical forms but also to address the everyday life of society directly.

Before composing "Arshin Mal Alan", Gadzhibekov wrote the musical comedies "Husband and Wife" and "If Not This One, Then That One". These works already revealed the characteristic features of his

artistry: a social focus, an ironic attitude toward social prejudices, vivid theatricality, and a desire to make music accessible to a wide audience. “Arshin Mal Alan” represented a further development of these artistic principles and demonstrated the maturity of the composer’s thinking. The concept for the work took shape during Gadzhibekov’s stay in St. Petersburg. The composer wrote the libretto himself, drawing on his observations of social life, national traditions, and the dramatic possibilities of the comedy genre. Fizuli’s poetic lines lent certain musical episodes additional lyrical depth and linked the work to classical Eastern literature. The title of the comedy is linked to the image of a fabric merchant who goes from house to house offering customers fabric measured in arshins. This everyday image takes on special significance in the work: the protagonist’s trade becomes a way to overcome the restrictions associated with the traditions governing how young people get to know one another before marriage.

The historical significance of a work is determined not only by its popularity but also by its artistic reinterpretation of familiar social norms. Gadzhibekov approaches national customs not as an immutable system of rules, but as a space where tradition and renewal, family authority and personal feelings, material considerations and a sincere human desire for happiness collide.

2. The libretto and the ideological and thematic content of the comedy. The libretto of “Arshin Mal Alan” is built around a romantic conflict that unfolds through a series of comical situations, misunderstandings, and unexpected plot twists. At the center of the work is Asker, a young, wealthy merchant who wishes to marry for love. However, the existing customs governing courtship and the selection of a bride prevent him from seeing the young woman directly and deciding for himself with whom he would like to spend his life. Asker refuses to accept these customs unconditionally. On the advice of his friend Suleiman, he decides to disguise himself as a fabric merchant and, posing as a peddler, visit the homes where the young women live. Thanks to this, the hero gains the opportunity to get to know his future bride without revealing his true status. While visiting Sultanbek’s house, Asker meets Gulchochra. A mutual attraction develops between the young people, which becomes the foundation for the story’s further development. However, their love faces social obstacles: Sultanbek is unwilling to marry his daughter off to a man he considers a mere merchant, while Gulchochra herself fears that her fate will be decided without regard for her own wishes. The comic conflict arises from the discrepancy between the characters’ actual circumstances and how they are perceived by those around them. Asker, who possesses wealth and high social status, voluntarily assumes the guise of a simple merchant. Sultanbek, on the other hand, strives to preserve notions of status and family dignity, failing to realize that such attitudes stand in the way of his daughter’s happiness. The issue of marriage plays an important role in the work. The author contrasts the formal choice of a spouse—based on family arrangements and financial status—with the free affection that arises between two people. At the same time, the author does not deny the importance of the family as such. His criticism is directed primarily against those social norms that deprive young people of the opportunity to determine their own destinies. This issue is particularly vividly explored through the character of Gulchochra.

The heroine dreams of love, but realizes that her personal desires may be powerless against her father’s will. Her struggles reflect the broader issue of women’s status in a patriarchal society, where a young woman’s fate was often determined by her relatives. The play’s conclusion affirms the possibility of overcoming social conflicts. Once Asker’s true situation is revealed, the misunderstandings are resolved, and the lovers are given the chance to be together. The happy ending follows the conventions of the comedy genre, yet its significance extends beyond a mere plot resolution: it expresses the author’s belief in the need to reform social relations. Thus, the libretto of “Arshin Mal Alan” combines an entertaining plot, comedic intrigue, and social themes. Humor allows the author to critique outdated customs without excessive moralizing, while the love story lends the work emotional coherence.

3. The System of Literary Imagery and Characterization. One of the most significant strengths of “Arshin Mal Alan” is its vivid cast of characters. Each character possesses unique personality traits that are revealed not only through spoken dialogue but also through musical characterization. As a result, the characters come across as living representatives of a specific social milieu, and their actions shed light on various aspects of social life. Asker is the central character of the play, a young merchant in search of true love. At the beginning of the comedy, he feels an inner dissatisfaction despite his material prosperity. His situation demonstrates that wealth alone does not bring a person peace of mind. Asker seeks emotional closeness, sincerity, and the opportunity to determine his own future. His decision to disguise himself as a merchant demonstrates his resourcefulness, determination, and willingness to break the usual rules for the sake of love. Asker’s musical characterization combines lyricism, emotional openness, and elements of comedic expressiveness. His vocal passages convey the transition from initial anguish to the joy of a newfound love. Through the character’s musical portrayal, the composer explores the idea of the inner superiority of sincere human aspirations over external conventions. Gulchokhra is the lyrical center of the

work. Her character is linked to the themes of love, hope, and the desire for independence. The heroine refuses to accept marriage as a predetermined obligation and dreams of meeting her future husband before the wedding. Her meeting with Asker becomes the most significant event in her life, yet the joy of their mutual feelings is accompanied by anxiety about the future. Gulchokhra's musical characterization is dominated by melodic expressiveness, soft intonations, and emotional richness. Her lyrical numbers reveal the young woman's inner world, her doubts, and her anxieties. Thanks to the musical language, the character gains psychological depth and becomes an expressive embodiment of a woman's quest for personal happiness. Sultanbek represents a generation for whom traditional norms and social standing hold particular significance. He cares for his family, yet his views on marriage are limited by his desire to preserve his social status. The character's comic appeal stems from the contradiction between his confidence in his own righteousness and his inability to understand his daughter's true feelings. Jahan, Asker's aunt, embodies practicality and a kind-hearted attitude toward those around her. She strives to arrange her nephew's family life in accordance with traditional expectations, but gradually becomes embroiled in events that reveal the limitations of traditional approaches to resolving marital issues. Suleiman, Asker's friend, plays an important role in the plot. His advice to disguise himself as a merchant sets the main plot in motion. Thanks to Suleiman's resourcefulness, the conflict takes a comedic turn, and the character himself acts as a sort of mediator between the protagonist's desires and existing social constraints. Asya and Telli round out the female cast of characters. Their lines, interactions with Gulchochra, and involvement in comedic situations lend the work liveliness and variety. Through these characters, the composer broadens the picture of everyday life, depicting various reactions to love, family rules, and social expectations. Veli, Asker's servant, is one of the main sources of comic action. His behavior and interactions with the other characters create a contrast between the lofty emotions of the main couple and the mundane, often amusing situations. His character embodies folk spontaneity, vitality, and the desire for a happy resolution to conflicts—a hallmark of comedy. Together, the characters form a multifaceted system in which lyrical and comic images complement one another. This structure allows Gadzhibekov to reveal not only the characters' individual experiences but also the social relationships that shape their behavior.

4. Musical Playwriting and National Distinctiveness. The musical drama "Arshin Mal Alan" is of particular interest from the perspective of the development of Azerbaijani musical theater. The composer creates a work in which music is not merely an accompaniment to the action on stage. It plays a role in revealing characters, conveying psychological states, shaping comedic situations, and developing the central conflict. One of the most important features of the musical language of the comedy is its reliance on national melody. The work employs melodic phrases, rhythmic patterns, intonational formulas, and expressive devices characteristic of Azerbaijani folk music and associated with the national vocal tradition. At the same time, the composer does not limit himself to a literal reproduction of folk models, but creatively reworks them in accordance with the demands of musical dramaturgy. The national character of the music is manifested first and foremost in the natural flow of melodic development, the expressiveness of the vocal lines, and the close connection between the musical material and speech intonation. The melodies are memorable and accessible, which allows them to take on a life of their own beyond the theater stage. The interplay between lyrical and comedic episodes plays an important role. Lyrical numbers reveal the characters' inner worlds, while ensembles and dynamic stage episodes help drive the plot forward. The alternation of emotionally contrasting musical passages ensures the work's cohesion and sustains the listener's interest. The vocal characteristics of Asker and Gulchochra are of particular importance. Their musical parts reflect the development of their love—from the initial longing for closeness to the joy of mutual recognition and the anguish of a possible separation. The individualization of the vocal lines allows the characters' personalities to be distinguished while simultaneously emphasizing the commonality of their emotional world. The musical characterizations of the secondary characters serve an equally important function. Their comedic expressiveness is based on rhythmic agility, specific intonation, and the alignment of the music with their on-stage behavior. Thanks to this, the characters are easily recognizable, and individual episodes acquire their own artistic completeness. The work reveals an interplay between national musical tradition and the principles of European musical theater. From the European operetta, the composer draws upon dynamic plot development, the alternation of solo and ensemble numbers, comedic misunderstandings, and a happy ending. National distinctiveness is evident in the melodic language, depictions of everyday life, the intonational structure of the vocal parts, and the nature of musical expression. Arias, arioso passages, duets, and ensembles occupy a special place. They not only create musical variety but also facilitate the transition from external action to the characters' inner worlds. Researchers note that the significant role of arias and arioso passages distinguishes "Arshin Mal Alan" from Gadzhibekov's earlier musical comedies and brings the work closer to the principles of comic opera. Thus, the musical dramaturgy

of the comedy is based on the organic interplay of national melos, lyrical expressiveness, and theatrical dynamics. It is precisely this combination that has ensured the work's enduring popularity and allowed it to occupy an important place in the history of Azerbaijani musical culture.

5. The Role of Fizuli's Poetry in the Artistic Concept of the Work. The connection between "Arshin Mal Alan" and classical Eastern literature is of particular significance for understanding its artistic nature. The poetic foundation of certain vocal episodes draws on the verses of Muhammad Fizuli—an outstanding 16th-century poet whose work occupies an important place in the history of Azerbaijani literature. Fizuli is known for the depth of his lyrical sentiment, his philosophical reflection on human destiny, and his focus on the inner world of the individual. In his poetry, love is not merely an emotional experience but also a unique way of comprehending human relationships, inner conflicts, and spiritual values. Hajibekov's adaptation of Fizuli's verses allows him to combine a stage comedy—modern for the early 20th century—with a centuries-old poetic tradition. The literary legacy of this classic poet lends the lyrical episodes additional expressiveness and broadens the emotional range of the work. The poetic text helps reveal the characters' inner lives, creating a contrast between lofty emotions and the comical circumstances of the plot. It is particularly important that the poetic lines do not exist in the comedy in isolation from the music. Their artistic impact is revealed through vocal performance, intonation, and interaction with the stage situation. Musical interpretation allows for a fresh presentation of classical poetry, preserving its emotional depth while simultaneously subjecting it to the laws of theatrical dramaturgy. At the same time, it is important to distinguish between the authorship of the libretto and the literary sources of the vocal texts. The libretto for *Arshin Mal Alan* was written by Uzeir Hajibekov, who independently developed the plot, dialogues, and cast of characters. Fizuli's verses are used as poetic material for individual musical episodes. This combination of original dramaturgy and classical poetry reflects Hajibekov's characteristic approach to national culture. The composer does not pit contemporary performing arts against tradition but rather seeks to reveal its new expressive possibilities. As a result, the work acquires a multi-layered quality: the comedic plot draws on everyday life, while the poetic material links it to the philosophical and aesthetic ideas of classical literature. Consequently, Fizuli's role in the artistic concept of *Arshin Mal Alan* is defined first and foremost by poetic expressiveness and cultural continuity. His poems enrich the lyrical aspect of the work, while Gadzhibekov's musical interpretation demonstrates the potential for the synthesis of literature and music in national theater.

6. The Social Significance and Historical Role of the Musical Comedy. The social focus of *Arshin Mal Alan* is one of the main reasons for its artistic significance. The comedy reflects social contradictions related to family relationships, social status, marriage customs, and restrictions on personal freedom. Gadzhibekov uses humor as a means of critically examining reality. Comic situations arise not only from external circumstances but also from the discrepancy between the characters' perceptions of life and the actual state of affairs. It is precisely this discrepancy that allows the author to reveal societal contradictions without direct moralizing. The issue of choosing a spouse independently proves to be particularly relevant. In the work, the traditional matchmaking process is viewed from the perspective of young people who seek mutual affection and a personal role in determining their own destinies. Through the story of Asker and Gyulchokhra, the idea is reinforced that family happiness must be based on sincerity, mutual respect, and voluntary consent. At the same time, the comedy is not limited solely to a critique of old customs. It shows that social norms can change when people begin to recognize the value of personal feelings and reevaluate their traditional beliefs. The happy ending has become a symbol of this renewal, although the comedic form naturally softens the sharpness of real social contradictions. The work's significance is also evident in its impact on the development of national musical theater. Hajibekov created a stage form in which the national musical language is organically combined with a sophisticated system of vocal characterizations and dynamic dramaturgy. This expanded the artistic possibilities of musical comedy and contributed to the formation of enduring traditions in Azerbaijani professional theater. The work's international popularity attests to its ability to transcend national and linguistic boundaries. Although the plot is based on specific historical and social circumstances, the themes of love, freedom of choice, and human dignity are universal in nature. Thanks to this, the comedy has found a life on stage beyond Azerbaijan's borders, has been adapted for the screen on multiple occasions, and has become part of the cultural memory of several generations of audiences. In the modern context, "Arshin Mal Alan" retains its significance not only as a monument to musical culture but also as a work that prompts reflection on the relationship between tradition and personal freedom. Its artistic value is defined by the unity of music, drama, national flavor, and humanistic content.

Conclusion. Uzeyir Hajibeyov's musical comedy *Arshin Mal Alan* is an outstanding work of Azerbaijani musical theater, in which national artistic traditions have been further developed. The composer

succeeded in combining an entertaining comedic plot, a vivid cast of characters, lyrical depth, and an original musical language, creating a work of significant artistic and social value. The analysis conducted leads to the conclusion that the drama of the comedy is based on the conflict between sincere human feelings and social norms that restrict individual freedom. The story of Asker and Gulchochra reveals the human desire to determine one's own destiny and to build family relationships based on love and mutual respect. Comedic situations serve as a means of critiquing outdated notions of marriage, social status, and the role of women in society. Musical dramaturgy is the most important element of the work's artistic concept. National melodies, expressive vocal parts, ensemble passages, and a blend of lyrical and comedic elements ensure a harmonious unity between the music and the stage action. Gadzhibekov does not merely use folk motifs; he creatively transforms them, creating a distinctive musical style in which national identity is combined with the principles of European musical theater. Equally significant is the work's connection to the classical poetry of Fizuli. The use of his verses in individual vocal episodes expands the emotional range of the comedy and underscores the continuity between the literary heritage of the past and the professional musical art of the early 20th century. The historical significance of *Arshin Mal Alan* lies in the play's contribution to the development of Azerbaijani musical comedy, the strengthening of national theatrical traditions, and the promotion of Azerbaijani culture abroad. The play's enduring popularity on stage attests to the universality of its humanistic ideas and the expressiveness of its musical language. Thus, "Arshin Mal Alan" should be viewed not only as a striking example of national musical comedy but also as a significant artistic statement about individual freedom, human dignity, and the transformative power of love. The work remains relevant, continuing to occupy an important place in Azerbaijan's musical heritage and global theatrical culture.

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Rezyume. Ushbu maqolada atoqli ozarbayjon bastakori, dramaturgi va jamoat arbobi Uzeyir Hojibekovning "Arshin mal alan" musiqali komediyasi haqida so'z boradi. Asar yaratilgan tarixiy va madaniy kontekst, libretto xususiyatlari, musiqali dramaturgiya, milliy ohanglar, badiiy obrazlar tizimi, komediyaning ijtimoiy va axloqiy mazmuniga asosiy e'tibor qaratiladi. Maqolada Sharq adabiyotining mumtoz namoyandasi Fuzuliy she'riy merosining asar lirik ta'sirchanligini shakllantirishdagi o'rni ko'rib chiqiladi. Maqolada kompozitorning Ozarbayjon musiqali teatrining o'ziga xos modelini yaratishga erishgan komediya harakati, vokal raqamlari va xalq musiqiy ohanglarining o'zaro ta'siri tahlil qilingan. Tanlash erkinligi, an'anaviy jamiyatda ayolning mavqei, eskirgan urf-odatlarga qarshilik ko'rsatish, insonning sevgi va shaxsiy baxtga bo'lgan huquqini tasdiqlash masalalariga alohida e'tibor qaratilgan."Arshina mal alan"ning milliy musiqa madaniyati rivojidagi tarixiy ahamiyati va uning jahon musiqali teatri kontekstida badiiy qimmati ta'kidlanadi.

Резюме. В данной статье рассматривается музыкальная комедия "Аршин мал алан" выдающегося азербайджанского композитора, драматурга и общественного деятеля Узеира

Гаджибекова. Основное внимание уделяется историческому и культурному контексту создания произведения, особенностям либретто, музыкальной драматургии, национальным мелодиям, системе художественных образов, а также социальному и нравственному содержанию комедии. В статье рассматривается роль поэтического наследия Физули, классика восточной литературы, в формировании лирической выразительности произведения. В статье анализируется взаимодействие комедийного действия, вокальных номеров и народно-музыкальных интонаций, благодаря чему композитору удалось создать уникальную модель азербайджанского музыкального театра. Особое внимание уделяется вопросам свободы выбора, статуса женщины в традиционном обществе, сопротивления устаревшим обычаям, утверждения права человека на любовь и личное счастье. Подчеркивается историческое значение “Аршина мал алана” в развитии национальной музыкальной культуры и его художественная ценность в контексте мирового музыкального театра.

Kalit so‘zlar: Uzeir Gajibekov, “Arshin Mal Alan”, musiqali komediya, ozarbayjon musiqasi, Fuzuliy, libretto, musiqali dramaturgiya, milliy kuy, xalq qo‘shig‘i, musiqali teatr, lirika, komediya qahramonlari, ijtimoiy muammolar, milliy an’analar.

Ключевые слова: Узеир Гаджибеков, “Аршин Маль Алан”, музыкальная комедия, азербайджанская музыка, Физули, либретто, музыкальная драматургия, национальная мелодия, народная песня, музыкальный театр, лирика, комедийные персонажи, социальные проблемы, национальные традиции.

CHORAL ACTIVITIES AS THE BASIS FOR FORMING AND IMPROVING MUSICAL SKILLS

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Summary. The article examines the role of choral performance in developing musical skills. It highlights the importance of collective singing in improving musical hearing, rhythm, vocal technique, musical memory, and ensemble coordination.

Keywords: choral performance, musical skills, musical hearing, intonation, rhythm, ensemble.

Musical art plays a crucial role in the aesthetic and spiritual development of the individual. One of the effective means of musical education is choral singing, which combines vocal skills, auditory perception, sense of rhythm, and collective creativity. The relevance of the topic is driven by the need to improve music education methods. Choral performance facilitates not only the mastery of musical works but also the development of attention, memory, responsibility, and the ability to interact with other performers.

The purpose of the article is to reveal the significance of choral performance in developing the core musical skills of choir members and to determine effective directions for vocal and choral work.

Choral performance as a means of musical development. Choral performance is a collective activity based on the coordinated interaction of singers. Each participant must perform their part correctly, maintain the tempo, control the intonation, and hear the general sound of the collective.

In the process of choir singing, musical hearing, sense of rhythm, vocal and breathing skills, musical memory, ensemble interaction, and artistic expressiveness are developed. These skills are closely interconnected and are formed through systematic rehearsals.

Unlike individual performance, choral singing requires constant coordination of one's own voice with other parts. Through this, participants learn to control the quality of sound, perceive the musical work as a whole, and realize their responsibility for the overall result [1; 2].

Developing musical hearing and a sense of rhythm. Musical hearing is the most important condition for high-quality performance. It helps the singer determine the pitch of sounds, reproduce melody, distinguish intervals, and maintain intonational accuracy.

To develop hearing, the singing of scales and intervals, the repetition of melodic phrases, solfegging, and the performance of individual parts without instrumental accompaniment are applied. The gradual complication of exercises contributes to the development of internal musical hearing and confidence in performing polyphonic works.

The sense of rhythm, which ensures the coordination of chorus members' actions, is no less important. Inaccuracies in durations, pauses, and introductions can disrupt the integrity of the performance. Therefore, it is beneficial to use clapping, reciting rhythmic patterns, and singing in various tempoes. Musical memory is also improved during choral activities. Memorizing the melody, text, dynamic nuances, and structure of the work helps singers perform music consciously, rather than limiting themselves to mechanical repetition.

Formation of vocal and ensemble skills. The quality of choral sound depends on proper breathing, free sound formation, diction, and articulation. Vocal work must take into account the age and individual characteristics of the participants.

During rehearsals, it is recommended to perform breathing exercises, vocal sing-alongs, and tasks for the smooth connection of sounds. Particular attention should be paid to the naturalness of the sound and the avoidance of excessive strain on the vocal apparatus. Clear diction ensures the clarity of the text and helps achieve unity of pronunciation within the team.

The most important result of choral preparation is the development of the ensemble—the consistency of performance in intonation, rhythm, tempo, dynamics, and timbre. A choir member must hear not only their own part but also other voices, while maintaining the independence of performance.

It is advisable to first learn complex fragments separately by parts, and then combine them into a single sound. This approach helps identify errors, improve intonation, and foster a harmonious perception of music. The choir leader organizes the educational process, selects the repertoire, determines the sequence of work, and helps participants improve their performance skills. Effective rehearsal includes vocal warm-ups, work on the musical text, improving the ensemble, and revealing the artistic content of the work. An individual approach is of great importance. Participants may differ in their level of preparation, vocal range,

and speed of assimilation. Therefore, the exercises and repertoire must correspond to the collective's capabilities. To increase the effectiveness of the lessons, one can use audio recordings of the performance, materials for independent study of the parts, and discussions of the mistakes made. At the same time, digital tools should complement rather than replace live musical interaction. Creating a favorable psychological atmosphere contributes to increasing the motivation, confidence, and activity of singers. The leader's support helps participants overcome difficulties and develop creative independence.

Choral performance is an effective means of developing the musical skills of the collective members. It contributes to the improvement of musical hearing, sense of rhythm, vocal technique, memory, ensemble interaction, and artistic expressiveness.

The effectiveness of choral training depends on the systematic nature of the sessions, the competent selection of repertoire, the sequence of exercises, and the professionalism of the leader. The combination of technical and artistic work allows participants not only to improve performance quality but also to gain a deeper understanding of the content of musical works. Thus, choral singing should be considered an important direction of musical education that contributes to the development of performance culture, creative abilities, and collective interaction skills.

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Rezyume. Maqolada xor ijrochiligining musiqiy ko‘nikmalarni rivojlantirishdagi ahamiyati yoritiladi. Musiqiy eshitish, ritm hissi, vokal mahorati va ansambl ko‘nikmalarini shakllantirish masalalari ko‘rib chiqiladi.

Резюме. В статье рассматривается роль хорового исполнения в развитии музыкальных навыков участников хора. Раскрывается значение коллективного пения для формирования музыкального слуха, чувства ритма, вокальной техники, музыкальной памяти и ансамблевых умений. Определяются основные направления совершенствования вокально-хоровой работы.

Kalit so‘zlar: xor ijrochiligi, musiqiy ko‘nikmalar, musiqiy eshitish, intonatsiya, ritm, ansambl.

Ключевые слова: хоровое исполнение, музыкальные навыки, музыкальный слух, интонация, ритм, ансамбль, вокальная подготовка.

MUSICAL BASIS OF AVESTO AND THE GREAT KUSHAN EMPIRE

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Summary. In given clause the author gives the items of information on a musical heritage, musical training and education of the peoples of Central Asia are studied.

Keywords: Avesto, (ancient Book Zardushtian) Siyovush, Siyavush (ruler of Bukhara 400 years about our era), Ho zam-zam (folk sond), Mozandaron Millitary Song) shaxname (novel), Spitamen (Millitary Ruler), Borbad (Composer and executor of the VII th century), Navro‘z (Nev Day, Nev Year), Shashmaqom, (radiation performance and singing), Nasr(section singing), Mushkulot (section supply), “Buzruk” (great) “Rost” (regular), “Navo” (rekulibular), “Dugox”(Siykila section suplply), “Segox” ”(Siykila section suplply),, “Iroq” (raqs sity), Doston (sampling), Sohibqiron (Great Communion Amir Temur).

Music Education-Upbringing: The art of music has been considered an integral part of the culture of the peoples who have inhabited the territories of Central Asia since ancient times. Its directions, genres, and forms were formed and developed over centuries as a product of the creative activity and thinking of the ancestors of the Uzbek people—the ancient Sogdians, Khwarazmians, Parthians, and Bactrians who lived in the territory of modern Central Asia, Afghanistan, Pakistan, Iran, and East Turkestan. There is also sufficient evidence to prove that the influence of the peoples living in the steppe, forest-steppe, and mountainous regions of the vast territory stretching from the northern borders of China to Eastern Europe (Scythian, Sauromo-Sarmatian, Saka-Massagetae) was very great.



The historical formation of the art of music initially developed under the influence of early mythological concepts, arising from the need to understand nature and surrounding phenomena, and later evolved into the spiritual nourishment of various rituals led by priests.

The improvement of musical art is linked to the development of the cultural life of cities, and its roots date back to the end of the second and the beginning of the first millennium BC. The development of social relations, the emergence and development of various professions, folk holidays, religious ceremonies, as well as various events at the court, accelerated the process of forming a layer of musicians who had undergone special training.

United by a common goal, musicians, musicians, dancers, and all artists studied and enriched the musical and spiritual heritage left by their ancestors, continuing the traditions of mentor-apprentice, and demonstrated dedication to passing it on to the next generation.

The first buds of the activities of such people, based on the characteristics of their time, took root in the environment of the priestly community. The clear expression of a person's inner spiritual experiences, observations related to life, life, and death, and reflections under the influence of events and phenomena within daily relationships began to resonate in the form of musical melodies. In turn, music served as an ideological weapon, that is, a means of influence, for priests who possessed the ability to influence the spiritual and emotional feelings of the people.

Herodotus provides information about Massagetae living in desert and steppe areas, who gathered in one place under the leadership of a priest, around a huge bonfire, threw the fruits and leaves of the Hum (Khaoma) plant into the fire, and under the influence of its smoke, which affects the human psyche, in a state of intoxication, became excited and sang and danced: ..."they have another tree, the fruit of which they carefully pick. Then they light a fire and sit around it, throwing a little of the fruit into the fire and smelling the smoke, as if intoxicated by wine, like the Hellenes. "The more they toss the fruit, the more they get drunk, and at the end, they dance and sing.” [1]

Petroglyphs from Soymali Tosh (Fergana Valley) serve as one of the earliest sources describing ancient ceremonies performed on percussion instruments, as well as the songs and dances performed during them. One of the musical instruments depicted on mountain rocks is the daf, the base of which consists of a large stone covered with leather, shaped like a circle, with a hole in the middle.

Stone petroglyphs of Soymali The daf is a musical instrument. According to the "Shahnameh," the sounds and sounds produced by playing the daf and qayroq served to relieve Shah Zahhok's headaches for a

certain period. This legend is inextricably linked to the sacrificial ritual, and the stone covered with animal skin appears as an integral part and symbol of the goddess of fertility, Inonchi (cult).

The statue of Silena-Marsiya, the goddess of beauty, grace, water, and vegetation, playing a two-stringed musical instrument (avlos) on the palace altar found in the ruins of the ancient Bactrian city of Takhti Sangin, also shows how developed musical culture has been in these regions since ancient times.

Also, a collection of wind instruments made of interconnected bones and clay alloys was found in the ruins of the temple.

Two-stringed avlos musical instrument.

The emergence of Zoroastrianism as the first monotheistic religion and its adherence to it as the dominant religion in these regions for centuries had a tremendous impact on the gradual development and progress of musical art.

The scientific-historical, religious-philosophical, and moral-educational foundations that exerted a great influence on the formation of the spirituality of the peoples of Central Asia are primarily linked to the Zoroastrian doctrine created and formed by the prophet Zarathustra.

Zoroastrianism was formed as a reflection of the attitude of people to society and nature, who lived and worked for thousands of years. Undoubtedly, the ideas put forward in the sacred book of Zoroastrianism-the "Avesto"-embodied the life, lifestyle, customs, and religious beliefs of our ancestors. Among the knowledge that must be acquired at the end of the Zoroastrian educational process, music knowledge and the direction of musical culture occupied one of the main places. An important aspect of the development and manifestation of musical culture in Central Asia is related to the activities of the military and the regular army. It is known from history that as early as the 7th century BC, our ancestors had their own regular armies as a structure, subject to clear rules and laws. Military musicians also occupied a special place in the army, which consisted of various types of troops. Plutarch tells of the widespread use of cauldron-shaped percussion instruments in the Parthian army. Thus, on May 9, 53 BC, the Roman army under the command of Crassus suffered a crushing defeat from the Parthians. Before the battle, to encourage themselves and strike fear into the enemy, the Parthians raised a clamor by playing large leather percussion instruments surrounded by brass bells. Later, Alexander the Great, Genghis Khan, and Amir Temur also widely used this military method in their campaigns. During military actions and ceremonies, some musical instruments served as important symbolic symbols alongside the weapons, flags, and seals of the military.

For example, the trumpet is considered a special distinguishing sign of a military commander, while musical instruments such as the idiophone-jom and aerophone-nay are considered symbolic symbols of kings. The membrane, a massive percussion instrument, was handed over to the commanders. Musical instruments such as the tabira and charos also served to distinguish and define the positions of military personnel within the army. A military ensemble consisting of trumpet-shaped wind instruments and a trumpet instrument on the neck of a three-headed, three-eyed, six-armed god found in Panjikent testifies to the widespread use of this instrument in military music practice. In turn, the trumpet was considered a sacred musical instrument.

A military ensemble consisting of trumpet-shaped wind instruments.

According to the "Avesto" when a harsh winter arrives and the threat of the extinction of all living beings arises, the god Ahura Mazda gifts a golden horn to King Jamshid. When the king blows the horn, the ground cracks, and under the sounds of the golden horn, people and animals enter the underground city-vars built by Jamshid. The presence of settlements named after **Va**rakhsha, **Va**rzonze, and **Va**rozun in the territory of the present-day Bukhara and Navoi regions once again proves that these territories were the cradle of humanity, a center of high culture and spirituality.



An image of a princess blowing a horn. Varakhsha.

In the process of organizing palace ceremonies in a high-quality and uplifting atmosphere, special features of musical art were also noticeable. Court music practice was conducted in strict accordance with the rules established by the astronomers in the royal service. Based on this, each day of the week is dedicated to performing specific exercises. For example, on Saturday, rulers in most cases convened meetings and assigned responsible tasks to the appropriate people, while on Sunday, they engaged in legislative matters, thinking about solving the country's internal problems. On Monday, they went hunting and on Tuesday, they engaged in horseback riding, wrestling, and various military games. Wednesday was dedicated to the country's

foreign affairs, and ambassadors from neighboring and distant countries were received. Letters and letters were written in reply.

Employees of the country's administrative apparatus, khokims of regions and cities, elders, representatives of tribes, various peoples and nationalities, and tribal leaders were received on Wednesday, and important issues of state importance were resolved. Construction issues were also discussed, and opinions and proposals for the construction of cities, fortresses, defensive fortifications, caravanserais, sanatoriums, bridges, baths, schools, and temples were studied. Appropriate instructions were given and decisions were made.

Friday was considered the "beauty" and "decoration" of the days of the week, and the rulers, having freed themselves from all work, organized various banquets and celebrations. To provide spiritual nourishment and entertainment for the ruler and his entourage, musicians, magicians, and representatives of other arts were invited, and entertainment performances were organized. Discussions and debates were also held with leading scientists of the time on such subjects as history, philosophy, astronomy, music, literature, rhetoric, stylistics, logic, mathematics, medicine.



Representatives of the secular "farangistan" and religious "dabiristan" schools freely played the chang, vin, barbat, tanbur, and wind instruments, and sang songs on religious and heroic themes.

The content of palace music includes religious and ritual songs such as "Yazdon Ofarid," "Dodofarid," "Oini Jamshed," "Khurushi Mugan"; lyrical songs such as "Bogi Shirin," "Romishi Jon," "Mashkuya," which arose as a result of the desire to feel the living nature in harmony with man; These include heroic songs such as "Surudi Pahlavon," "Surudi Mazandaron," and "Khorasoni."

In the songs of the peoples living between the two rivers, songs such as "Oroishi xurshed," "Farruhruz," "Sabzai bahor," and "Guljam" were performed in response to natural phenomena and the change of seasons.

Ancient holidays also played an important role in the emergence of various musical genres and forms.

The first day of the creation of the world by Ahura Mazda, as well as the days of the legendary king Jamshid's accession to the throne, are reflected in the celebration of the Navruz holiday by Zoroastrians. Songs such as "Nozi Navruz," "Navro'zi buzurg," "Navro'zi Kayqubod," and "Navro'zi Xoro" are inextricably linked to the Navruz holiday and have been loved and sung by our people for many centuries.

The development and progress of our ancestors' musical culture in the pre-Islamic period reached its highest peaks during the Sasanian reign (22–651).

During this period, many historical, artistic, philosophical, didactic, and musical works were written. Among them are priceless works such as "Khusrav Kavatan Urizak" (Khusrav Kavatan and his mahram), "Traniknama" (a book of songs), and "Ayni Khvarsandih" (theoretical and practical rules of art).

As an example, one can cite the work of Borbad (585–638), a singer, musician, composer, and major music theorist who summarized and systematized the musical heritage of the peoples living in the territory of the Sassanid state, as the pinnacle of musical development.

It is no secret that Borbad's creative heritage has influenced the formation of the mindset of a generation of musicologists for more than a thousand years. In particular, musical works such as "Khusrav Sarvod," "Srot-i Khusrav," and "Khusravoni-at" served as the foundation for the development of musical culture in subsequent periods. Borbad systematized existing musical material, embodying ancient cosmological and astrological concepts, and created a special calendar of songs that periodically updated for the days of the week, month, and year. This calendar included seven "king songs," as well as groups of 30 and 360 songs.

By the 7th century, as a result of the conquest of vast territories under the influence of Arab military campaigns in Central Asia and the spread of Islam in these territories, the stage of pre-Islamic musical art of our people came to an end. A stage of Islamic musical culture began to take shape, which was completely different in content and essence, imbued with an ideology based on a new religion.

THE MUSICAL BASIS OF THE “AVESTA”**;** “Despite the fact that many scientific studies have been conducted on the "Avesto" a stream of new information is currently arriving from some sources, the sources of which have not been studied before or have remained outside the scope of the scientific

community. In this article, we have tried to provide an overview of the information we obtained using some methods that are considered unconventional for the school of Avestan studies. In particular, the musical (melodic) basis of the "Avesto" was analyzed, without which it would be impossible to imagine that the texts of the "Avesto" existed for thousands of years and have reached us.

The surviving temples and priests of the Zoroastrian community in Iran and India pay attention to melody and melody in the performance of the Avesto. It should be noted that their ability to perceive and perform musical melodies is very high. **ZOROASTER**

It should be noted that there are unique performing schools in Iran and in India. The performance styles of these schools can be immediately distinguished from one another. For example, in both Iran and India, Zoroastrian women perform the Avesto differently from male priests. It is very difficult to assess the value of the performance of "Avesto" by women: because the child begins to perceive the melodies of "Avesto" through mother's milk. According to many researchers, Zarathustra composed the texts of the most ancient parts (gahs) of the "Avesto" in verse and expressed them expressively, and later the priests transcribed the poetic texts into musical melodies.

For this reason, in most publications, there is an erroneous opinion that the text of the Avesto was "transmitted from generation to generation in the form of oral reading." On the contrary, as our research shows, the singing of the Avesto as a song was passed down from generation to generation. In our opinion, the hypothesis that the "Avesto" was later set to musical tones is groundless due to the following considerations:

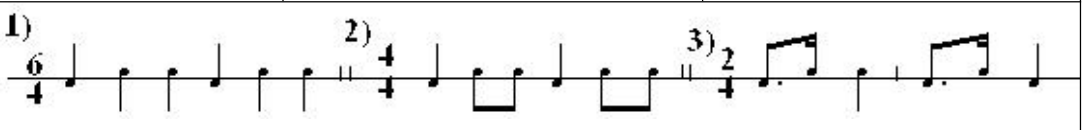
a) In history, the name of not a single composer who transcribed the "Avesto" into musical melodies has been preserved. Because it was necessary for one or more talented composers to work to translate the texts of a huge artistic and literary monument into musical melodies. Avesto scholars are unanimous in their opinion that the oldest parts of the "Avesto"—the "Gah"—were created by Zarathustra himself. From this point of view, it is not necessary to prove the above opinion, taking into account that the foundation of the dugoh, dugoh, chorgoh melodies in the "Shashmaqom," which is considered the national heritage of the Persian-Tajik and Turkic peoples, goes back to the "gohs" of the "Avesto".

b) It has been known since ancient times that a text in the form of a song has a stronger effect on listeners than an expressive reading in the form of a simple poem. (I must cite Homer, the Argonauts, the figure of Orpheus, etc.). Based on this, we can cite the activities of shamans and bakhshis who perform folk dastans and the lyrics of divine songs. These performances were performed by the Yashlar Ensemble.

Truth is in whoever is the right heir to oil wisdom.

Goodness is (Mercy) for those who can achieve it. This is also an important benefit of upbringing. Of course, the culture of India, Iran, and Central Asia differs significantly from European culture, but it is significant because it prevails in the East, that is, in our country. This is also based on the fact that Eastern countries have passed the Teacher level for Europe. Although the musical art of the Avesto period was in harmony with the musical art of Iran, the musical performances in Khorezm differed in the program of their oldest traditions. In this regard, although the musical traditions of the Ramayana, Ahura, and Yashtas in India are similar and different, they have developed in a certain way in close connection with each other, in harmony and informed ways. During the Zoroastrian period, the "Ho-Zamzam" and the military song "Mozandaron" were widely sung in the aforementioned Bukhara "Dabiristan" school and are still performed in the same style in the choir of the National Conservatory of Tajikistan without losing their ancient classification.

“Ho-Zamzam”

Measures	Temps	Dynamic characters	Interpretations
1] 6/4 2] 4/4 3] 2/4	1] M:m = 60-80 2] M:m = 120 3] M:m = 140	P<f<PP<mf<f>sf$_2$>P<mf <f<ff>sf$_2$<f>fff	1] Calming. 2] Cheerful, spirited, 3] Pleasantly danceable
Method rhythm			

In the images of monuments found in Bactria, Sogdia, and other regions of Central Asia, choral singing, solo singing, and dance scenes were performed accompanied by plates, doira, flute, and other musical instruments. M. Tarakanov provides the following information about this: «National instruments were divided into several groups in ancient times and had separate directions according to their musical function. Together with the direction of pure instrumental performance, they were adapted for clowns and tightrope walkers, military campaigns, and various ceremonies and holidays».

The valuable information of the great Eastern thinkers dedicated to the study of folk instruments has historical significance as a heritage. The most valuable of them is the famous work of Abu Nasr Muhammad Farabi "The Great Book of Music" (Kitab al-musiqa al-kabir), which is of great importance. Al-Farabi himself gained fame as a performer. The second part of the book is devoted to the musical instruments used at that time. This chapter provides a consistent and detailed description of instruments such as the lute, ud, tanbur, nay, rubab, chang, shahruh, and qonun.

Al-Farabi considers the lute with strings to be a widespread instrument of that time. In the 9th–10th centuries, the lute was called the "ud" after the Arabic word for lute, which was played using a unique "muzrob" (chertma) instrument, with a ligature (loops) located on the handle.

In his treatise, Farabi also describes in detail the rubab instrument that existed in his time. During this period, the prominent Eastern thinker Safuddin Urmawi developed the scientific system of music. He was also renowned as a skilled ud player, singer, and skilled (Mussandif) composer.

Based on his experiments with the lute, the scientist outlines his theoretical propositions. In Urmavi's "Book of Piety," the definition of the ud begins with the words: "Know that among the instruments, the one called the ud is the most famous and the most modern." In conclusion, historical treatises provide rich material on the main types of musical instruments whose roots in fine arts and literary heritage go back to the distant past. Master craftsmen who made musical instruments: master Usman Zufarov, master Ruzmat Isaboev, and a number of their students who lived and worked at the beginning of our century, folk craftsmen gave a piece of wood, reed, or bone a new life. The musical instruments they created are still widely used today, serving our people and contributing to the development of our musical art.

While describing historical sources, we deemed it necessary to mention that musical instruments and their performance are developing even today. Among the ancient instruments, such as the ud, qonun, tablak, and doul, as well as the performance on them, have been restored over the past 15-20 years, enriching the ensemble of folk instruments. Furthermore, the revival of these instruments played an important role in the development of our musical culture.

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Резюме. В данном параграфе автор приводит сведения о музыкальном наследии, музыкальной подготовке и образовании народов Центральной Азии.

Rezyume. Mazkur bandda muallif tomonidan Markaziy Osiyo xalqlarining musiqiy merosi, musiqiy ta’lim-tarbiyasiga oid ma’lumotlar keltirilgan.

Ключевые слова: Авесто, (древняя книга зороастризма) Сиёвуш, (правитель Бухары около 400 лет нашей эры), Хо зам-зам (народный сонд), Мозандаронская военная песня) шахнаме (роман),

Спитамен (военный правитель), Борбад (композитор и исполнитель VII века), Навруз (день Нева, год Нева), Шашмаком, (радиационное исполнение и пение), Наср (секционное пение), Мушкулот (секционное снабжение), "Бузрук" (великий), "Рост" (регулярный), "Наво" (рекулибулярный), "Дугох" (секционное снабжение Сийкилы), "Сегох" (секционное снабжение Сийкилы), "Ирок" (город танцев), Достон (образец), Сохибқирон (Великое общество Амира Темура).

Kalit so‘zlar: Avesto, (qadimgi kitob Zardushtiylik) Siyovush, (Buxoro hukmdori taxminan milodiy 400-yil), Ho zam-zam (xalq qo‘shig‘i), Mozandaron harbiy qo‘shig‘i) shaxnoma (roman), Spitamen (harbiy hukmdor), Borbad (VII asr bastakori va ijrochisi), Navro‘z (Nev kuni, Nev yili), Shashmaqom, (nur ijrochiligi va qo‘shiqchiligi), Nasr (seksiya qo‘shiqchiligi), Mushkulot (seksiya ta’minoti), "Buzruk" (buyuk), "Rost" (muntazam), "Navo" (rekulibular), "Dugox" (Siykila bo‘limi suplply), "Segox" (Siykila bo‘limi suplply), "Iroq" (raqslar shahri), Doston (namuna olish), Sohibqiron (Buyuk jamoa Amir Temur).

INTERPRETATION OF SOCIAL TRUTH IN CINEMA: WORLD AND NATIONAL CINEMA EXPERIENCE

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Summary. This article analyzes the interpretation of the concept of social truth in cinema art, its formation mechanisms, and its role in the information space. Through the examples of world, Uzbek, and Karakalpak cinematography, the relationship between truth and artistic fiction, as well as the impact of cinema on public consciousness, is examined. The connection between media and social reality is revealed through the analysis of various films.

Keywords. cinema, social truth, information space, media, post-truth, Uzbek cinema.

In the context of contemporary digitalization and globalization, the information space has become an integral part of human life. The growing flow of information also complicates the concept of "truth". In this process, cinema art emerges not only as a cultural product but also as a vital instrument that shapes social reality. Although social events are reflected through cinema, this reflection is always linked to a specific artistic interpretation. Therefore, studying cinema as an instrument that creates and reinterprets social reality is of urgent importance. The purpose of this study is to analyze the interpretation of social truth in cinema through the examples of world, Uzbek, and Karakalpak cinematography.

Social truth is a perception of reality accepted by society and shaped under the influence of information, culture, and social experience. It is often not a complete reflection of objective reality, but rather its interpretation. In the modern information society, the condition of "post-truth" is widespread, where emotions and personal views prevail over facts. Cinema plays a key role in this process because it presents reality in a visual and emotional form.

Cinema art not only reflects social reality but also recreates it. Every film is an expression of the director's and author's attitude toward reality. For example, the film *The Truman Show* highlights the problem of human perception of truth through a artificially created life. The protagonist Truman lives in an artificial world all his life, raising the question: "Is what you see really the truth?" People enjoy watching other people's lives (much like reality shows), which serves as a critique of mass media. The film puts forward the idea of a "false reality" formed through media. Meanwhile, *Wag the Dog* demonstrates the process of falsifying reality through media for political interests, where information becomes a tool for manipulating society. The reflection of social truth also occupies an important place in Uzbek cinematography. For instance, in *O'tkan kunlar* (Days Gone By), historical reality is recreated through artistic interpretation, showcasing the social relations and values of that era. Modern films increasingly address social issues, the information crisis, and the crisis of trust in society.

The film *Don't Look Up* illustrates the conflict between scientific truth and public response, revealing how the misrepresentation of information leads to the denial of truth. In Uzbek cinema, social truth is more frequently depicted through everyday life. For example, *Mahallada duv-duv gap* (Gossip in the Neighborhood) portrays collective opinion and social control mechanisms through the neighborhood environment, where truth is shaped through the community's perspective. Similarly, *Super kelinchak* (Super Bride-in-law) demonstrates the system of societal values through modern family relations and social roles, showing that social truth possesses cultural specificities. In Karakalpak cinema, the interpretation of social truth can be seen through historical reality, human destiny, and national culture. Karakalpak cinematography reflects social reality through national culture and history, a vivid example of which is the film *Eshon baxshi* (Three Seasons of Life). The film depicts social processes from the early 20th century to 1953 through the life of the famous bakhshi Eshon Kospolatov. It artistically and dramatically reveals the development of the national bakhshi tradition, the artist's place in society, and the social hardships of the era. In the film, reality is conveyed impressionably through music (dutar performance) and songs, serving to transmit social truth at an emotional level.

Cinema exerts a powerful influence on public consciousness. It not only provides information but also shapes the viewer's mindset. For instance, *Abdullajon* uses humor and fantasy to critique social shortcomings,

allowing viewers to accept problems more lightly while forcing them to reflect upon them. Cinema establishes social stereotypes, promotes specific values, and defines attitudes toward societal issues. Therefore, properly evaluating the impact of cinema is of paramount importance. In the modern information space, the film industry has acquired a global character, with films spreading widely via the internet, which further expands the sphere of cinema's influence.

The relationship between the information space and cinema manifests in several ways:

- Cinema becomes a medium for information distribution; that is, cinema is not merely entertaining, but also disseminates information and ideas, conveying specific views, concepts, or problems to people.
- Media influences film content, as trends, news, and the societal environment within the information space impact film plots. For instance, recent years have seen the release of many films about social networks and the internet, meaning cinema highlights topics that are currently significant to society.
- Social media influences how films are received; today, the reception of films largely depends on social platforms. Upon a film's release, reviews and analyses spread across Instagram and TikTok. Positive feedback accelerates a film's popularity, whereas heavy criticism leads to lower viewership, with audience opinions further influencing others.

Under the conditions of "post-truth," cinema often prioritizes the emotional interpretation of reality, which impacts the viewer's process of perceiving truth. Analyses show that cinema art is not limited to reflecting social truth; it also actively participates in shaping it. Examples from world and Uzbek cinematography demonstrate that reality is interpreted diversely through cinema, acquiring new meanings.

The examples of Uzbek and Karakalpak films reveal that social truth is expressed predominantly through national values, traditions, and everyday life, indicating that cinema is closely intertwined with cultural characteristics. Given the growing role of cinema in the modern information space, developing media literacy and critical thinking skills among audiences remains an essential task.

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Rezyume. Ushbu maqolada kino san'atida ijtimoiy haqiqat tushunchasining talqini, uning shakllanish mexanizmlari va axborot makonidagi o'rni tahlil qilinadi. Jahon, o'zbek va qoraqalpoq kinematografiyasi misolida haqiqat va badiiy to'qima munosabatlari, kinoning jamoatchilik ongiga ta'siri o'rganilgan. Media va ijtimoiy voqelik o'rtasidagi bog'liqlik turli filmlar tahlili orqali ochib beriladi.

Резюме. В данной статье анализируется интерпретация концепции социальной правды в киноискусстве, механизмы ее формирования и роль в информационном пространстве. На примерах мирового, узбекского и каракалпакского кинематографа рассматриваются взаимоотношения правды и художественного вымысла, а также влияние кино на общественное сознание. Связь СМИ с социальной реальностью раскрывается при анализе различных фильмов.

Kalit so'zlar: kino, ijtimoiy haqiqat, axborot makoni, media, posthaqiqat, o'zbek kinosi.

Ключевые слова: кино, социальная правда, информационное пространство, медиа, постправда, узбекское кино.

THE DEVELOPMENT OF THE ART OF DUBBING-IN IN THE HISTORY OF THE KARAKALPAK FILM ART

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Summary. The article is about Talasbay Abdireimov, who was first to develop the dubbing-in editor's profession the early 1970s, which had been completely new in the film art of Karakalpakstan. He used to work for 10 - 15 days on each film with other actors who were actors attracted to dubbing in films from mainly from Russian into Karakalpak language. He selected the best actors from Stanislavlskiy Drama and Musical Comedy Theatre (now Karakalpak Berdakh Academic Music Theatre) in Nukus for dubbing-in films. He himself was also the scriptwriter of several documentaries such as films "The Men of Takhiatas" and "Relatives in Alatau)" and many others as part of the development of the Karakalpak art of the documentaries.

Keywords: film director; dubbing-in director; scriptwriter; actor; documentary film; ecology; wages (fees); re-recording.

There are innumerable numbers of professions in the world and the sector of cinema production also has its own complicated and interesting types of professions. One can see there a scriptwriter, a film-director, a cameraman, a film editor, make-up experts, an artist, sound-designer, light operator, computer graphics designer and many other experts proficient in the trade related to the cinema production sector.

On 28 December 1895 - the day which is regarded as the day of the birth of cinema - the Lumiere brothers, Louis and Auguste Lumiere, for the first time demonstrated to the world a motion picture of a train, and their two-minute film being demonstrated in Tokyo, Sankt Petersburg, Cairo, Delhi, Shanghai, Rio de Janeiro and other cities surprised the whole world with their discovery in the world of film a surprise to the next year in 1896, a two-minute film [2, 5]. Although, it has been a little more than 125 years since the film appeared first, the film sector is developing day by day and nourishing our people spiritually. Based on a decree issued by President of Uzbekistan Sh. M. Mirziyoyev on 7 April No. PK – 6202 "On raising the art of the film to a new phase and improving the state support to the sector" [1], the Karakalpak sector of the art of film is also together with other republics making wider steps to continue boosting the attention to the art of film. Karakalpakfilm film studio, basing itself on its own many-years of experience, initially, starting as early as from the period when it was "The Karakalpak Branch of Uzkinokhronika" (Uzbek Newsreel) and when Talasbay Abdreimov was a film director of the The Karakalpak branch of Uzkinokhronika in 1973, he developed the art of dubbing-in for slightly more than 30 years at Uzkinokhronika. It goes without saying that stage directors gather a group of actors in a theatre and having tested each of them cast them the roles in a play. Talasbay Abdireimov also selected a company of actors for the art of dubbing-in exactly the way they were selected by stage directors of Gorkiy Moscow Art Academic Theatre, O. Efremov, Mark Zakharov of Lenkom Moscow State Theatre, Anrey Goncharov of Vladimir Mayakovskiy Academic Theatre, Vladimir Sturua of Georgia's Shota Rustaveli Academic Drama Theatre, Azerbaijan Mambetov of Kazakh Academic Drama Theatre and raised the Karakalpak art of dubbing-in to a high level [3].

Talasbay Abdireimov was born in 1947 in Takhtakopir District of the Republic of Karakalpakstan. He graduated from a secondary school No.1 in the district centre (Takhtakopir) in 1964 and worked in a production sector for two years. After he returned having graduated from Ostrovskiy Tashkent State Theatre and Art Institute in 1973, he started working as a director at "The Karakalpak Branch of Uzkinokhronika" film studio. He worked fruitfully more than thirty years at the film studio and participated in dubbing-in about 300 feature films into Karakalpak language. Beginning from 1990, along with dubbing-in feature films, he has been working on documentaries, too. The first documentary film taken by him is called "Forty Fifth Spring". This film is about the creative work and life of a People's Poet of Karakalpakstan, Tajetdin Seytzhanov. The scriptwriter and the director of the film is Talasbay Abdreimov, cameraman B. Bazarbayev. He worked on a documentary film called "The Grief of the River (in Russian – "Rechnaya Pechal")", which consisted of two parts [4]. He passed the distance from the Pamirs to the Aral Sea by aircraft, helicopter, train, cars and by other means of transport, closely studying the state of the river. Landing the helicopter at the upper reaches of the Karakum Canal, he took the documentary film and participated with his documentary film in an international symposium on the ecology of the Aral Sea, held in the town of Aralsk in the Republic of Kazakhstan [5]. The work of the cameraman of this documentary, Kalbay Isakov, was excellent. Talasbay Abdireimov has more than 15 documentary films and he himself wrote the scripts of

more than ten of them. Among them "The Invaluable", "The Men of Takhiatas", "Doctor Oral", "Aman, Yesen, Tursyn (dedicated to newborn triplets, meaning: 'Safe, Live, A Long-Standing One')", "Our Own Shake (dedicated to the life and creative work of a famous deceased comedy actor Shamurat Otemuratov)" and "Relatives in Alatau" by Muratbay Nyzanov are worth mentioning. A documentary dedicated to the life and creative activities of People's Actor of Uzbekistan and Laureate of Berdakh State Prize, Shamurat Otemuratov. A documentary "The Symphony of Life" by Eldar Mamedov participated in a Central Asian Festival of Ecological Journalism in Tashkent in November 2004. In this film, Talasbay Abdireimov could well find, along with the selection of good personnel and the consistency of the plot, a film director's decision (film director's decision - author).

Working with each actor, appropriate use of the diction of each actor, well-timed opening and closing of the lips, being able to show the inner world of each character of a film better than the actors playing them depend on the quick-wittedness of the dubbing director. The actors of those times, being freed from their plays or rehearsals of plays at 21:00 o'clock in the evening, used to come to the dubbing studio to be busy with work of dubbing-in till 02:00 or 03:00 next morning, says [6] in a conversation with you. He formed a group from young gifted actors of the Stanislavskiy Karakalpak State Theatre in 1974 - 75, Dosbergen Ranov, Najimaddin Angsatbayev, Reyimbay Toreniyazov, Khojabergen Ayymbetov, Mambetbay Sadyqov, Raykhan Saparova, Jalgasbay Sultabayev, Syrga Ayymbetova, Baltaniyaz Qayypov and others to translate films of 1974 and 1975 into Karakalpak language. The Karakalpak film dubbing-in studio did not have such opportunities as had Uzbekfilm. Microphones were old and the dubbing-in hall was not such as it was in Tashkent, he says. It is noteworthy that actors used to be on tour to give performance for 12 months a year and I used to the invited actors for dubbing-in to voice a film in Karakalpak, T. Abdireimov says anxiously. Taking into account all the difficulties, T.Abdireimov used to go to the higher officials with a letter proposal, demanding the rise of the wages (fees) of the actors from the amount of 10 roubles to 13 roubles, depending on the parts they had played in a play. As for the dubbing director was paid a wage of 190 soms for a first category film and 150 soms for a second category film, however the gifted dubbing director, T.Abdireimov, always made efforts to deliver first category films. These are the figures for the fees paid for films produced in 1974 - 1975, and voice recording alone would take from 10 to 15 days in those days, as for the rest of the work such as re-recording from tape to tape, having each tape roll developed and rerecording noises, musics and songs used to be done separately and all these tasks were the direct service duty of a dubbing director [6]. Now. T. Abdireimov is in well-deserved rest (a pensioner), has a wife, two sons, two daughters, and is an honoured grandfather of 12 grandchildren and two grand-grandchildren. Abdreimov, who began his work as a dubbing director in 1973, was pensioned off as a first category dubbing director in 2007. A creative person has an outstanding characteristic feature, that is when hears positive opinions of people about a film or dubbing in a film, he is the happiest person in the world, he cheers up and gets inspiration from them and tries to create more works. The dubbing director, Talasbay Abdireimov, about whom we are speaking, it will not go amiss if we say that he is the dubbing director who laid the foundation of dubbing films in the history of Karakalpak films.

Copy from the list of the films from the ledger in the office of Talasbay Abdireimov at the Karakalpak Branch of the Uzkinokhronika.

Films of 1974: 1. We are waiting for you, guy. 2. Kyz Jibek 1st part. 3. Kyz Jibek 2nd part. 4. Hot snow. 5. Seventh bullet. 6. Ocean explores. 7. Ram and Sham 1st part. 8 Ram and Sham 2nd part.

Films dubbed in in 1975. 1. The boy was called captain. 2. Worshipper. 3. Only old people go to battle. 4. Anger. 5. The light at the end of tunnel. 6. Abu-Rayhan Beruniy 1st part. 7. Abu-Rayhan Beruniy 2 nd part. 8. Affair of the heart. 9. The last feat of Kamo. 10. Stratagem against greediness (avarice). 11. Bobby (India) 1st part. 12. Bobby (India) 2nd part.

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Rezyume. Maqola Qoraqalpog'iston kino san'atida mutlaqo yangilik bo'lgan 1970-yillar boshida dublyaj-muharrirlik kasbini birinchi bo'lib rivojlantirgan Talasbay Abdireimov haqida. Asosan rus tilidan

qoraqalpoq tiliga filmlarni dublyaj qilishga qiziqadigan boshqa aktyorlar bilan birgalikda u har bir film ustida 10-15 kun ishlagan. U Nukus shahridagi Stanislavlskiy nomidagi drama va musiqali komediya teatrining (hozirgi Berdaq nomidagi Qoraqalpoq akademik musiqa teatri) eng yaxshi aktyorlarini filmlarga dublyaj qilish uchun tanlab oldi. Uning o‘zi ham qoraqalpoq hujjatli filmlar san’atini rivojlantirish doirasida “Taxiatos odamlari”, “Olatovdagi qarindoshlar” va boshqa ko‘plab hujjatli filmlarning ssenariy muallifi bo‘lgan.

Резюме. В статье рассказывается о Таласбае Абдиреимове, который начала 1970-х годов первым освоил профессию монтажера дубляжа, которая была совершенно новой в киноискусстве Каракалпакстана. Над каждым фильмом он работал по 10-15 дней с другими актерами, которых привлекали к озвучиванию фильмов преимущественно с русского на каракалпакский язык. Он отобрал лучших актеров из Станиславского театра драмы и музыкальной комедии (ныне Каракалпакский академический музыкальный театр им. Бердах) в Нукусе для дублирования фильмов. Он сам был также автором сценария нескольких документальных фильмов, таких как фильмы «Мужчины Тахиатаса» и «Родственники в Алатау)» и многих других в рамках развития каракалпакского искусства документального кино.

Kalit so‘zlar: kinorejissyor; dublyaj rejissyori; ssenariy muallifi; aktyor; hujjatli film; ekologiya; ish haqi (to'lovlar); qayta yozib olish.

Ключевые слова: кинорежиссер; режиссер дубляжа; сценарист; актер; документальный фильм; экология; заработная плата (гонорары); перезапись.

"DIRECTOR'S APPROACHES IN CREATING THE SCREEN LIFE OF HISTORICAL FIGURES (ON THE EXAMPLE OF THE FILM 'AGARTIW QARLIGASHI)"

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Summary. This article explores the theoretical and practical foundations of portraying historical and educational figures in documentary cinema, using the film "Agartiw Qarligashi" (2009) directed by Toreniyaz Kalimbetov as a primary case study. It analyzes the director's culture, the search for historical truth, the integration of archival materials, and the development of visual and compositional strategies. Furthermore, the paper highlights how the film immortalizes the legacy of Seyfulgabit Majitov—the creator of the Karakalpak alphabet—by bridging historical reality with high artistic and intellectual presentation.

Keywords: Documentary cinema, director's culture, historical truth, visual language, Karakalpak cinematography.

In documentary and feature cinema, the culture of the director, their intellectual level, and their attitude toward historical figures are the main factors determining the artistic value of a film. Especially when creating films about historical and educational figures, the director requires not only technical skills but also profound research and cultural responsibility. Below, we provide a fine-analytical review of the director's culture, its role in the creative process, and how these qualities manifest in the works of Yolqin To‘ychiyev and the Karakalpak director Toreniyaz Kalimbetov, specifically through the lens of the film "Agartiw Qarligashi" (2009).

Cinematic art is a synthesis of high aesthetic and intellectual culture. A director's culture implies not only the ability to choose professional frames, work with actors, or collaborate with cameramen, but first and foremost, a deep understanding of the world, historical events, and human psychology. A director's culture is their respect and professional approach toward the chosen subject—especially toward the images of prominent historical figures revered by the people.

In the cinema of Uzbekistan and Karakalpakstan, there are directors who stand out with their unique signature and high intellectual culture. Among them, the creative approaches of Yolqin To‘ychiyev, who has created a distinct artistic and philosophical school in Uzbek cinema, and Toreniyaz Kalimbetov, a talented representative of Karakalpak documentary cinema, deserve special attention.

Yolqin To‘ychiyev is known as a director who deeply explores human spirituality, internal struggles, and social relations through the language of art. His directorial culture is manifested in:

- Preventing any detail in the frame from being used without meaning;
- Elevating the psychological states of actors to a high artistic level when working with them.

To‘ychiyev enriches the language of feature film with a high aesthetic culture, compelling the audience not merely to follow a dry plot, but to reflect upon hidden secrets and metaphors behind the dialogue and frames.

In the documentary genre, a director's culture is primarily measured by the requirement to work with archival materials and maintain a deep respect for historical truth. In this regard, the creative activity of Karakalpak director Toreniyaz Kalimbetov serves as an exemplary school. As an example, we can take his two-part documentary film "Agartiw Qarligashi" ("The Enlightenment Swallow"), created in 2009. This film is dedicated to the life and creative path of the prominent thinker Seyfulgabit Majitov, who created the Karakalpak alphabet.

The Quest for Historical Truth and the Screenplay: As both director and screenwriter, T. Kalimbetov initially studied the era in which S. Majitov lived, along with his contributions to Karakalpak literature, language, history, and culture, based on scientific sources. The director's culture avoids dry reporting and instead demonstrates through artistic details that this figure was truly an "enlightenment swallow."

Visual Language and Cinematography: During the filming process, the frame-building culture of director T. Kalimbetov, combined with cameraman A. Asgarov, unified the film's composition. Historical documents, alphabet samples, and archival footage were transformed into high-quality visual forms, transporting the viewer directly into the real atmosphere of the 1920s and 1930s.

Composition in a Two-Part Format: The structuring of the film into two parts reflects the director's culture of sequential material placement. The first part demonstrates the creation of the alphabet

and the formation of a professional language, while the second part concludes with Seyfulgabit Majitov's overall cultural and educational heritage and his immortal place in Karakalpak spirituality.

In the film "Agartiw Qarligashi," T. Kalimbetov proved himself not just a filmmaker, but a historical researcher and cultural scholar. Seyfulgabit Majitov's creation of the alphabet for the Karakalpak people was not merely a professional task, but a major struggle to preserve national values. The director conveyed this process, the inner world of the hero, and his educational mission with high intellectual pathos. Furthermore, cameraman A. Asgarov's ability to intuitively capture the frame, light, color, and historical elements fully harmonized with the director's vision.

Whether in feature films by Yolqin To‘ychiyev or documentaries by Toreniyaz Kalimbetov, the common quality uniting these two directors is their high creative culture. Wherever a director's culture exists, a cinematic work remains far more than a seasonal spectacle; it becomes a source of historical memory, cultural wealth, and future generations' upbringing. The film "Agartiw Qarligashi," born out of this high culture, holds a well-deserved, prominent place in Karakalpak cinematic art.

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Rezyume. Ushbu maqolada rejissyor Toreniyoz Kalimbetovning "Agartiw qarligashi" (2009) filmi misolida hujjatli kinoda tarixiy va ma’rifiy shaxslarni tasvirlashning nazariy va amaliy asoslari o‘rganiladi. Unda rejissyor madaniyati, tarixiy haqiqatni izlash, arxiv materiallarini birlashtirish, vizual va kompozitsion strategiyalarni ishlab chiqish tahlil qilinadi. Bundan tashqari, maqolada film qoraqalpoq alifbosining yaratuvchisi Seyfulg‘abit Majitov merosini tarixiy voqelikni yuksak badiiy va intellektual taqdimot bilan bog‘lash orqali abadiylashtirishi ta’kidlangan.

Резюме. В данной статье рассматриваются теоретические и практические основы изображения исторических и просветительских деятелей в документальном кино, используя в качестве основного кейса фильм режиссера Торенияза Калимбетова "Агтыртыв карлыгашы" (2009). Он анализирует культуру режиссера, поиск исторической правды, интеграцию архивных материалов, разработку визуальных и композиционных стратегий. Кроме того, в работе подчеркивается, что фильм увековечивает наследие Сейфулгабита Мажитова — создателя каракалпакского алфавита — сочетая историческую реальность с высокой художественной и интеллектуальной презентацией.

Kalit so‘zlar: Hujjatli kino, rejissyorlik madaniyati, tarixiy haqiqat, tasviriy til, qoraqalpoq kinematografiyasi.

Ключевые слова: Документальное кино, культура режиссера, историческая правда, визуальный язык, каракалпакский кинематограф.

SOUND DRAMATURGY AND SYNTHESIS: THE HARMONIC FUNCTION OF THE SOUND SCORE WITH VISUAL ELEMENTS IN MODERN EUROPEAN AND HOLLYWOOD CINEMA

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Summary. The evolution of modern cinema has transformed sound from a secondary supportive element into an independent narrative force. This paper explores the harmonic function of the "sound score" and its intricate synthesis with visual elements in contemporary European and Hollywood cinematography. By analyzing the dichotomy between the hyper-realistic, psychologically driven soundscapes of European art-house cinema and the dynamically synthesized, immersive spatial audio environments of Hollywood blockbusters, this study identifies how sound dramaturgy dictates visual perception. The research methodology relies on a comparative audiovisual analysis of contemporary films, focusing on the psychoacoustic impact of multichannel formats (5.1, Dolby Atmos) and modern synthesis techniques. Results indicate that while Hollywood employs aggressive synthesis and low-frequency oscillations to physically engage the viewer , European cinema utilizes silence, diegetic ambiguity, and raw acoustic textures to build psychological tension. The discussion further addresses the paradigm shift brought by generative AI and digital audio workstations in redefining the role of the sound director as a co-author of cinematic dramaturgy.

Keywords: Sound Dramaturgy, Audio Score, Sound Synthesis, Hollywood Cinema, European Cinema, Spatial Audio, Psychoacoustics, Cinematic Foley.

1. Introduction

In contemporary filmmaking, the traditional boundaries between sound editing, musical composition, and Foley have dissolved, giving rise to the concept of comprehensive sound dramaturgy. The "sound score" (or audio score) is no longer a mere accompaniment to the visual narrative; it is an active participant that shapes the spatial, emotional, and psychological dimensions of the film [6]. The primary objective of this research is to investigate how sound synthesis and dramaturgy function harmonically with visual elements, comparing the distinct methodological approaches of modern European cinema and Hollywood. Hollywood productions increasingly rely on complex synthesized soundscapes, heavy sub-bass frequencies, and highly engineered spatial audio (such as Dolby Atmos) to create a larger-than-life immersive experience [3]. Conversely, European cinema frequently employs a minimalist approach, where natural acoustics, deliberate silences, and nuanced Foley are utilized to reflect the internal psychological states of the characters [7]. Understanding this harmonic function requires an interdisciplinary approach, bridging acoustic physics, psychoacoustics, and narrative theory. As audiovisual technology advances—particularly with the integration of generative sound design and digital synthesis—the sound director's role evolves from a technical operator to a central dramaturg. This paper aims to dissect these regional methodologies and their convergence in modern cinematic storytelling.

2. Literature Review and Theoretical Framework

The theoretical foundation of sound dramaturgy is heavily rooted in the psychoacoustic relationship between auditory stimuli and visual perception. Michel Chion's foundational concept of "audio-vision" postulates that sound and image do not exist in isolation; rather, they form a unified percept where sound actively modifies the interpretation of the visual frame [1]. In recent years, literature on sound design has shifted focus toward the technological synthesis of sound. Modern Hollywood cinema often utilizes "hybrid scores"—where orchestral music and synthesized sound effects are seamlessly blended until they are indistinguishable, a technique profoundly analyzed by Sonnenschein [6]. This blurring of lines creates a unified audio score that drives the cinematic pacing independently of the visual cut [3]. European cinematic theory, however, emphasizes the "acousmêtre" (the invisible voice or sound source) and the dramatic weight of ambient room tone [7]. The harmonic function here is achieved not through overwhelming synthesis, but through the precise psychological placement of sound within the stereo or surround field. Furthermore, the advent of digital object-based audio systems, as noted by Kerins, has fundamentally altered how audiences perceive cinematic space, making the soundscape a physical environment rather than a flat auditory accompaniment [2].

3. Methodology

This study employs a qualitative, comparative audiovisual analysis grounded in the IMRAD structure. The methodology involves the deconstruction of the sound score in selected modern films from both European and Hollywood markets (2015–2025). The analysis is conducted through three primary parameters:

Frequency and Dynamic Range Synthesis**:** Examining the use of synthesized sub-frequencies (LFE channel) and dynamic compression in relation to visual action, utilizing spectral analysis concepts [5].

Spatial Audio Mapping**:** Analyzing the utilization of multichannel surround layouts (5.1, 7.1, and object-based Dolby Atmos) to expand the visual frame beyond the physical screen [2].

Diegetic vs. Non-Diegetic Convergence**:** Observing moments where sound effects transition into musical synthesis, altering the dramatic context of the visual scene [6]. The technical evaluation considers the application of modern sound directing principles, including equalization, digital synthesis, and the acoustic philosophy of microphone placement strategies as they translate into post-production space [4].

4. Results

The Hollywood Paradigm: Synthesis and Spatial Dominance The analysis of recent Hollywood blockbusters reveals a heavy reliance on synthetic sound dramaturgy. Hollywood sound directors utilize highly compressed, synthesized audio to create hyper-reality [3].

Harmonic Function with Visuals: In action sequences, the visual pacing is frequently anchored by synthetic bass "braams" or low-frequency hits that do not exist in the natural world. These synthesized sounds harmonize with rapid visual editing, providing a rhythmic structure that the visuals alone lack.

Spatial Immersion: Hollywood extensively leverages object-based audio (Dolby Atmos) to place synthesized elements in the ceiling and rear channels, effectively enveloping the viewer [2]. The sound score dictates the physical scale of the visual environment, making CGI landscapes feel massive and tangible through acoustic reflection modeling. The European Paradigm: Psychological Realism and Silence In contrast, modern European cinema approaches sound dramaturgy through the lens of psychological realism and acoustic purity [4].

The Dramaturgy of Silence: Silence is utilized not as an absence of sound, but as an active, synthetic element. By removing ambient noise or manipulating room tone, European sound directors create a vacuum that heightens visual tension [7]. The harmonic function here is contrast: an intensely quiet audio score forces the viewer to hyper-focus on minute visual details (e.g., facial expressions, micro-movements).

Hyper-Foley and Ambiguity: Foley is often recorded with extreme proximity (close-miking) and elevated in the mix to an unnatural degree. The sound of breathing, footsteps, or clothing rustle is synthesized with ambient delays to reflect a character's internal anxiety. The sound score blurs the line between diegetic reality and non-diegetic emotional states [1].

4.3. The Convergence of Visuals and Audio Score

Despite their differences, both traditions demonstrate that the modern audio score is fundamentally harmonic with the visual track. The visual element provides the spatial context, while the sound synthesis provides the emotional and physical weight [6]. Without the synthesized low-end, Hollywood's explosions appear visually weightless; without the manipulated, hyper-real Foley, European cinema's dramatic pauses feel empty rather than tense.

4. Discussion

The findings underscore a significant shift in global cinematic production: sound is no longer post-production; it is parallel production. The harmonic function of the sound score relies on the sound director's ability to manipulate psychoacoustics [5]. Furthermore, the integration of advanced digital tools is standardizing certain practices across both regions. The use of spectral editing (such as iZotope RX) allows for the flawless isolation of dialogue, providing a pristine canvas for synthetic soundscapes. Looking forward, the emergence of generative AI in audio creation offers unprecedented tools for sound dramaturgy. AI-generated acoustic spaces and synthetic textures will allow sound directors to build audio scores that dynamically adapt to the emotional arc of the visual narrative, further bridging the gap between European minimalism and Hollywood maximalism [5]. The sound director must now possess the skills of a traditional composer, an acoustic physicist, and an IT specialist. The orchestration of frequencies, just like the orchestration of musical instruments, requires a profound understanding of how human hearing influences human emotion [6].

5. Conclusion

The dramaturgy of sound in modern cinema is a highly synthesized, meticulously crafted art form that operates in absolute harmony with visual elements. Hollywood achieves this harmony through grand spatial design and synthetic frequency manipulation, forcing a physical reaction from the audience. European cinema achieves it through psychological acoustic realism and the dramatic weaponization of silence. As

technology continues to evolve, the "sound score" will only grow in its capacity to dictate cinematic narrative, solidifying the sound director's role as a primary storyteller in the audiovisual arts.

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Rezyume. Zamonaviy kino evolyutsiyasi tovushni ikkinchi darajali tayanch elementdan mustaqil hikoya qiluvchi kuchga aylantirdi. Ushbu maqola zamonaviy Yevropa va Gollivud kinematografiyasida "tovush partiturasi"ning garmonik vazifasini va uning vizual elementlar bilan murakkab sintezini o‘rganadi. Ushbu tadqiqot Yevropa art-xaus kinosining giperrealistik, psixologik yo‘naltirilgan tovush manzaralari va Gollivud blokbasterlarining dinamik sintezlangan, immersiv fazoviy audio muhitlari o‘rtasidagi ziddiyatni tahlil qilib, tovush dramaturgiyasi vizual idrokni qanday boshqarishini aniqlaydi. Tadqiqot metodologiyasi zamonaviy filmlarning qiyosiy audiovizual tahliliga tayanadi, bunda ko‘p kanalli formatlar (5.1, Dolby Atmos) va zamonaviy sintez usullarining psixoakustik ta’siriga e’tibor qaratiladi. Natijalar shuni ko‘rsatadiki, Gollivud tomoshabinni jismonan jalb qilish uchun tajovuzkor sintez va past chastotali tebranishlardan foydalanadi. Yevropa kinosi psixologik taranglikni yaratish uchun sukunat, diegetik noaniqlik va xom akustik to‘qimalardan foydalanadi. Muhokama, shuningdek, ovoz rejissyorining kinodramaturgiya hammuallifi sifatidagi rolini qayta belgilashda generativ sun’iy intellekt va raqamli audio ish stansiyalari olib kelgan paradigma o‘zgarishini ham ko‘rib chiqadi .

Резюме. Эволюция современного кино превратила звук из второстепенного опорного элемента в самостоятельную рассказывающую силу. Данная статья исследует гармоническую функцию "звуковой партитуры" в современном европейском и голливудском кинематографе и ее сложный синтез с визуальными элементами. Данное исследование анализирует противоречие между гиперреалистичными, психологически ориентированными звуковыми сценами европейского арт-хауса и динамически синтезированными, иммерсивными пространственными аудиосредами голливудских блокбастеров, выявляя, как звуковая драматургия управляет визуальным восприятием. Методология исследования основана на сравнительном аудиовизуальном анализе современных фильмов, при этом внимание уделяется психоакустическому влиянию многоканальных форматов (5.1, Dolby Atmos) и современных методов синтеза. Результаты показывают, что Голливуд использует агрессивный синтез и низкочастотные колебания для физического привлечения зрителей. Европейское кино использует тишину, диэгетическую неопределенность и сырые акустические ткани для создания психологического напряжения. Обсуждение также рассматривает изменение парадигмы, вызванное генеративным искусственным интеллектом и цифровыми аудиорабочими станциями в переопределении роли звукорежиссера как соавтора кинодраматургии.

Kalit so‘zlar: Tovush dramaturgiyasi, Ovozli partitura, Tovush sintezi, Gollivud kinosi, Yevropa kinosi, Fazoviy audio, Psixoakustika, Kinematografik foley.

Ключевые слова: Звуковая драматургия, Музыка, Звуковой синтез, Голливудское кино, Европейское кино, Пространственный звук, Психоакустика, Кинофоли.

THE DEVELOPMENT DYNAMICS OF KARAKALPAK RADIO DURING THE PERIOD OF INDEPENDENCE

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Summary. Over the years, Karakalpak Radio has experienced numerous significant events, achievements, and transformations. Its development has been closely associated with the cultural, social, and spiritual life of the Karakalpak people. Radio remains one of the most valuable means of preserving and transmitting the national cultural heritage, including traditional musical works and compositions created by local composers. During the period of independence, Karakalpak Radio underwent substantial changes in its organizational structure, broadcasting capacity, technical infrastructure, and creative activities. The expansion of broadcasting hours, the introduction of modern recording equipment, the establishment of new programmes, and the development of live broadcasting contributed to the modernization of radio services.

Keywords: Karakalpak Radio, independence, broadcasting, radio journalism, media development, radio programmes, digital technologies, national culture, broadcasting technology, cultural heritage.

Radio has achieved a high level of development and established a firm position in the spiritual and cultural life of humanity. Almost every developed country in the world has its own radio broadcasting institutions. International broadcasters such as Voice of America in the United States, Radio Liberty, the British Broadcasting Corporation (BBC), and Deutsche Welle in Germany have played significant roles in disseminating information to audiences around the world. Uzbekistan also has a developed radio broadcasting system. Among its principal broadcasting services, Tashkent Radio, operating under the Uzbekistan National Television and Radio Company, occupies an important position. The programmes of the national radio broadcasting system have traditionally covered several major areas. The first channel, *Uzbekistan*, focuses primarily on social and political, economic, and material and spiritual issues. The second channel, *Yoshlar* (Youth), is intended mainly for young audiences. The third, *Mash'al*, broadcasts informational and musical programmes. The fourth, *Dostlik* (Friendship), provides programmes in Russian, Kazakh, Uyghur, Tatar, and Crimean Tatar.

An important stage in the institutional development of Uzbekistan's broadcasting system was the establishment of the state organization known as the Republican Television and Radio Centre. In accordance with the relevant presidential resolution of 8 November 2005, No. PP-3678, concerning measures to reform and develop independent television and radio channels, the organization was established on the basis of the Republican Television Centre, the Republican Radio Broadcasting and Sound Recording House, and the Nukus Television and Radio Centre [1].

The structure of the Republican Television and Radio Centre included the Tashkent Television Centre, the Tashkent Radio Broadcasting House, and the Nukus Television and Radio Centre as a branch. Its responsibilities included providing technical, technological, service, and other support to television and radio organizations in Uzbekistan, regardless of their ownership structure. These services were provided on a contractual basis for the production and preparation of television and radio programmes for broadcast.

The organization was also responsible for introducing modern information, computer, and media technologies to improve the artistic quality and technical standards of broadcasting products. Its functions included maintaining and modernizing the material and technical infrastructure of television and radio production, transmission equipment, buildings, and antenna facilities, as well as ensuring their continuous energy supply.

In addition, the organization was responsible for providing broadcasting institutions with the necessary production equipment and for generating and transmitting technical, informational, television, and radio signals. The principal responsibility of the Nukus branch was to prepare, film, and broadcast television programmes and radio transmissions produced by the Karakalpakstan Television and Radio Company. Following the independence of the Republic of Uzbekistan, significant changes took place in the activities of the Karakalpakstan Television and Radio Company. Greater attention was paid to the production of programmes with substantial content and high professional quality. Radio broadcasting became an important means of presenting the achievements and progress of the republic to a wider audience.

The leadership of the Republic of Karakalpakstan supported efforts to improve the quality and artistic standards of television programmes. A modern television studio meeting European technical standards was constructed and commissioned in Nukus. The Uzbekistan National Television and Radio Company equipped

the new studio with modern technology and equipment supplied by the German company Siemens. At the same time, structural changes were implemented within the television channel. Editorial departments were consolidated, requirements for chief editors were strengthened, and qualified personnel were recruited to the editorial teams. As a result of these measures and the considerable efforts of creative professionals, the quality of broadcasting improved, while the content and thematic diversity of programmes continued to expand. The professional development of specialists, their commitment to continuous improvement, and their responsible approach to their work became important factors contributing to these achievements. Most importantly, the aspirations of the people, pressing contemporary issues, and problems requiring practical solutions increasingly found expression in television programmes within a relatively short period.

The development of Karakalpak Radio was another important aspect of the transformation of the regional media system during independence. Since the early years of independence, the daily broadcasting volume of Karakalpak Radio has increased considerably. Before 1991, the total daily broadcasting time amounted to approximately three and a half hours. From 1993 onwards, this figure increased to six and a half hours per day. This expansion placed greater responsibilities on the radio station's creative staff and required improvements in programme planning, production, and broadcasting practices.

The creative team of Karakalpak Radio carried out a range of activities aimed at communicating and explaining the policies implemented by Islam Karimov, the first President of the Republic of Uzbekistan, the Government of Uzbekistan, the Supreme Council of the Republic of Karakalpakstan, and the Council of Ministers of Karakalpakstan. Their work included informing the public about government decisions, promoting their implementation, and explaining the objectives of ongoing reforms.

Radio programmes also addressed the deepening of economic reforms, the development of market relations, and the implementation of legislation intended to resolve social problems. Through these broadcasts, radio served as a channel for communicating public policies and discussing issues affecting everyday life. In subsequent years, Karakalpak Radio improved its organizational and creative activities and introduced a number of new programmes. For example, the Social and Political Editorial Department produced more than twenty programmes addressing contemporary issues, emerging social problems, and the implementation of newly adopted laws. Particular attention was given to monitoring the implementation of legislation and discussing matters of public concern.

Programmes such as *Qaraqalpaqstan Radio Programme*, *Man and Law*, *A Healthy Generation Is the Future of Our Nation*, *Concerns of Everyday Life*, *On Saturday Waves*, and *Nature and Humanity* discussed issues relevant to contemporary society and problems encountered in people's daily lives.

Other radio programmes were also developed in response to current social issues. Letters and complaints received from listeners served as an important basis for preparing broadcasts that reflected the concerns and interests of the public. This approach helped strengthen communication between the radio station and its audience.

Radio presenters also made a significant contribution to the development of broadcasting. Their professional skills, expressive delivery, and creative work played an important role in shaping the identity and quality of radio programmes.

Several directors and other creative professionals made notable contributions to Karakalpak Radio during the independence period. Ulbosyn Qartbayeva and Ziyada Qurbaniyazova presented lunchtime programmes, including the *Agriculture* programme, and worked on musical compositions.

Mirzabay Otemisov wrote scripts for the satirical programme *Tikenek*. Kaljan Dosjanova, a director in the Social and Political Editorial Department, directed live broadcasts in later years and contributed significantly to the production of radio programmes, radio plays, and news reports on a wide range of subjects.

Qatiysha Otewliyeva worked as a director in the music and conversation editorial department and also participated in radio productions. Aynadur Otewliyev worked as both a playwright and a director. She was also one of the founders of the ensemble associated with the *Bes Qala* Kazakh Language Centre in the theatre sector. Together with this ensemble, she produced radio dramas and musical compositions for radio audiences.

Elmurat Esemuratov joined the radio station as an editor in 1991 and edited numerous programmes. Beginning in 1993, he also worked as a director and developed his own broadcasts. His programmes covered sports news from around the world and the republic, highlighting the participation of national athletes in international competitions and their achievements in representing the country's flag on the world stage.

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Rezyume. O‘tgan yillar davomida Qoraqalpoq radiosi ko‘plab muhim voqealarni, yutuqlarni va o‘zgarishlarni boshdan kechirdi. Uning rivojlanishi qoraqalpoq xalqining madaniy, ijtimoiy va ma’naviy hayoti bilan chambarchas bog‘liq bo‘lgan. Radio milliy madaniy merosni, jumladan, an’anaviy musiqa asarlari va mahalliy bastakorlar tomonidan yaratilgan asarlarni saqlash hamda uzatishning eng qimmatli vositalaridan biri bo‘lib qolmoqda. Mustaqillik davrida Qoraqalpoq radiosining tashkiliy tuzilmasi, eshittirish quvvati, texnik bazasi va ijodiy faoliyatida jiddiy o‘zgarishlar yuz berdi. Radioeshittirish soatlarining kengayishi, zamonaviy ovoz yozish uskunalarining joriy etilishi, yangi dasturlarning yo‘lga qo‘yilishi va jonli efirning rivojlanishi radioeshittirish xizmatlarini modernizatsiya qilishga yordam berdi.

Резюме. За эти годы Каракалпакское радио пережило множество значимых событий, достижений и преобразований. Его развитие было тесно связано с культурной, социальной и духовной жизнью каракалпакского народа. Радио остается одним из самых ценных средств сохранения и передачи национального культурного наследия, включая традиционные музыкальные произведения и композиции, созданные местными композиторами. В период независимости Каракалпакское радио претерпело существенные изменения в своей организационной структуре, пропускной способности, технической инфраструктуре и творческой деятельности. Расширение часов вещания, внедрение современной звукозаписывающей техники, налаживание новых программ и развитие прямого эфира способствовали модернизации радиовещания.

Kalit so‘zlar: Qoraqalpoq radiosi, mustaqillik, radioeshittirish, radiojurnalistika, OAVni rivojlantirish, radiodasturlar, raqamli texnologiyalar, milliy madaniyat, radioeshittirish texnologiyasi, madaniy meros.

Ключевые слова: Каракалпакское радио, независимость, вещание, радиожурналистика, развитие СМИ, радиопрограммы, цифровые технологии, национальная культура, технологии вещания, культурное наследие.

THE SCIENCE OF SOUND DIRECTIONALITY: FROM ACOUSTIC PRINCIPLES TO PRACTICAL APPLICATIONS

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Summary. Sound directionality is a fundamental aspect of auditory perception that plays a crucial role in our ability to localize and interpret sound sources in our environment. This scientific article delves into the intricate mechanisms underlying sound directionality, encompassing the processes within the auditory system, neural pathways, and the psychophysical factors that contribute to our perception of sound direction. Furthermore, the article highlights the practical applications of sound directionality across various fields, including audio technology, spatial awareness, and the potential implications for individuals with hearing impairments.

Keywords: Sound directionality, Auditory perception, Binaural cues, Interaural time difference (ITD), Intensity disparity, Superior complex, Auditory acuity.

The ability to accurately determine the direction of sound sources is essential for survival and navigation in our environment. From locating the source of a distant car horn to identifying the location of a fellow human speaking, sound directionality enhances our awareness of the world around us. This article delves into the intricate mechanisms that enable sound direction perception, shedding light on both the physiological and cognitive processes involved. Auditory System and Neural Pathways: The process of sound direction perception begins with the auditory system's intricate structure. Binaural cues, arising from the differences in sound arrival time and intensity between the ears, serve as the primary means by which we determine sound direction. The superior olivary complex, a structure in the brainstem, plays a pivotal role in processing these binaural cues. Neurons within this complex compute interaural time differences and intensity disparities, allowing the brain to generate a spatial map of sound sources.

Psychophysical Factors in Sound Direction Perception: Beyond the physiological mechanisms, psychophysical factors heavily influence our perception of sound direction. The listener's ability to discriminate small time and intensity differences, known as auditory acuity, greatly impacts their accuracy in localizing sound. Factors like the spectral content of the sound, reverberation, and head-related transfer functions further contribute to the complexity of sound localization. Factors Affecting Sound Directionality: Numerous external factors can influence sound direction perception. These include the shape and acoustics of the environment, the directivity pattern of the sound source, and the listener's head orientation. Researchers have developed sophisticated models to predict sound localization in diverse environments, aiding architectural acoustics and virtual auditory display design. Applications of Sound Directionality: The accurate perception of sound direction finds applications in various domains. In audio technology, techniques such as binaural recording and spatial audio processing have revolutionized the way we experience sound in virtual and augmented reality environments. Industries such as automotive safety utilize sound directionality to design effective auditory warning systems. Additionally, hearing aids and cochlear implants leverage sound localization cues to improve speech understanding and enhance the auditory experience for individuals with hearing impairments. Future Directions and Conclusion: As technology continues to advance, our understanding of sound directionality is likely to deepen, enabling the development of even more sophisticated audio systems and applications. Continued research into the neural processing of binaural cues, individual differences in sound perception, and the integration of sound directionality into novel devices promises to reshape our auditory experiences and improve our interaction with the auditory world. Acknowledgments: The authors would like to acknowledge the contributions of the countless researchers and scientists whose work has paved the way for a comprehensive understanding of sound directionality. This article is a testament to their dedication and passion for unraveling the mysteries of auditory perception. Individual Variability in Sound Direction Perception: Research has highlighted the intriguing variability in sound direction perception among individuals. Factors such as age, hearing loss, and cognitive abilities can influence how accurately a person localizes sound sources. Studies have shown that training and experience can also enhance one's ability to discriminate fine differences in sound direction, suggesting the potential for auditory training programs to improve sound localization skills. Cultural and Ecological Influences: It is worth noting that cultural and ecological factors can impact the way people perceive sound direction. Different cultures may prioritize certain auditory cues and have unique strategies for interpreting sound

sources. Additionally, individuals who live in specific environments, such as dense forests or open plains, might develop specialized sound localization abilities to navigate their surroundings effectively.

Evolutionary Perspectives on Sound Directionality: From an evolutionary standpoint, the ability to accurately locate sound sources has likely conferred significant survival advantages. Early humans relied on sound directionality to detect potential threats, locate prey, and communicate with fellow group members. Investigating the evolutionary origins of sound direction perception can shed light on its adaptive significance and provide insights into the development of modern auditory processing mechanisms. Challenges and Future Research: While significant progress has been made in understanding sound directionality, challenges remain in unraveling the finer details of auditory processing and its integration with cognitive processes. Future research could focus on unraveling the neural circuits involved in more complex sound localization tasks, investigating the role of attention and multisensory integration, and exploring the potential for neuroplasticity in enhancing sound direction perception. Sound directionality stands as a testament to the remarkable capabilities of the human auditory system. The integration of physiological processes, cognitive functions, and environmental cues allows us to perceive and interpret the rich auditory landscape that surrounds us. From the evolutionary origins of sound localization to its practical applications in cutting-edge technologies, the study of sound directionality is a testament to the intricate interplay between biology, perception, and innovation.

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Резюме. Направленность звука является фундаментальным аспектом слухового восприятия, который играет решающую роль в нашей способности локализовать и интерпретировать источники звука в окружающей среде. В данной научной статье рассматриваются сложные механизмы, лежащие в основе направленности звука, включая процессы в слуховой системе, нейронные пути и психофизические факторы, способствующие нашему восприятию направленности звука. Кроме того, в статье рассматриваются практические применения звуковой направленности в различных областях, включая аудиотехнологии, пространственное осознание и потенциальные последствия для людей с нарушениями слуха.

Rezyume. Tovuş yönalişi eşitiş idrokining asosiy jihati bölib, u atrof-muhitdagi tovuş manbalarini aniqlaş va talqin qiliş qobiliyatimizda muhim rol öynaydi. Uşbu ilmiy maqolada tovuş yönalganligi asosida yotuvçi murakkab mexanizmlar, jumladan, eşitiş tizimidagi jarayonlar, neyron yöllari va tovuş yönalişini idrok etişimizga ta’sir körsatuvçi psixofizik omillar çuqur tahlil qilingan. Bundan taşqari, maqolada tovuş yönalişini turli sohalarda, jumladan audio texnologiyalar, fazoviy ong va eşitiş qobiliyati zaif şaxslar uchun amaliy qöllanilişi yoritilgan.

Ключевые слова: Направленность звука, Слуховое восприятие, Бинауральные сигналы, Межузвуковая разница во времени (МУВ), Диспропорция интенсивности, Верхний комплекс, Острота слуха.

Kalit so‘zlar: Tovush yönalişi, Eşitiş idroki, Binaural signallar, Interaural vaqt farqi (ITD), Intensivlik farqi, Yuqori kompleks, Eshitish ötkirligi

CULTURAL MEANING AS A RELATIONAL REALITY: INTERPRETATION, PRACTICE AND CONTINUITY

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Summary. What persists when a cultural practice changes its form? This article argues that the survival of an artefact, the repetition of a performance, and the continuity of cultural meaning are different phenomena. It advances a relational account of cultural meaning as a publicly accessible yet historically revisable pattern of interpretation, embodied competence, and transmission. The argument reconstructs Simmel's tension between objective and subjective culture, Gadamer's account of historically situated understanding, MacIntyre's practice-based conception of tradition, and Assmann's distinction between communicative and cultural memory. It then engages Russian-language philosophy of culture and Central Asian intellectual and performance traditions. Rather than claiming to discover a new universal theory, the article develops the Meaning–Agency–Continuity (MAC) framework into a diagnostic matrix with explicit rival explanations and conditions under which it fails. The Karakalpak jiraw–bakhshi tradition is discussed as a documented illustration, not as original fieldwork. The result is a non-deterministic account of cultural continuity: preservation, critical reinterpretation, and competent participation can diverge, and none is sufficient in isolation. This framework is intended for philosophical comparison and future evidence-based cultural research.

Keywords: philosophy of culture, cultural meaning, social ontology, hermeneutics, cultural memory, embodied practice, Karakalpak epic tradition, cultural continuity.

1. Introduction: the problem of meaningful persistence

A manuscript can survive in an archive after its language has ceased to be widely understood. A melody can be performed with considerable technical accuracy while the social occasion that once gave it force has disappeared. Conversely, a community may alter the words, setting, and instruments of a performance while recognising it as part of a continuing tradition. These possibilities reveal a problem that the familiar opposition between preservation and change does not solve: what, exactly, continues when culture continues?

Three answers are often conflated. Material continuity concerns the survival of objects, recordings, and documents. Formal continuity concerns recognisable conventions, genres, and sequences of action. Meaningful continuity concerns the availability of historically connected interpretations and forms of participation. The third is neither reducible to the first two nor entirely independent of them. It requires an account of how public meanings exist, how persons acquire competence, and how interpretations can change without becoming arbitrary.

This question is not new. Simmel identified tensions between the accumulation of objectified cultural forms and their appropriation by living persons [1, 2]. Gadamer rejected the picture of understanding as an escape from historical belonging [1]. MacIntyre described traditions as historically extended arguments rather than inventories of unchanged propositions [2]. Ricoeur also emphasised the difficult relation between memory and historical reconstruction [3]. Assmann examined how collective remembrance depends on distinct media and temporal scales [4]. The problem is therefore not a shortage of general concepts. It is the lack of a sufficiently discriminating account of what each concept explains when the object of inquiry is a particular practice that has been archived, taught, performed, and revised.

The article offers a focused contribution. It defines the mode of existence of cultural meaning as relational and institutionally supported rather than simply subjective or object-like, distinguishes four diagnostic questions that cannot be collapsed into one another and specifies counterexamples and rival accounts. It does not claim that cultural disagreement signals decline or that one form of reasoning must govern every tradition. The question is philosophical and comparative, not an assessment of any country, faith, or political programme.

2. Method, scope, and the limits of inference

The study employs conceptual analysis and critical comparison of philosophical positions. The selected literature comprises primary philosophical works and recognised interpretive studies, together with regionally relevant scholarship on culture and epic performance. The corpus is purposive, not systematic. Its

selection reflects the concepts needed to test the proposed distinctions rather than the frequency with which a term occurs in a database. No interviews, observations, or statistical tests were conducted. Descriptions of Karakalpak performance are drawn from published documentation [5, 6] and should not be confused with independently verified field evidence.

The argument proceeds through five steps. First, it distinguishes a cultural form from the meanings and competencies through which it is enacted. Second, it compares hermeneutic, practice-based, symbolic, and social-ontological accounts. Third, it derives four questions for examining meaningful transmission. Fourth, it asks what would count against the proposed account and what a rival theory might explain better. Fifth, it considers the documented jiraw–bakhshi tradition as a bounded example. Claims about specific performances, transmission rates, or contemporary practitioners are deliberately avoided where the cited material does not establish them.

3. The social ontology of cultural meaning

The phrase "cultural meaning exists" conceals at least three different assertions. A manuscript exists as a physical object, a linguistic pattern exists as a reproducible form and the significance of that pattern exists only in a historically situated practice of interpretation. These claims are not interchangeable. A recording may survive the death of its performer while the practical knowledge required to interpret it becomes rare. Conversely, a performance may depart from the wording of an archival recording while preserving a recognizable narrative relationship. Cultural meaning is therefore neither a material property of an artefact nor a private impression added by an isolated spectator.

Cassirer's philosophy of symbolic forms treats cultural expression as constitutive of a human world rather than as a mere reflection of external objects [7]. Geertz's interpretive anthropology directs attention to publicly intelligible webs of significance [8]. Taylor emphasizes background understandings that render shared activities imaginable [9]. Yet these accounts are not equivalent. Cassirer emphasizes symbolic mediation, Geertz the interpretation of socially situated signs, and Taylor the historically available horizons of collective understanding. Their differences matter because a symbol may be recognizable without its evaluative significance being shared, and shared expectations may persist even when participants dispute a symbol's meaning.

A second dispute concerns what holds a social meaning in place. Searle's account of institutional reality highlights collectively recognized status functions [10]. Gilbert's plural-subject approach makes joint commitment important for certain collective phenomena [11], whereas Tuomela distinguishes forms of we-mode participation from merely parallel individual conduct [12]. Epstein questions whether a single formula for collective acceptance adequately captures the grounding and anchoring of social facts [13]. These accounts caution against a loose appeal to "intersubjectivity." A festival programme, a customary performance and a museum classification can be socially established in different ways. Not every meaningful practice is an institution with a formally assigned status, and not every shared practice rests on explicit joint commitment.

This article adopts a modest relational ontology. Its relata are (a) material or performative carriers, (b) historically learned interpretive competences, (c) socially organized expectations and permissions, and (d) episodes of enactment and reception. Meaning is sustained through patterned relations among these relata, not by any one considered separately. The claim is relational in Emirbayer's methodological sense of giving priority to transactions and unfolding connections over isolated substances [14]. It does not imply that every relation is equally important, that interpretations are unconstrained, or that an analyst may infer shared meaning from mere co-presence.

Two consequences follow. First, the same recorded narrative can remain materially identical while its social significance changes because competences, audiences or conditions of performance change. Second, variation in wording need not entail discontinuity where participants sustain recognizable relationships of narrative, skill and purpose. This is an ontological claim about the conditions of meaningful cultural existence, not a claim that all transformations are desirable. It must be examined alongside power, inequality and material resources, which may explain why some participants can maintain these relations and others cannot [15].

4. Why existing accounts are necessary but insufficient for this question

4.1. Objectification and the interpretive gap

Simmel's discussion of the tragedy of culture identifies a structural tension: objective cultural products can multiply beyond an individual's capacity to appropriate them [16]. Levit's Russian-language reconstruction clarifies the continuing relevance of this tension for philosophy of culture [17]. Yet a growing archive does not necessarily imply alienation. Specialist institutions can extend access through translation, teaching, and collaborative interpretation. The unresolved issue is not whether cultural products multiply, but

whether the pathways linking products to living competencies remain available. That is a more specific question than Simmel's diagnosis alone supplies.

4.2. Historical understanding and contested inheritance

For Gadamer, understanding takes place within historically effected horizons rather than from a view outside tradition [1]. MacIntyre adds that practices and traditions contain standards of excellence and internal disputes [2]. These positions are close to the present argument. The article does not claim priority over them. Their limitation for the present purpose is analytical rather than philosophical: neither supplies, as such, a compact procedure for separating archival survival, tacit mastery, justified authority, and intergenerational reinterpretation in a particular cultural case. The MAC matrix is proposed as a bridge between these concerns, not a replacement for hermeneutics.

The account must nevertheless resist a tempting distortion of Gadamer and MacIntyre. If every practice is historically conditioned, it does not follow that its inherited authority is automatically justified. Equally, a tradition need not submit every action to continuous discursive examination. Its standards may be enacted in apprenticeship, correction, and the judgement of experienced practitioners. The relevant question is whether forms of answerability exist within the practice, including embodied and relational forms, rather than whether every participant offers abstract philosophical arguments.

4.3. Memory, invention, and historical difference

Assmann distinguishes communicative memory from longer-lived cultural memory supported by symbolic forms and institutions [4]. Hobsbawm and Ranger show that practices presented as ancient may have relatively recent histories of formalisation [18]. Shils, by contrast, emphasises the significance of transmission in the very idea of tradition [19]. Together these positions prevent two errors: equating age with authenticity, and treating adaptation as proof of rupture. The historical task is to reconstruct which elements were used, modified, or retrospectively attributed to an earlier period. A philosophical framework must leave room for such findings rather than predetermine them.

4.4. Contributions from CIS and regional scholarship

Russian-language scholarship provides a complementary vocabulary for the relation between culture, historical forms, and meaning. Gurevich's discussion of classical traditions resists reducing cultural philosophy to one school [20], Perov stresses historical dimensions of cultural understanding [21], Pisarchik's interpretation of Weber, read alongside Weber's interpretive sociology [22], draws attention to rationalisation and the distinction between means and ends [23]. Popov foregrounds the category of meaning [24]. These studies are interpretive contributions, not substitutes for the primary texts of Simmel, Gadamer, or Weber. Their value lies in showing how questions of meaning and historicity have been articulated within a different scholarly conversation.

Central Asian sources offer additional intellectual contrasts. Al-Farabi's account of human cultivation and ordered association raises questions about the ends served by shared practices [25]. Al-Biruni's comparative description of unfamiliar customs exemplifies the importance of careful contextual inquiry [26]. Navoi's ethical-literary reflections attend to conduct and the relations through which values become perceptible [27]. None should be assimilated without remainder to a contemporary theory of autonomous agency. In particular, an account centred on ordered excellence may sit uneasily with unrestricted reinterpretation. The comparison is valuable precisely because it makes that tension explicit rather than claiming a seamless historical genealogy.

5. Reconstructing the MAC framework as a diagnostic matrix

Meaning–Agency–Continuity (MAC) is introduced here as a diagnostic framework rather than a new general theory of culture. Its three terms identify three problems: what is understood, who can act in relation to it, and how relations between successive enactments are maintained. Four diagnostic questions follow from the interaction of these problems. Interpretive access concerns the availability of competences and contexts required to understand a practice. Situated agency concerns opportunities to learn, perform, adapt or decline participation. Answerability concerns whether participants can respond to challenges in locally meaningful forms, including demonstration and apprenticeship rather than only verbal debate. Temporal connection concerns whether a later practice retains a historically traceable relation to earlier performances, without demanding textual identity.

Answerability should not be confused with a universal obligation to offer abstract rational justifications. A learner may demonstrate knowledge by performing a sequence, adjusting to a mentor's correction or explaining a narrative decision in the terms of the practice. Polanyi's account of tacit knowing [28] and Bourdieu's analysis of embodied practice [15] explain why propositional speech cannot exhaust cultural competence. The point is not that tradition must pass an external philosophical examination. It is that claims about continuity should remain open to evidence from practitioners and their actual modes of learning.

The framework adds little where an existing theory already explains the case. Its narrower contribution is a comparative test: it separates the continued presence of a cultural carrier from continued competence, participation and intergenerational linkage, then asks which distinction actually changes the interpretation of a documented case. A purely archival explanation may establish preservation but not performance competence. An oral-formulaic explanation may establish patterned recomposition but not the conditions of access to apprenticeship. A heritage-governance explanation may account for public recognition but not necessarily the social distribution of interpretive authority. MAC is useful only when bringing these distinct explanations into a discriminating comparison.

Table 1 provides a conceptual rather than quantitative matrix. The four questions do not form a scale, and there is no defensible rule requiring all four to score positively. The framework would lose explanatory value if cases routinely showed meaningful continuity without any demonstrable relation to inherited competences, or if a rival account explained all relevant differences with fewer assumptions. The proposed questions should therefore be used to search for counterexamples as actively as confirming instances.

Table 1. MAC diagnostic questions, evidence requirements and rival explanations

6. Conditions of failure, counterexamples, and the problem of crisis

A conceptual model is useful only if it can misdescribe a case. The MAC framework would be inadequate if it systematically classified practices as discontinuous merely because practitioners could not articulate their reasons, despite clear evidence of skilled intergenerational transmission. It would also fail if historical comparison showed that what the model called "continuity" was an unrelated contemporary invention whose participants made no meaningful claim of connection. Finally, it would be too weak to explain a case where the relevant outcome depended principally on material resources, language policy, or access to institutions rather than on interpretive relations. These are reasons to revise or supplement the framework, not exceptions to explain away.

Crisis must also be separated from the model's definitions. It cannot simply mean "the four dimensions are absent," because that would make the conclusion circular. A claim of cultural crisis requires independent evidence of a valued capacity or practice becoming significantly harder to reproduce over time, together with an account of whose capacity is affected and according to which historically situated standard. The MAC matrix can help identify the character of a disruption after such evidence has been established. It cannot establish the existence, severity, or cause of a crisis by itself.

Consider three rival descriptions of a recorded performance tradition. A preservation account asks whether recordings, texts, and instruments survive. A practice-theoretical account asks whether embodied competence and standards of excellence are reproduced [15]. A memory-oriented account asks how groups connect present performances to remembered pasts [4]. MAC asks how these findings fit together and where they diverge. If all three rivals already provide a satisfactory explanation of the case, the MAC matrix adds little. Its contribution is strongest only where the divergence among archival survival, competent enactment, and claimed historical connection matters to the question under study.

7. Karakalpak jiraw–bakhshi practice as a bounded illustration

Karakalpak jiraw and bakhshi traditions offer a focused illustration of the difference between preserving a cultural product and sustaining a practice of making meaning. UNESCO's documentation of bakhshi art describes oral epic performance, instrumental accompaniment, transmission and training in the Uzbek cultural setting [5]. The 2026 study by Maxammatdinova and O'teshova discusses jiraw–bakhshi traditions and master–apprentice transmission [6]. These sources establish a relevant field of practice, but they do not by themselves document the full biography of any individual performer or demonstrate the effect of digitization on a particular community. The discussion below is accordingly a bounded interpretive application, not fieldwork.

The strongest theoretical bridge comes from oral-formulaic scholarship. Lord's The Singer of Tales shows that in studied oral epic traditions composition occurs in performance through learned formulas and themes [29]. Reichl's study of Turkic oral epic poetry explicitly includes Karakalpak traditions and treats performance, story-patterns, formulaic diction, memory and transformations as central analytical issues [30]. These works make it untenable to assume, without further evidence, that authentic continuity requires every performance to reproduce an invariant verbal text. The relevant question becomes which skills, narrative resources and audience expectations permit a new performance to be recognized as belonging to an inherited tradition. This conclusion needs a qualification. Lord's fieldwork is not direct evidence about every Karakalpak singer, and a theoretical analogy cannot replace local recordings, transcription or ethnographic observation. Reichl supplies the closer comparative frame, but a claim about a particular episode would still require a named performer, dated recording and documented comparison. For that reason the article does not invent a singer, a performance date or an archival sequence. The available documentation supports the

practice-level analysis that follows, while the absence of a paired performance corpus remains an explicit evidentiary limit.

Applying MAC at this documented practice level produces four different questions. Interpretive access asks whether a recording supplies enough language, performance and narrative context to be intelligible beyond the immediate audience. The evidence from UNESCO and the local study identifies transmission as relevant, but does not establish how comprehensively particular recordings are annotated. Situated agency asks what apprentices learn to vary, not simply what they memorize, oral-formulaic theory predicts that acquired compositional competence matters, while a specific Karakalpak learning sequence still needs documentation. Answerability asks how a performer's choices are evaluated in practice—through teachers, audiences or performance conventions—without assuming that legitimacy depends on a written statement of reasons. Temporal connection asks whether recurring narrative patterns, repertoires and learned performance relations sustain continuity despite variable wording.

This comparison shows where rival explanations outperform MAC. Oral-formulaic theory is stronger for explaining how a skilled performer recomposes narrative material. Heritage studies, including Smith's critique of authorized heritage discourse [31] and Hafstein's analysis of intangible-heritage governance [32], are stronger for examining how official recognition shapes the public category of "heritage." MAC has a narrower role: it prevents these explanatory levels from being collapsed. An inscription, a digitized file, a successful apprenticeship and a newly composed performance are not four interchangeable measures of cultural survival.

The institutional relationship of the present author to the Nukus Branch of the Uzbekistan State Institute of Arts and Culture is relevant to interpretation of [6], which appeared in that institution's journal. Institutional proximity does not disqualify a source, but it requires transparent disclosure and independent triangulation. UNESCO's documentation and Reichl's independent comparative monograph are used here for that purpose. The journal article is treated as one contextual source, not as decisive evidence for the entire argument. Detailed scholarship by Karakalpak folklorists such as Maqsetov, Ayimbetov and Sag'itov deserves engagement in subsequent archival work, but no unverified title, year or quotation is attributed to them in this manuscript.

A concrete next study would compare two dated recordings of one identified epic narrative, document the performer's training history, distinguish formulaic variation from transcription error, and interview knowledgeable listeners about what remains recognizable. That design could reveal whether MAC identifies differences missed by a performance-centered or institution-centered analysis. Until such evidence exists, a general account of the tradition must not be presented as a verified case study of a specific performance.

8. Discussion: contribution and unresolved tensions

The article's argument is not that the MAC framework replaces hermeneutics, social ontology, oral-formulaic theory or heritage studies. Gadamer explains why understanding is historically situated [1], MacIntyre treats a living tradition as an extended argument about its own goods [2], Lord and Reichl explain mechanisms of oral composition [30, 31] and social ontologists disagree over the relations through which collective facts persist [10, 26–28]. MAC cannot claim originality by repeating these insights. Its limited contribution is to specify where an account of material survival, social recognition or performance variation has not yet demonstrated continuity of meaning.

Three objections remain. First, an analyst may misread unequal access as semantic loss when the decisive issue is economic exclusion. Second, answerability may be expressed in embodied forms inaccessible to an outsider. The absence of explicit explanation does not establish the absence of competence. Third, there may be practices whose continuity is sustained through ritual repetition with little permissible variation. Such cases are not ruled out in advance. They are counterexamples to any universal thesis that change is required for living tradition, and they restrict MAC to a diagnostic role rather than a law of historical development.

The proposed distinction between transformation and crisis must also avoid circularity. Crisis is not defined as failure to satisfy MAC. It is a historically substantiated disruption—for example, documented loss of training pathways or the inability of successive participants to recover a practice's use despite surviving artefacts. MAC asks which dimension of that disruption is relevant. Independent historical evidence establishes whether disruption occurred. A disagreement among performers or the emergence of a new variant is insufficient by itself.

The implications are methodological. Philosophical comparison can identify conceptual errors, but claims about actual Karakalpak performance require recordings, locally produced scholarship and participant testimony. Future work should consider the distribution of cultural authority and the potential gap between

heritage classification and practitioners' own categories. Such inquiry would be more informative than presenting institutional recognition as an unambiguous measure of cultural vitality.

9. Conclusion

Cultural continuity is not identical with the survival of objects, the repetition of formal features, or the declaration that a practice is ancient. It is better approached as a set of historically situated relations among interpretable forms, embodied competencies, claims of authority, and modes of transmission. A relational ontology explains why cultural meanings can be publicly accessible without being fixed properties of objects and why practices can be recognisable without remaining unchanged.

The MAC matrix offers four questions—interpretive access, situated agency, answerability, and temporal connection—while explicitly admitting counterexamples and rival explanations. Its usefulness lies in distinguishing kinds of persistence and in preventing the rhetoric of cultural crisis from replacing historical argument. The Karakalpak jiraw–bakhshi example shows how local scholarship can expose the limits of an overly discursive model of agency. The next task is not to proclaim the model confirmed, but to compare specific documented traditions and establish where these distinctions clarify the evidence and where they do not.

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Rezyume. Madaniy amaliyot o‘z shaklini o‘zgartirganda nima saqlanib qoladi? Ushbu maqolada artefaktning saqlanib qolishi, spektaklning takrorlanishi va madaniy ma’noning davomiyligi turli xil hodisalar ekanligi ta’kidlanadi. U madaniy ma’noning jamoatchilikka ochiq, ammo tarixan qayta ko‘rib chiqilishi mumkin bo‘lgan talqin, mujassamlashgan kompetensiya va uzatish namunasi sifatidagi munosabatni ilgari suradi. Ushbu dalil Zimmelning obyektiv va subyektiv madaniyat o‘rtasidagi ziddiyatni, Gadamerning tarixiy vaziyatni tushunish haqidagi talqinini, Makintayrning an’ana haqidagi amaliyotga asoslangan konsepsiyasini va Assmanning kommunikativ va madaniy xotira o‘rtasidagi farqni qayta tiklaydi. Keyin u rus tilidagi madaniyat falsafasi va Markaziy Osiyo intellektual hamda ijrochilik an’analarini qamrab oladi. Yangi universal nazariyani kashf etishga da’vo qilish o‘rniga, maqola Ma’no-Agentlik-Uzluksizlik (MAC) tizimini aniq raqobatdosh tushuntirishlar va u muvaffaqiyatsizlikka uchraydigan shartlarga ega diagnostik matritsaga aylantiradi. Qoraqalpoq jirov-baxshichilik an’anasi asl dala ishi sifatida emas, balki hujjatlashtirilgan illyustratsiya sifatida muhokama qilinadi. Natijada madaniy vorisiylikning noaniq talqini yuzaga keladi: saqlash, tanqidiy qayta talqin qilish va malakali ishtirok bir-biridan farq qilishi mumkin va ularning hech biri alohida holda yetarli emas. Ushbu asos falsafiy taqqoslash va kelajakdagi dalillarga asoslangan madaniy tadqiqotlar uchun mo‘ljallangan.

Резюме. Что сохраняется, когда культурная практика меняет свою форму? В данной статье подчеркивается, что сохранение артефакта, повторение спектакля и продолжительность культурного смысла являются разными явлениями. Он продвигает отношение к культурному смыслу как к образцу интерпретации, воплощенной компетенции и передачи, которые открыты для общественности, но могут быть исторически пересмотрены. Этот аргумент воссоздает противоречие между объективной и субъективной культурой Зиммеля, трактовку Гадамера о понимании исторической ситуации, практико-ориентированную концепцию традиции Макинтайра и различие между коммуникативной и культурной памятью Ассмана. Затем он охватывает философию культуры на русском языке и интеллектуальные и исполнительские традиции Центральной Азии. Вместо того чтобы претендовать на открытие новой универсальной теории, статья превращает систему "смысл-агент-непрерывность" (MAC) в диагностическую матрицу с четкими конкурирующими объяснениями и условиями, при которых она терпит неудачу. Традиция каракалпакского жырау-бахши обсуждается не как подлинная полевая работа, а как документированная иллюстрация. В результате возникает неоднозначная интерпретация культурной преемственности: сохранение, критическая интерпретация и квалифицированное участие могут отличаться друг от друга, и ни один из них не является достаточным в отдельности. Эта основа предназначена для философского сопоставления и будущих исследований культуры, основанных на доказательствах.

Kalit so‘zlar: madaniyat falsafasi, madaniy ma’no, ijtimoiy ontologiya, germenevtika, madaniy xotira, gavdalangan amaliyot, qoraqalpoq epik an’anasi, madaniy vorisiylik.

Ключевые слова: философия культуры, культурный смысл, социальная онтология, герменевтика, культурная память, воплощенная практика, каракалпакская эпическая традиция, культурное наследие.

TRANSFORMATION OF READING CULTURE IN CONTEMPORARY SOCIETY AND SOCIOCULTURAL DETERMINANTS OF THE PHENOMENON OF MARGINALITY

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Summary. The article examines the transformation of reading culture in the context of contemporary digital society and its connection with the phenomenon of marginality. It analyzes the main socio-cultural determinants influencing the decline or change of reading practices, including the educational environment, family, and digital technologies. The study shows that the weakening of traditional reading culture may intensify processes of social isolation among certain population groups. The methodological basis includes descriptive and complex approaches. The importance of reading is emphasized as a key factor in social integration and the reduction of marginality.

Keywords: Reading culture, transformation, marginality, social integration, socialization, cultural capital, digital society, informatization, youth culture, social determinants, cultural policy, communicative environment.

In the context of contemporary globalization and digital transformation, the cultural life of society is undergoing profound changes. In particular, the content, forms, and functions of reading culture are evolving, and it is emerging not only as a traditional source of knowledge but also as an important factor shaping an individual's socialization and identity. At the same time, against the backdrop of these processes, the phenomenon of marginality—that is, the exclusion of individuals or social groups from the central values of society—is becoming increasingly relevant.

Reading culture is not merely the ability to read; rather, it is a complex socio-cultural phenomenon that reflects an individual's ability to select and analyze information and apply it in social and practical activities. The renowned sociologist Pierre Bourdieu, in his theory of cultural capital, interprets reading as an important resource that determines an individual's social position. According to his theory, "cultural capital is formed through education, knowledge, and cultural experience, and it reproduces social inequalities." Therefore, individuals with low levels of reading engagement are often at risk of experiencing social marginality. In Uzbekistan, the development of reading culture is also regarded as one of the priority areas of state policy. In this regard, several initiatives put forward by Shavkat Mirziyoyev are of particular importance. Specifically, the resolution entitled "On Comprehensive Measures to Develop the System of Publishing and Distributing Books and to Enhance Reading Culture" emphasizes the following: "The development of reading culture is of decisive importance in enhancing the spiritual and intellectual potential of the younger generation." This normative document recognizes reading as a strategic resource for societal development. In contemporary society, the transformation of reading culture is primarily associated with the influence of digital technologies. The Internet, social media, and electronic resources have fundamentally changed traditional reading practices. The American futurist Alvin Toffler described this process in terms of the "information wave," emphasizing the radical transformation of learning methods. He is widely attributed with the following statement: "The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn." This idea demonstrates the dynamic, adaptable, and interactive nature of contemporary reading culture.

METHODS

This scientific article employs a comprehensive range of research methods to examine the transformation of reading culture in contemporary society and the socio-cultural determinants of the phenomenon of marginality. In particular, the descriptive method is used to provide a systematic account of the current state of reading culture, its developmental trends, and the various manifestations of the phenomenon of marginality.

RESULTS AND DISCUSSION

The research findings indicate that reading culture in contemporary society is undergoing significant transformation, and this process is closely interconnected with the phenomenon of marginality. In particular, traditional reading practices are gradually being replaced by digital forms of reading, while the reading

process is increasingly characterized by speed and fragmentation rather than in-depth analytical engagement. This, in turn, affects the qualitative dimensions of reading culture and contributes to superficial knowledge acquisition among certain social groups.

The analysis reveals that the decline or improper development of reading culture negatively affects an individual's social integration and may increase their vulnerability to social marginality. This process is particularly evident among young people, giving rise to challenges related to their social engagement, critical thinking, and cultural identity. From this perspective, Pierre Bourdieu's theory of cultural capital finds further support, as individuals with lower levels of reading engagement may also face limitations in their social opportunities.[2]

The analysis of various scholarly approaches during the discussion demonstrates that evaluating the contemporary digital environment solely as a negative factor represents a one-sided perspective. On the contrary, digital technologies also create new opportunities for the development of reading culture. For example, digital libraries, audiobooks, and online learning platforms make it possible to reach a broader audience. In this regard, Alvin Toffler's views on the information society remain relevant: although the forms of knowledge acquisition are changing, the importance of knowledge itself continues to grow.[3]

At the same time, the research findings demonstrate that the phenomenon of marginality is closely associated not only with economic factors but also with cultural and informational factors. In particular, the underdevelopment of reading culture emerges as one of the key determinants contributing to social exclusion, communicative isolation, and cultural passivity. This perspective broadens the contemporary interpretation of the theory of marginality proposed by Robert E. Park.

An analysis of the reforms being implemented in Uzbekistan demonstrates that state policies aimed at developing reading culture serve as an important instrument for reducing social marginality. In particular, programmes implemented through initiatives put forward by Shavkat Mirziyoyev contribute to increasing public interest in reading, especially among young people. This, in turn, helps enhance their social engagement, foster cultural awareness, and facilitate their integration into society.

The discussion findings substantiate the need to examine the relationship between reading culture and marginality not as a one-dimensional phenomenon but as a multifactorial system. In other words, the development of reading culture should not be limited to the education system alone; rather, it should be pursued in close connection with the family environment, social institutions, information policy, and cultural infrastructure.[4]

Sociological observations conducted in recent years indicate that the amount of time young people devote to reading has been declining. This situation, in turn, directly affects their analytical thinking skills, speech culture, and social engagement. For example, observations conducted at certain higher education institutions have revealed notable differences in the depth of thinking and approaches to problem-solving between students who regularly read fiction and academic literature and those who do not.

International experience also confirms this relationship. In developed countries, particularly the Scandinavian nations, reading culture is highly developed, and these societies tend to exhibit comparatively lower levels of social inequality and marginality. In these countries, reading is cultivated not only through the education system but also as a family and social value. Conversely, scientific studies have documented a higher prevalence of social exclusion, passivity, and even deviant behavior among young people in areas where reading engagement is low.

Pierre Bourdieu's concept of "cultural capital" provides an important methodological foundation for a broader interpretation of the research findings. According to his theory, the knowledge and intellectual skills developed through reading influence an individual's success within the social field. Consequently, individuals with limited access to reading opportunities or low levels of interest in reading may face a greater risk of occupying lower positions within the social hierarchy, thereby making reading culture an important factor in understanding and potentially mitigating social marginality.

Furthermore, under the conditions of contemporary digital culture, the phenomenon of "superficial reading" is also emerging. In other words, although some individuals present themselves as readers, they may lack the skills required for in-depth reading and critical analysis. The practice of relying exclusively on short quotations, headlines, or superficial reviews on social media has become increasingly widespread. This contributes to the fragmentation of knowledge and creates gaps in an individual's social and cultural identity. As a result, such individuals may lose their ability to navigate the information flow effectively and become vulnerable to social marginality.[5]

In the case of Uzbekistan, both positive developments and persistent challenges can be observed. In recent years, large-scale reforms aimed at promoting reading culture have been implemented. The expansion of library services, the organization of book fairs, and the introduction of competitions such as "The Most

Avid Young Reader" have contributed to increasing young people's interest in reading. At the same time, certain regions continue to face challenges related to the inadequate operation of information-resource centers and the insufficient availability of contemporary literature. These factors contribute to disparities in the level of reading culture across regions and may result in the cultural exclusion of certain social groups.

Another important aspect of the discussion concerns the influence of reading culture on an individual's psychological well-being. Scientific studies suggest that regular reading can enhance empathy, reduce stress, and improve social adjustment. Conversely, individuals who disengage from reading may become more dependent on virtual environments and experience difficulties in maintaining real-life social relationships. These circumstances may also contribute to the psychological dimensions of marginality.

On this basis, it can be argued that the development of reading culture has significance not only for education and enlightenment but also for social prevention. In other words, it serves as an important means of preventing marginality, strengthening social integration, and fostering an active civic stance within society. Therefore, developing comprehensive research and practical programmes in this area, particularly by applying innovative approaches when working with young people, is of considerable importance for the future.

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Rezyume. Mazkur maqolada zamonaviy raqamli jamiyat sharoitida kitobxonlik madaniyatining transformatsiyasi va uning marginallik fenomeni bilan o'zaro bog'liqligi tahlil qilinadi. Tadqiqotda kitobxonlik amaliyotlariga ta'sir etuvchi asosiy ijtimoiy-madaniy determinantlar — ta'lim muhiti, oilaviy tarbiya hamda raqamli texnologiyalar o'rni ko'rib chiqiladi. An'anaviy kitobxonlik madaniyatining zaiflashuvi ayrim ijtimoiy guruhlarning ijtimoiy izolyatsiyasini kuchaytirishi mumkinligi asoslab beriladi. Tadqiqot natijalarida kitobxonlik madaniyatining ijtimoiy integratsiyani ta'minlash va marginallikni kamaytirishdagi muhim omil ekani ta'kidlanadi.

Резюме. В статье рассматривается трансформация культуры чтения в условиях современного цифрового общества и её связь с феноменом маргинальности. Анализируются основные социально-культурные детерминанты, влияющие на снижение или изменение читательских практик, включая образовательную среду, семью и цифровые технологии. Показано, что ослабление традиционной культуры чтения может усиливать процессы социальной изоляции отдельных групп населения. Методологическую основу составляют описательный и комплексный подходы. Подчёркивается значимость чтения как важного фактора социальной интеграции и снижения маргинальности.

Kalit so'zlar. Kitobxonlik madaniyati, transformatsiya, marginallik, ijtimoiy integratsiya, ijtimoiylashuv, madaniy kapital, raqamli jamiyat, axborotlashuv, yoshlar madaniyati, ijtimoiy determinantlar, madaniy siyosat, kommunikativ muhit.

Ключевые слова. Культура чтения, трансформация, маргинальность, социальная интеграция, социализация, культурный капитал, цифровое общество, информатизация, молодежная культура, социальные детерминанты, культурная политика, коммуникативная среда.

ABOUT THE EXISTENCE OF SOME PILGRIMAGE PLACES AND THE PILGRIMS WHO COME TO THOSE PLACES

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Summary. This work provides a comprehensive analysis of the current state of historical and sacred sites in our country, their role in tourism development, and the flow of pilgrims visiting these sites. Issues of further popularizing pilgrimage tourism, improving infrastructure, and creating favorable conditions for local and foreign tourists were also highlighted. During the study, the age composition of pilgrims, their interests, and their impact on the tourism economy were examined based on statistical data.

Keywords: pilgrimage sites, pilgrimage tourism, flow of pilgrims, historical sites, domestic tourism, infrastructure, cultural heritage.

Today, in our country, there are many opportunities for the development of science. In the same line, attention is also being paid to the field of ethnography. As a clear example of this, the opening of the master's course in ethnography at the Karakalpak State University can be a clear evidence. This, in turn, is one of the factors that will create an opportunity for in-depth study of scientific topics of an ethnographic nature that have not yet been studied. We think that studying the pilgrimage places in Karakalpakstan, the history of their existence, and the reasons for their existence is one of the interesting scientific issues. A certain amount of research work has been carried out on this topic and scientific works and articles have been published based on them. After independence, our local scientists H. Esbergenov, д. Khodzhaniyazov, O. Yusupov, J. Khakimniyazov, S. Esbergenova, Z. Kurbanova, M. Karlibaev carried out a wide range of ethnographic and historical-archaeological scientific research works.

In this topic, scientific activities are seen in the example of other regions of Uzbekistan. For example, N. U. Abdulahatov has visited pilgrimage places located mainly in Fergana region [1], Z. Q. Abidova has visited pilgrimage places located in Beruniy, Tortkul, Amudarya and Mardumlikkala districts of the southern of the Republic of Karakalpakstan, and also pilgrimage places located in Khorezm region and reports about the places [2]. We believe that regardless of a number of scientific and scientific articles on sacred places located in the territory of our republic, this topic is not fully studied and still sufficiently wide.

On that basis, we conducted field research work in Kegeyli, Karaozek, Amudrya districts, and came across a number of holy places, which are still incomplete from the historical point of view, and have become legends in the indigenous people. For the research methodology, we relied on the works carried out in other countries, including Karakalpakstan and Uzbekistan, and other scientific activities carried out before us [3. 111-122]. As research methodology, we used observation (out and in) and interviewing methods

That is why it is important to study the holy places located throughout our republic, their existence, the reasons why pilgrims come to those places, and mainly who comes, what age people come, that is, the types of evidence and so on was also taken as the main task of determining the causes.

Before giving birth to father Ismetov Allambergen, his mother Yusupova Nisangul's two sons died young due to various reasons. Then a scholar whose name is Karamatdin Iyshan told Nisangul that it is necessary to visit the "Surali Iyshan" cemetery on Thursday seven times in the area of Qarasiyraq village located in Aqtuba area of Kegeyli district. After the third Thursday, Nisangul saw Surali Iyshan in her dream, and he said, "Now you are expecting a baby, don't come my tomb next time". in 1946 Ismetov Allambergen, our father, was born. At that time, this area was called Esebiy village.

Kanligul, a neighbour of Nisangul, who was not able to be conceived also visited the "Surali Iyshan" cemetery. Kanligul gave birth to a son named Maqsed in 1956. Our mother Jumaniyazova Zhigagul visited "Surali iyshan" on the 4th Thursday and in 1977 gave birth to her eldest son Ismetov Azamat, who was my elder brother[5]. According to the information we received from the informants about the history of the cemetery and why it is called Gelleli, there was a girl called Molla qizi. She had more than 40 students, all of whom were beheaded by assailants while she was teaching. After that, the inhabitants of this place buried the deceased Molla qizi and her pupils in this place, that's why it was called "Gelleli" cemetery. Looking around the cemetery, you can see both old graves and more recent graves. So this is a working graveyard. Our informants also proved this point. According to them, famous people such as Jumek Iyshan, Aimbet Iyshan and Jalmen Iyshan were buried here. Unfortunately, only the graves of Molla qiz and his disciples, who died in the "Gelleli" cemetery, have been saved, but the place on the tombs has not been preserved. Pilgrims come here mostly on Thursdays. Pilgrims from distant lands used to come here often in the early days, but now it

has decreased. On the north-west side of the cemetery there is a assemblage of tress, in the middle of it there is a small basin. According to the informant, Mr. Sabir, on some days, especially at night, something shining like a candle appeared, and after a certain time, it went out. However, he says that he did not know exactly what it was [6] Diywana Buriq, located in the area of Madeniyat, Karaozek district, was one of the places of pilgrimage that aroused our interest. The difference from other places is that Diywana Buriq, which is the main object of pilgrimage, has not been specially commemorated or even surrounded with something. Its "task" is performed by a single big tree, and at its bottom you can see a box specially placed for the alms of the pilgrims' charity, and some cloths tied to the branches of the tree [7]. The cemetery is popularly known by the terms "diywana Buriq" or "diywana's teeth fell out". Full information can be taken from the works of M. Karlıbaev [8]. And at the same time, it is possible to see the existence of similarities between the names of cemeteries located throughout our country or the history and periods of the existence of those cemetery pilgrimage sites. For example, the place of pilgrimage to Qoshqar ata can be found in neighbouring republics and neighboring regions. An example of this is the Qoshqar ata cemetery in the Republic of Kyrgyzstan, Fergana region and other places of the current Uzbekstan territory, they are places of usual sacrifice of sheep. we can find the existence of places called Qoshqar-graveyard or even Qoshqar ata [9]. The place of pilgrimage called Qoshqar ata in Karakalpakstan, Karaozek district, It is located in the territory of named after "A. Dosnazarov". "A. Dosnazarov" is located on the right side of the road, not far from the centre of this territory. A road is laid between the thick trees on the east side of the cemetery's large pool. The tree grove surrounded by a pond on one side and cultivated fields on the other side creates a strange feeling in a person. Thoughts come to mind about the natural environment where our ancestors lived in the olden times, about the farthest forests. When arriving at the cemetery, a prayer room has been built, necessary conditions have been created for the pilgrims (ablution room, underground tap for drinking water, there is an opportunity to sit on the porch in front of the prayer room and recite the Koran).

The dome of the prayer room, which was placed at the head of the grave of Qoshqar ata, the walls are worn out, on the verge of collapse. The fact that this place is still used by the local population as a place of cemeteries can be seen from the nearby cemeteries and the recently used tombs around the shrine [10]. We can get some information about Qoshqar ata cemetery from the field record materials. For example, according to Jaksimuratova Elmira's information, "Khiva Khan was sick. None of treatment is affected. The soothsayers of that time said that if the khan drinks the deer's milk, he will recover. According to the soothsayer, there lived a man named Qoshqar in a distant land. A herd of deer come to Qochqar to be milked. He was taken in order to treat Khan.

Khan drinks deer's milk. Khan began to recover after drinking this milk. The person who treated Khan, what do you want?" he asked. "I don't need wealth, give me land and water," he asks. Reason: At that time there was no water in the land of the population. Khan gives the person the light of the border. He imposes a tax on the land given to a person called Qoshqar. "If anyone except Qoshqar uses that land, he will die, and the land will be transferred to the kingdom," he ruled. There is Qoshqar's grave now. It is located on the northern side of the state farm "40 years of Karakalpakstan" on the eastern side of the Koylarbakh river. A large cemetery. The area was more than 100 hectares»[11]. In addition, and at the same time, examples of such places of pilgrimage include the cemetery of "Murat Sheikh Baba" and the tomb of "Murat Sheikh, Aziz Baba, Khoja, Ibn Ishim Sultan, Muhammed Bahadurkhan (1675-1748). one of the religious and political leaders of the Karakalpaks in the first half of the 18th century. At the end of his life, the sheikh came to the outskirts of the city of Seren (Karaozek district) on the banks of the Syrdarya River and settled. However, due to the risk of flooding, they are forced to relocate. During these times, The respected sheikh died. The first place where the white camel loaded with the Sheikh's coffin sat was the head of the high sands in the farm "Madaniyat" of the present Karaozek district. After burying Sheikh Murat, the people built a fortress there And at the same time, there are legends about that dome and the tomb built over his grave: One of Khiva's khans, who stopped at this place on the road, saw all the people visiting the grave, and he said, "the people made even an ordinary shepherd a saint." he laughs. After not a long time, the khan, who was laughing at the people, felt sick. Then he was afraid of the miracle of the sheikh and ashamed of the people, put a dome over the sheikh grave. Indeed, in December 1810, on the market day, one of the Khiva khans (Kutlimurat Inak) stopped at the place near the grave of Sheikh Murat in Zangori Uzak, according to the written sources of the palace historian Munis. [12. 40-41] The area where the mausoleum of Sheikh Murat is now located the territory of the "Khoja village" of the "Madaniyat" district of the Karaozek[13]. The results of our research and studies clearly show that there are many such places in other regions of our republic, except for the districts mentioned above. One can notice plots and characters in them. Some of them have a unique history, while others have commonalities. We hope that future research will clarify this.

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Rezyume. Mazkur ishda yurtimizdagi tarixiy va muqaddas ziyoratgohlarning zamonaviy holati, ularning turizmni rivojlantirishdagi o'rni hamda mazkur maskinlarga tashrif buyuruvchi ziyoratchilarning oqimi atroflicha tahlil qilingan. Shuningdek, ziyorat turizmini yanada ommalashtirish, infratuzilmani yaxshilash hamda mahalliy va xorijiy sayyohlar uchun qulay shart-sharoitlar yaratish masalalari yoritilgan. Tadqiqot davomida ziyoratchilarning yosh tarkibi, qiziqishlari va ularning turizm iqtisodiyotiga ta'siri statistik ma'lumotlar asosida ko'rib chiqilgan.

Резюме. В данной работе подробно проанализировано современное состояние исторических и священных мест паломничества в нашей стране, их роль в развитии туризма, а также поток паломников, посещающих эти места. Также освещены вопросы дальнейшей популяризации паломнического туризма, улучшения инфраструктуры и создания благоприятных условий для местных и иностранных туристов. В ходе исследования на основе статистических данных были рассмотрены возрастной состав паломников, их интересы и влияние на экономику туризма.

Kalit so'zlar: ziyoratgohlar, ziyorat turizmi, ziyoratchilar oqimi, tarixiy qadamjolar, ichki turizm, infratuzilma, madaniy meros.

Ключевые слова: места паломничества, паломнический туризм, поток паломников, исторические места, внутренний туризм, инфраструктура, культурное наследие.

ART AND CULTURAL IDENTITY

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Field of Study: Cultural Studies

Summary. Art plays an important role in the formation, expression, and preservation of cultural identity. Cultural identity reflects the history, traditions, language, values, beliefs, and collective experiences of a particular community. Through music, literature, painting, theatre, dance, architecture, and traditional crafts, people express their cultural heritage and communicate their identity to future generations. This article examines the relationship between art and cultural identity, focusing on the role of artistic expression in preserving cultural heritage, strengthening national consciousness, and promoting intercultural understanding. Particular attention is given to Karakalpak cultural traditions as an example of the connection between artistic creativity and cultural continuity. The article also discusses the influence of globalization and digital technologies on cultural identity. It argues that preserving traditional art while encouraging contemporary creativity is essential for maintaining cultural diversity and strengthening mutual understanding among different societies.

Keywords: Art, cultural identity, cultural heritage, traditions, national consciousness, Karakalpak culture, creativity, globalization, cultural diversity.

1. INTRODUCTION

Art and cultural identity are closely connected aspects of human society. Throughout history, people have used artistic expression to communicate their experiences, preserve historical memories, and demonstrate their cultural values. Music, literature, painting, dance, theatre, and traditional crafts have served as important means of expressing the identity of individuals and communities. Cultural identity helps people understand their relationship with their history, language, traditions, and social environment. It creates a sense of belonging and connects individuals with the experiences of previous generations. Art contributes to this process by representing cultural symbols, traditional values, and collective memories through different creative forms. In contemporary society, the relationship between art and cultural identity has become particularly important. Globalization, migration, technological development, and international communication have increased interaction between different cultures. Although these changes create opportunities for cultural exchange, they also raise questions about the preservation of local traditions and national heritage.

The purpose of this article is to analyze the relationship between art and cultural identity, explain the role of artistic expression in preserving cultural heritage, and examine the importance of traditional art in modern society. Special attention is given to Karakalpak cultural traditions and their contribution to cultural continuity.

2. THE CONCEPT OF CULTURAL IDENTITY

Cultural identity refers to the sense of belonging that individuals develop through their connection with a particular culture, language, history, traditions, and shared values. It influences how people understand themselves, communicate with others, and interpret the world around them. Cultural identity develops through various social processes, including family education, participation in community activities, learning a language, observing traditions, and studying history. These experiences help individuals understand the cultural environment in which they live. Language is one of the most important elements of cultural identity. It preserves traditional expressions, oral literature, historical knowledge, and ways of thinking. Through language, people transmit cultural values and collective memories from one generation to another. Traditions and customs also contribute significantly to cultural identity. National celebrations, traditional clothing, music, food, handicrafts, and family ceremonies reflect the historical experiences and social values of a community. However, cultural identity is not completely fixed. It develops as societies change and people encounter new ideas and experiences. Individuals may maintain a strong connection with their cultural heritage while also accepting new artistic influences.

Therefore, cultural identity should be understood as a continuing process in which historical traditions and contemporary experiences interact.

3. THE ROLE OF ART IN EXPRESSING CULTURAL IDENTITY

Art is one of the most powerful ways of expressing cultural identity. Through artistic creativity, people communicate their emotions, beliefs, experiences, and understanding of their cultural environment.

Music is an important example of artistic expression. Traditional songs and musical performances often reflect the history, lifestyle, emotions, and values of a community. They may accompany celebrations, ceremonies, and other social activities, strengthening relationships between individuals and generations. Literature also plays a significant role in cultural expression. Poetry, stories, novels, and oral narratives preserve historical experiences and communicate ideas about morality, responsibility, courage, love, and social relationships. Literary works can introduce readers to the worldview and cultural traditions of different societies. Visual arts provide another important means of representing cultural identity. Paintings, sculptures, ornaments, traditional clothing, and decorative objects often contain symbols and patterns associated with particular cultural traditions. Their colours, materials, and designs may reflect local history and aesthetic preferences.

Dance and theatre combine movement, music, language, and performance to communicate cultural meanings. Traditional performances can preserve historical narratives and provide opportunities for communities to express their collective identity. Through these artistic forms, cultural identity becomes visible and meaningful. Art allows people to recognize their cultural heritage while sharing it with others.

4. ART AS A MEANS OF PRESERVING CULTURAL HERITAGE

Cultural heritage includes the historical objects, traditions, knowledge, and creative practices that communities consider valuable. It connects contemporary society with previous generations and contributes to the preservation of collective memory. Art plays an essential role in maintaining this connection. Traditional music, oral storytelling, poetry, dance, and craftsmanship preserve cultural knowledge that might otherwise become less familiar over time. For example, traditional handicrafts demonstrate how artistic skills can be transmitted between generations. Learning to create traditional patterns, prepare materials, or produce decorative objects allows young people to acquire practical knowledge while understanding the cultural meanings associated with these practices.

Oral literature is another important element of cultural preservation. Stories and poems communicate historical memories, moral lessons, and traditional ideas. They can also preserve linguistic expressions that are important to a community's identity. Educational institutions and cultural organizations have an important responsibility to support these traditions. Museums, libraries, universities, and cultural centres can organize exhibitions, workshops, performances, and research projects that introduce traditional art to younger generations. At the same time, preserving cultural heritage does not require rejecting innovation. Artists can reinterpret traditional forms through contemporary techniques, creating new works while maintaining connections with their cultural origins. Thus, art contributes to cultural continuity by preserving traditional knowledge and allowing it to develop within modern society.

5. KARAKALPAK ART AND CULTURAL IDENTITY

Karakalpak cultural heritage provides a valuable example of the relationship between art and cultural identity. Traditional music, oral literature, poetry, decorative arts, and handicrafts reflect the historical experiences and creative achievements of the Karakalpak people. Oral literature and poetry have traditionally served as important means of preserving cultural memory. Through stories and poetic works, people communicate ideas about courage, wisdom, loyalty, family relationships, and social responsibility. Traditional music is also an important component of cultural life. Musical performances can bring people together during celebrations and cultural events, strengthening relationships between generations and providing opportunities to share artistic knowledge. Decorative arts and handicrafts demonstrate the connection between artistic creativity and everyday life. Traditional ornaments, patterns, and techniques reflect aesthetic preferences and inherited craftsmanship. They also provide opportunities to study the historical development of artistic traditions.

Karakalpak cultural identity is further strengthened through the preservation of language, traditional celebrations, literature, and historical knowledge. These elements help younger generations understand their cultural background and recognize the achievements of previous generations. Universities, museums, cultural organizations, and local communities can contribute to the preservation of Karakalpak artistic heritage by supporting research, documenting traditional practices, and organizing cultural activities. It is also important to encourage young people to participate in artistic projects. When students study traditional art and develop their own creative skills, they can contribute to the continuation of cultural traditions.

Consequently, Karakalpak art should be considered not only a part of historical heritage but also a living expression of cultural identity.

6. GLOBALIZATION AND THE CHALLENGES OF CULTURAL IDENTITY

Globalization has significantly influenced the development of art and culture. Modern communication technologies allow people to access artistic works from different countries and participate in international cultural exchange. Digital platforms provide opportunities for artists to share music, literature, photography,

paintings, and other creative works with wider audiences. These developments can increase the visibility of local artistic traditions and encourage collaboration between artists from different cultural backgrounds. However, globalization also creates challenges for cultural identity. The widespread influence of international media and popular culture may reduce interest in some local traditions, particularly when younger generations have limited opportunities to learn about their cultural heritage. Another challenge concerns the commercial use of traditional artistic forms. When cultural symbols are presented without historical context or acknowledgment of their origins, their original meanings may be misunderstood or lost. To address these challenges, societies should encourage cultural education and support traditional artistic practices. Schools and universities can introduce students to local cultural heritage, while museums and cultural organizations can provide opportunities to explore traditional art.

Digital technologies can also be used to document oral histories, record traditional performances, and preserve artistic knowledge for future generations. The goal should not be to isolate cultures from global influences. Instead, societies should promote respectful cultural exchange while maintaining an understanding of their own history and traditions. In this way, globalization can become an opportunity to strengthen cultural awareness rather than a threat to cultural identity.

7. THE IMPORTANCE OF ART EDUCATION

Art education is an important instrument for developing cultural awareness and encouraging respect for cultural diversity. By studying artistic works, students can learn about historical events, social values, cultural traditions, and different ways of understanding the world. Educational institutions can introduce students to traditional and contemporary art through lectures, exhibitions, creative projects, and research activities. These experiences help students develop analytical skills and appreciate the cultural meanings of artistic expression. Art education also encourages creativity and independent thinking. Students learn to interpret symbols, understand artistic techniques, and express their own ideas through creative activities. Furthermore, studying the artistic traditions of different communities can promote tolerance and mutual understanding. It helps students recognize that societies may express similar human experiences through different cultural forms.

For cultural studies students, art education is particularly valuable because it provides opportunities to investigate the relationship between artistic creativity, cultural identity, and social development. Therefore, supporting art education can contribute to cultural preservation, personal development, and the formation of a more culturally aware society.

8. CONCLUSION

Art and cultural identity are closely interconnected elements of human life. Art provides individuals and communities with opportunities to express their values, preserve their historical memories, and communicate their cultural experiences. Through music, literature, visual arts, dance, theatre, and traditional crafts, people maintain connections with their heritage and transmit cultural knowledge to future generations. These artistic forms strengthen a sense of belonging and create opportunities for communication between different communities.

Karakalpak artistic heritage demonstrates the importance of traditional creativity in preserving cultural memory and maintaining cultural continuity. Its preservation requires the participation of educational institutions, cultural organizations, researchers, artists, and local communities. At the same time, cultural identity continues to develop under the influence of globalization and technological change. For this reason, preserving traditional art should be combined with contemporary creativity and respectful cultural exchange. In conclusion, art is not merely a form of entertainment or aesthetic expression. It is an important means of preserving cultural heritage, strengthening identity, promoting education, and encouraging mutual understanding. Supporting artistic traditions and creative development can help ensure that cultural diversity remains an important part of modern society.

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Rezyume. Ushbu maqolada san’at va madaniy identifikatsiya o‘rtasidagi o‘zaro bog‘liqlik, shuningdek, badiiy ijodning madaniy meros, milliy an’analar va tarixiy yodgorliklarni saqlashdagi o‘rni ko‘rib chiqiladi. Ayniqsa, qoraqalpoq madaniyatiga, uning badiiy an’analariga va milliy o‘ziga xoslikni shakllantirishdagi san’atning ahamiyatiga alohida e’tibor qaratiladi. Shuningdek, globallashuv va zamonaviy raqamli texnologiyalarning madaniy identifikatsiya rivojlanishiga ta’siri tahlil qilinadi. An’anaviy san’atni asrash, yoshlarning ijodiy qobiliyatini rivojlantirish va turli madaniyatlar o‘rtasidagi o‘zaro anglashuvni mustahkamlashning ahamiyati ta’kidlanadi.

Резюме. В статье рассматривается взаимосвязь искусства и культурной идентичности, а также роль художественного творчества в сохранении культурного наследия, национальных традиций и исторической памяти. Особое внимание уделяется каракалпакской культуре, её художественным традициям и значению искусства в формировании национального самосознания. Также анализируется влияние глобализации и современных цифровых технологий на развитие культурной идентичности. Подчёркивается важность сохранения традиционного искусства, развития творческого потенциала молодёжи и укрепления взаимопонимания между различными культурами.

Kalit so‘zlar: san’at, madaniy identifikatsiya, madaniy meros, milliy an’analar, milliy o‘zlikni anglash, qoraqalpoq madaniyati, ijod, globallashuv, madaniy xilma-xillik.

Ключевые слова: искусство, культурная идентичность, культурное наследие, национальные традиции, национальное самосознание, каракалпакская культура, творчество, глобализация, культурное разнообразие.

THE SIGNIFICANCE OF TOURISM IN IMPROVING THE POPULATION'S LIVING STANDARDS

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Summary. This article highlights the role and significance of the tourism sector in improving the population's standard of living and its impact on economic, social, and cultural development. At the same time, proposals and recommendations were provided for the effective use of tourism potential, the development of modern tourism services, and increasing the well-being of the population by expanding the economic opportunities of the regions.

Keywords: tourism, standard of living, employment, local community, cultural heritage, crafts, regional development, sustainable tourism.

ENTRANCE. When it comes to living standards, most people associate them primarily with income. In fact, this concept is much broader: it also includes employment, access to quality services, a comfortable living environment, confidence in the future, and a sense of belonging to one's region. From this perspective, tourism is one of the few industries capable of simultaneously influencing several of these factors. Therefore, it is important to study it not only as a sector generating foreign exchange earnings but also as a socio-economic tool that improves the quality of life for the population. The relevance of the topic is also explained by the fact that in many regions, especially in rural and remote areas, traditional industries are unable to create sufficient jobs. Young people are forced to move to other regions or abroad in search of work. Tourism, on the other hand, relies on local resources, namely nature, historical monuments, crafts, and national traditions; that is, people have the opportunity to earn income where they live.

METHODS. In covering the topic of this scientific article, descriptive, classification, historical-comparative, contextual, and comprehensive analysis methods were applied. The study analyzes the reforms being implemented in the tourism sector to improve the population's standard of living and their impact on the region's economic development. The tourism potential of the region, existing problems, and future development directions will also be highlighted.

RESULTS AND DISCUSSION. Proponents of tourism emphasize its multi-sectoral impact, i.e., the emergence of several indirect jobs around one job, the possibility of starting with little capital, and the creation of a new source of income in rural areas. According to this view, tourism is a real means of retaining a population in its own country where traditional industries have failed to do enough. The most obvious impact of tourism on the life of the population is manifested in the creation of jobs. This sector directly encompasses hotel, hostel, restaurant, transport, guide, and excursion services, and indirectly, sectors such as agriculture, construction, trade, handicrafts, and food production. A tourist spends money not only on accommodation but also on food, gifts, travel services, and a guide, and these funds reach many families in various ways. It is important to note that starting a business in the tourism sector does not require significant capital. An ordinary family can turn part of their home into a guest house, a woman can prepare and sell national dishes, and a craftsman can offer his products to tourists. This creates great opportunities for increasing the employment of women and youth and developing family entrepreneurship. As a result, the family budget increases, income sources diversify, and the economic dependence of the population on a single source decreases. To develop a tourist zone, roads, transport, communications, water supply, sanitation, and safety systems must be regulated. Although this infrastructure was initially built for tourists, it is primarily used by the local population in their daily lives. Improved roads make it easier to get to school, the hospital, and the market, while stable communication and a clean environment improve the convenience of living. The flow of tourists also increases the demand for the quality of local services. Stores, cafes, and transport services will be forced to improve their level in a competitive environment. This will create convenience not only for tourists but also for all residents of the region. From a culturological perspective, one of the most valuable aspects of tourism is its connection to cultural heritage. Folk applied arts, national crafts, traditional dishes, the art of song and dance, and rituals are values that are often disappearing under the influence of modern life. Tourism creates demand for these values and serves as the economic basis for their preservation. When it becomes profitable to engage in craftsmanship, the younger generation becomes interested in learning this profession, and the tradition of "master-apprentice" continues. In addition, the population, seeing guests who are interested in their culture, increases national pride and respect for their

heritage. This spiritual factor is an integral part of the quality of life and is not measured only by material indicators. Tourism can be an important tool for regional development, as it extends economic activity beyond major cities. Outlying districts with historical monuments, natural beauty, or unique culture can also become tourist destinations. This will help reduce the income gap between urban and rural areas and limit internal migration. Local small and medium-sized businesses play a particularly important role in this. If tourism revenues go mainly to large companies from abroad, the share going to the local population will be small. Conversely, if local families, cooperatives, and artisans are directly involved in the chain, income will circulate within the region itself and have a sustainable long-term impact. The experience of countries that have succeeded in linking tourism with the well-being of the population shows that success lies not only in the large number of tourists but also in how income is distributed to the local community. For example, in France, rural tourism provides families with the opportunity to open guest houses, in Spain, tourism is distributed among different regions, and in Turkey, local products and crafts are linked to tourism services. It is effective not to copy these experiences, but to adapt them to the capabilities of one's own region. The positive impact of tourism does not occur automatically, and if it is not managed, a number of negative consequences can arise. In regions with an increased flow of tourists, prices for land, housing, and food may rise, and the cost of living for the local population may rise. Due to seasonality, income does not flow evenly throughout the year, which affects job stability. Environmental pressure, increased waste, and the excessive use of natural resources also pose a threat. In terms of culture, there is a risk that traditions will turn into a form that has lost its meaning, staged only for tourists. Furthermore, many regions lack qualified personnel, guides proficient in foreign languages, quality standards, and service culture.

CONCLUSION. Considering the above, it is advisable to work in several directions to strengthen the positive impact of tourism on the lives of the population. First, it is necessary to support the local population, especially rural women and youth, with guest houses, training in crafts and guiding, as well as preferential loans and grants. Second, to improve the quality of services, it is necessary to introduce unified standards and a professional development system. Thirdly, seasonality can be reduced by diversifying the tourism product—that is, through the joint development of cultural, ecological, rural, and gastronomic tourism. Fourthly, directing a portion of tourism revenue toward the social needs of the region strengthens a positive attitude toward tourism among the population. Fifth, any project must comply with environmental impact assessment and cultural heritage protection requirements. When properly organized, tourism serves as an effective tool for improving the population's standard of living: it creates new jobs, expands income sources, improves infrastructure, and provides an economic basis for preserving cultural heritage. However, to achieve these results, tourism must be aligned with the interests of the local community, environmental and cultural balance must be maintained, and service quality must be constantly monitored. Only then can tourism, along with the economic development of the region, ensure its social stability and spiritual wealth.

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Rezyume. Ushbu maqolada turizmning aholi turmush darajasini oshirishdagi o‘rni va ahamiyati, uning iqtisodiy, ijtimoiy va madaniy rivojlanishga ta’siri yoritilgan. Shu bilan birga, turizm salohiyatidan samarali foydalanish, zamonaviy turizm xizmatlarini rivojlantirish va hududlarning iqtisodiy imkoniyatlarini kengaytirish orqali aholi farovonligini oshirish bo‘yicha taklif va tavsiyalar berildi.

Резюме. В данной статье освещаются роль и значение туризма в повышении уровня жизни населения, его влияние на экономическое, социальное и культурное развитие. Вместе с тем, даны предложения и рекомендации по повышению благосостояния населения за счет эффективного использования туристического потенциала, развития современных туристических услуг и расширения экономических возможностей регионов.

Kalit so‘zlar: turizm, turmush darajasi, bandlik, mahalliy jamoa, madaniy meros, hunarmandchilik, hududiy rivojlanish, barqaror turizm.

Ключевые слова: туризм, уровень жизни, занятость, местное сообщество, культурное наследие, ремесла, региональное развитие, устойчивый туризм.

PHILOLOGY

THE RELATIONSHIP BETWEEN FOLK ORAL CREATIVITY AND WRITTEN POETRY

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Summary. This article examines the historical, genre-related, thematic, and artistic connections between Karakalpak folk oral creativity and written poetry. It explores the role of folkloric traditions in the formation and development of classical Karakalpak poetry, with particular attention to the artistic transformation of folk epics, mythological plots, images, and poetic devices in written literature. Drawing on the works of Kunkhoja, Ajiniyaz, and Berdakh, the article highlights the relationship between folk poetic thinking and individual authorial perspectives, the distinctive interpretation of tradition, and the significance of literary innovation. The study employs comparative-historical, typological, and literary textual analysis methods. It argues that the interaction between folklore and written poetry is an important factor in ensuring the continuity and development of national literature.

Keywords: folk oral creativity, written poetry, Karakalpak literature, folklorism, literary tradition, epic, lyric poetry, Kunkhoja, Ajiniyaz, Berdakh, mythological image, literary continuity, innovation.

Folk oral creativity comprises artistic works that emerged during the historical development of a people and were transmitted from generation to generation through oral performance. Its principal characteristics include collective authorship, oral transmission, variation, traditional continuity, and performance-based existence.

The collective nature of folklore means that the content of a work is not limited to the personal experience of a single author. A people incorporate their historical memory, worldview, and aesthetic values into these works. Consequently, a particular work may develop multiple versions over time and become enriched through the experience of successive performers.

Karakalpak folklore includes heroic and lyrical epics, folk songs, *termes*, narrative poems, legends, fairy tales, proverbs, and songs associated with customs and rituals. Each of these forms preserves cultural memory while also enriching the imagery and generic possibilities of written poetry.

The works *Khalyk Danalygy* (*Folk Wisdom*) and *Karakalpak Folklory* (*Karakalpak Folklore*) by K. Aimbetov are among the sources used in the study of Karakalpak folk heritage [3; 4]. Allambergenov's research on the relationship between Karakalpak folklore and literary history likewise demonstrates the scholarly importance of this subject [1].

The influence of folklore on written poetry is not limited to the adoption of plots or images. It is also manifested in poetic language, intonation, rhythm, repetition, comparison, and other forms of artistic expression. Folklore therefore serves not only as a source of subject matter but also as an aesthetic system that influences the formation of literary forms.

The epic heritage of the Karakalpak people occupies an important place in the development of national poetic thought. Epics artistically represent the people's history, ideals of heroism, aspirations for social justice, attachment to their homeland, and collective values.

When epic traditions enter written poetry, extensive narrative structures may be transformed through lyrical emotion, personal reflection, and philosophical conclusions. In other words, ideas characteristic of folk epics acquire new artistic meaning in written lyrics through the poet's individual perspective.

In his study of epic traditions in nineteenth-century Karakalpak lyrics, F. Dauletmuratov examines the relationship between the lyrical ideas expressed in the works of Kunkhoja, Ajiniyaz, and Berdakh and the oral traditions of the people [2, pp. 11–14]. This research provides a useful scholarly framework for the comparative study of folklore and written poetry.

Berdakh's epic works, including *Shezhire*, *Khorezm*, *Aidos Baba*, *Ernazar Biy*, *Amangeldi*, and *Rawshan*, connect historical memory, national values, and social perspectives with artistic expression. M. D. Bekberganova's research on sources of the epic genre discusses the relationship between Berdakh's creative work and epic traditions in Karakalpak written literature [5, pp. 7–9].

These works may be considered examples of the preservation of folkloric traditions in written literature. However, a comprehensive analysis of their artistic characteristics requires more than comparing

plots. It is also necessary to examine the author's arrangement of events, evaluation of characters, language, and ideological position.

The existence of folk oral creativity is closely connected with performance. *Zhyraus*, *bakshis*, and other traditional performers are not merely transmitters of works to the public; they are also cultural figures who preserve and continue artistic traditions.

In the *zhyrau* tradition, words, melody, voice, rhythm, and stage movement interact. This relationship determines not only the content of a folkloric work but also its emotional impact. Repetition, changes in intonation, and direct address to listeners are among the techniques that shape the audience's reception of oral performances.

These features may be preserved in modified forms in written poetry. Repetition, for example, can intensify lyrical reflection; direct address can clarify the emotions of the lyrical persona; and the rhythmic patterns characteristic of folk songs can lend musicality to a poem.

Therefore, studying performance traditions helps explain the influence of folklore on written poetry not only at the level of content but also at the levels of intonation and composition.

The formation of Karakalpak written poetry is closely associated with folk oral creativity, *zhyrau* traditions, and historical literary contacts among Turkic peoples. During the early stages of national poetry, folk song forms, epic plots, didactic ideas, and traditional images served as major sources of literary creation.

The studies of N. Daukarayev on the history of Karakalpak literature before the revolution are important scholarly sources for understanding the historical stages of written literature [6]. Allambergenov also emphasises the need to study the historical development of Karakalpak folklore and literature in relation to one another [1, pp. 82–84].

Nineteenth-century Karakalpak poetry is particularly significant as a period in which folk artistic thought and individual authorship came into close interaction. Poets of this period drew on national traditions and enriched them with lyrical, social, and philosophical content.

The works of Kunkhoja, Ajiniyaz, and Berdakh provide important material for examining the transition from folkloric modes of expression to written poetry. Dauletmuratov's research likewise considers the relationship between epic traditions in nineteenth-century Karakalpak lyrics and the oral creativity of the people [2, pp. 11–14].

Nevertheless, written poetry cannot be understood simply as a direct continuation of folklore. In written works, the author's individual perspective, compositional choices, selection of images, and artistic objectives play a central role. Folkloric material is therefore recreated within a new aesthetic system.

Several forms of interaction between folk oral creativity and Karakalpak classical poetry can be identified. These include thematic continuity, the use of traditional images, the adaptation of epic motifs to lyrical expression, and the integration of folk poetic language into individual styles.

In the works of **Kunkhoja**, the representation of everyday life, social relationships, and the individual's place in society is an important area of study. A comparative analysis of his poetry and folkloric traditions should examine folk modes of thought, everyday details, and the artistic functions of social themes. It is not sufficient merely to note Kunkhoja's use of folk themes. It is also necessary to establish how these themes are interpreted through his individual perspective. Such an approach helps reveal the relationship between tradition and individuality in his creative work.

In the poetry of **Ajiniyaz**, the lyrical expression of emotion, the inner world of the individual, love, attachment to the homeland, and philosophical reflection provide important opportunities for analysis. Examining the interaction between folk poetic language and individual lyrical intonation helps clarify the artistic characteristics of written lyric poetry.

In **Berdakh's** creative work, the people's historical memory, national values, social perspectives, and artistic reinterpretation of epic traditions occupy a significant place. His works, including *Shezhire*, *Khorezm*, *Aidos Baba*, *Ernazar Biy*, *Amangeldi*, and *Rawshan*, provide opportunities to examine the relationship between epic content and the principles of written authorship.

M. Bekberganova discusses Berdakh's epic works in relation to genre traditions, the spirit of the people, and national values [5, pp. 7–9]. This perspective demonstrates the importance of studying the folkloric foundations of Berdakh's work not merely as continuity of plot but also as artistic and ideological continuity. A comparison of these three poets reveals that folkloric traditions do not appear identically in every author's work. One poet may use folk material to express social concerns, another may transform it into lyrical reflection, while a third may incorporate it into an epic system of images. These differences illustrate the individual artistic interpretation of literary tradition.

When folkloric plots and mythological images enter written poetry, they may acquire new artistic functions. Their meanings change according to the author's ideological position, the genre of the work, and the historical period.

In her article on traditional themes and images in classical Karakalpak literature, G. Tokimbetova examines how folkloric plots, motifs, and mythological images in the works of nineteenth-century poets—including Kunkhoja, Ajiniyaz, and Berdakh—were incorporated into written literature through creative transformation [8, pp. 27–35].

This process can be examined in three principal ways:

1. **Plot transformation.** Events from oral traditions may be shortened, expanded, or rearranged compositionally in written poetry.
2. **Transformation of images.** Traditional figures such as heroes, lovers, wise individuals, protectors of the people, or mythological characters may acquire new ideological meanings.
3. **Symbolic transformation.** An image with a particular meaning in folklore may also express social, philosophical, or psychological ideas in written poetry.

For example, a heroic figure in epic tradition may represent a protector of the people, while in written poetry the same type of image may symbolise the pursuit of freedom, justice, or responsibility toward the community. However, such an interpretation must be substantiated by the text and artistic context of the particular work. Consequently, plot similarity alone is insufficient for establishing the function of folkloric motifs in written poetry. Researchers must also consider the semantics of images, their compositional roles, the author's evaluation, and the ideological content of the work. One of the clearest connections between folklore and written poetry is the continuity of themes. People's everyday lives, love for their homeland, heroism, humanity, love, justice, and social inequality are represented artistically in both oral creativity and written poetry. However, the appearance of the same theme in two literary forms does not mean that its meaning remains identical. In folklore, a theme is often expressed through collective experience and traditional beliefs, whereas in written poetry it is connected with the author's individual perspective.

For example, the theme of homeland in folk songs may express a shared emotional attachment to one's native land. In authorial lyrics, it may also be enriched by personal memories, longing, spiritual reflection, or a sense of social responsibility. As a result, a traditional theme acquires new psychological and philosophical dimensions. This distinction is important when studying the works of Kunkhoja, Ajiniyaz, and Berdakh. Comparing their individual interpretations of folk themes helps reveal the mechanisms underlying the development of national poetry [2; 8]. The influence of folkloric poetics on written poetry is manifested not only in imagery but also in linguistic and compositional techniques. Epithet, metaphor, simile, repetition, parallelism, direct address, and rhetorical questions occur in both folk songs and written lyric poetry.

The function of these devices cannot be established merely by identifying their presence. What matters is the ideological and aesthetic role they perform in a particular work. For example, repetition in folk songs helps maintain rhythmic unity and makes key ideas memorable. In written lyric poetry, it may intensify the lyrical persona's inner reflections, deepen emotional expression, or establish compositional connections. Images of nature are also important for identifying the relationship between folkloric poetics and written lyric poetry. Images such as water, earth, sky, the sun, night, flowers, and roads may have everyday meanings in folk artistic thought, while in authorial poetry their symbolic meanings may expand. Nevertheless, the symbolic function of each image must be established through close analysis of the relevant text. Therefore, the principal scholarly task is not simply to list folkloric devices that continue in written poetry, but to explain their changing meanings and their relationship to individual authorial style. Epic and lyric poetry differ in the ways they convey artistic content. Epic poetry focuses on the development of events, relationships between characters, and the extensive representation of historical or imagined occurrences. Lyric poetry, by contrast, foregrounds emotion, reflection, personal perception, and individual expression. These two forms are nevertheless closely connected. Epic traditions may appear in lyric poetry through narrative allusions, heroic images, folk motifs, and historical associations. Conversely, lyrical elements can help reveal the inner worlds of characters in epic works.

Studies of epic traditions in nineteenth-century Karakalpak lyrics also examine the works of Kunkhoja, Ajiniyaz, and Berdakh from this perspective [2, pp. 11–14]. This demonstrates that the transition of folkloric traditions into written poetry is not a mechanical conversion of one genre into another, but rather the recreation of artistic content in a new form. Literary tradition refers to the continuation of artistic experience from earlier periods in the creative work of subsequent generations. However, continuity does not mean the unaltered reproduction of earlier works. Each new period expresses its own concerns, aesthetic requirements, and worldview through literature. In Karakalpak poetry, folk epic plots, traditional images, and poetic forms have been enriched with new meanings in written works. While the national artistic heritage has been

preserved, the author's individual position has become increasingly prominent. Allambergenov's research on the historical relationship between Karakalpak folklore and written literature supports the need to study these two fields in conjunction [1]. Tokimbetova's work on traditional plots and images in classical literature likewise highlights the creative transformation of folkloric material in written poetry [8]. Thus, the preservation of tradition does not mean that its content remains unchanged; rather, it means that tradition retains its significance under new artistic conditions. Innovation emerges when literary tradition is enriched with new ideas, compositional solutions, genre forms, and linguistic experimentation. Individual authorship determines which elements of folkloric material are selected and how they are reinterpreted. For example, one poet may emphasise the heroic meaning of a folk plot, while another may use the same type of narrative to explore the spiritual world of the individual. Such differences demonstrate that folkloric material is not reproduced identically in written poetry. The question of individual style should also be central to comparative studies of Kunkhoja, Ajiniyaz, and Berdakh. Their poetic language, genre choices, evaluation of images, and ideological positions help explain how folkloric traditions acquire distinctive artistic forms in the work of each poet. Innovation should not be understood as the complete rejection of tradition. On the contrary, the creative appropriation of national poetic heritage and its enrichment with new aesthetic meanings constitute important conditions for literary development. The relationship between folklore and written poetry ensures the historical continuity of national literature. While folklore preserves the collective memory of a people, written poetry recreates this heritage through authorial thought, individual emotion, and contemporary artistic techniques. This relationship enables national literature to fulfil two functions simultaneously: preserving historical and cultural heritage and adapting it to the aesthetic and ideological requirements of a new period. Consequently, the study of folkloric traditions is not limited to identifying sources in the literature of earlier periods. It is also necessary for understanding national images, folk intonation, traditional themes, and their contemporary interpretations in modern Karakalpak poetry. To identify the continuity of folkloric traditions in contemporary poetry, researchers must examine not only the preservation of traditional images and themes but also their new artistic functions. A traditional image may acquire new social, philosophical, or psychological meanings in a contemporary work. This process demonstrates both the preservation of national poetic memory and its ongoing transformation. The vitality of tradition does not consist merely in referring to the past, but in recreating it as part of contemporary artistic thought. Folk oral creativity contributes to the preservation of national language, customs, historical memory, and collective values. Written poetry provides an aesthetic space through which this heritage can reach wider audiences, develop new artistic possibilities, and be introduced to younger generations. Comparing folkloric sources with written works helps deepen our understanding of the historical development of Karakalpak artistic thought. This approach also strengthens interdisciplinary connections among literary studies, folklore studies, and cultural research.

The following areas are particularly important for further research into the relationship between folklore and written poetry:

- textual comparison of specific folkloric motifs in the works of Kunkhoja, Ajiniyaz, and Berdakh;
- comparison of plots in folk epics with their interpretations in written poetry;
- analysis of the functions of rhythm, repetition, parallelism, and intonation from folk songs in authorial lyrics;
- investigation of semantic changes in traditional images in poetry from the nineteenth to the twenty-first century;
- comparative-typological analysis of the transformation of folkloric plots in written works.

These research directions can deepen our understanding of the national foundations of Karakalpak poetry and clarify the relationship between tradition and innovation in its development.

The theoretical analysis presented in this article provides a basis for understanding the relationship between Karakalpak folk oral creativity and written poetry as an important factor in the development of national literature. First, folklore constitutes one of the generic, thematic, and artistic foundations of Karakalpak poetry. Folk epics, songs, *termes*, and traditional images have enriched the thematic and aesthetic possibilities of written literature. Second, folkloric traditions are not reproduced unchanged in written poetry. They are reinterpreted in accordance with the author's worldview, individual style, and artistic objectives. Therefore, the study of folkloric motifs in written works must consider not only similarities of plot but also differences in imagery, composition, and ideological meaning. Third, the creative works of Kunkhoja, Ajiniyaz, and Berdakh provide important material for examining the continuation of folkloric traditions in different artistic forms within written poetry. A comparative analysis of their works reveals the relationship between folk artistic thought and authorial individuality. Fourth, the relationship between folklore and written poetry is not confined to earlier historical periods. It remains significant in the

development of contemporary national literature. Traditional images and motifs acquire new artistic meanings and contribute to the continuity of national memory. In conclusion, studying the relationship between folk oral creativity and written poetry makes it possible to gain a deeper understanding of the historical development of Karakalpak literature, its artistic characteristics, and the distinctive features of national poetic thought.

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Rezyume. Ushbu maqolada qoraqalpoq xalq og‘zaki ijodiyoti va yozma she’riyat o‘rtasidagi tarixiy, janr, mavzu va badiiy aloqalar o‘rganiladi. Unda qoraqalpoq mumtoz she’riyatining shakllanishi va taraqqiyotida folklor an’analarining o‘rni, xalq dostonlari, mifologik syujetlar, obrazlar va she’riy vositalarning yozma adabiyotdagi badiiy transformatsiyasiga alohida e’tibor qaratilgan. Maqolada Kunxo‘ja, Ajiniyoz, Berdaq ijodiga tayanib, xalq poetik tafakkuri va individual muallif qarashlari munosabati, an’ananing o‘ziga xos talqini, adabiy yangilikning ahamiyati yoritilgan. Tadqiqotda qiyosiy-tarixiy, tipologik va badiiy matn tahlili usullaridan foydalanilgan. Unda xalq og‘zaki ijodi va yozma she’riyatning o‘zaro ta’siri milliy adabiyotning davomiyligi va taraqqiyotini ta’minlashda muhim omil ekanligi ta’kidlangan.

Резюме. В данной статье рассматриваются исторические, жанровые, тематические и художественные связи между каракалпакским народным устным творчеством и письменной поэзией. Исследуется роль фольклорных традиций в формировании и развитии классической каракалпакской поэзии, уделяя особое внимание художественной трансформации народных эпосов, мифологических сюжетов, образов и поэтических приемов в письменной литературе. В статье, опираясь на творчество Кунходжи, Ажинияза и Бердаха, освещаются взаимосвязь народного поэтического мышления с индивидуальными авторскими взглядами, своеобразная интерпретация традиции и значение литературного новаторства. В исследовании использованы сравнительно-исторический, типологический и литературно-текстологический методы анализа. В ней утверждается, что взаимодействие фольклора и письменной поэзии является важным фактором обеспечения преемственности и развития национальной литературы.

Kalit so‘zlar: xalq og‘zaki ijodi, yozma she’riyat, qoraqalpoq adabiyoti, folklorizm, adabiy an’ana, doston, lirika, Kunxo‘ja, Ajiniyoz, Berdaq, mifologik obraz, adabiy davomiylik, yangilik.

Ключевые слова: народное устное творчество, письменная поэзия, каракалпакская литература, фольклоризм, литературная традиция, эпос, лирика, Кунходжа, Ажинияз, Бердах, мифологический образ, литературная преемственность, новаторство.

THE PROBLEM OF POETIC LANGUAGE IN LYRICS

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Summary. The exploration of poetic language in lyrics presents a unique challenge, as it often transcends the boundaries of ordinary language. Poetic expressions, particularly in song lyrics, are not merely a different use of language but represent a complex interplay of meaning, emotion, and aesthetic form. This article delves into the intricacies of poetic language in lyrics, drawing on various scholarly perspectives to illuminate the challenges and nuances involved. A qualitative, interpretive analysis was employed, reviewing theoretical frameworks from Russian and European linguistics (e.g., Vinogradov, Potebnia, formalist theses) and applying them to a close reading of Yusupov's texts to identify poetic devices and their artistic effects. The analysis revealed that Yusupov's lyrical texts employ a wide range of poetic tools metaphors, similes, epithets, and semantic shifts (metaphorization) to construct vivid internal images, thereby enhancing readability and emotional impact. Poetic language is an artistic subsystem of language that shapes the aesthetic world of lyric poetry; its study bridges literary criticism, linguistics, stylistics, and cultural studies, and is essential for understanding the emotional power of lyrical works.

Keywords: artistic language, poetic language, poetic image, trope, metaphors.

These are lyrical works, which are especially valued for their delicacy, subtlety, and artistry in literature. In this regard, V.G.Belinsky writes: - "... everything that comforted, angered, delighted, saddened, offended, gave love, tormented, in a word, everything that was the content of the subject's spiritual life, everything that appeared in the subject. We accept it as a lyric" [1.72] - he said. Indeed, lyrics depict the inner world of a person and give special importance not to events, but rather to feelings and moods. According to the words of literary scholar Professor K. Orazimbetov, "lyrics are a genre that is complex, difficult to analyze, has a strong impact on people, and at the same time, it touches their most tender feelings." [2.53] All sources have recognized the fact that artistic literature, in its work, lyric is an art of words, and its first element is language. Famous Uzbek writer O. Sharafiddinov said: "There is no art of painting without paint and no music without rhythm, so there is no literature without language. In fact, the writer learns the character of people of all walks of life and reveals important truths that contribute to the development of society. However, all of these are realized in literature on the basis of language" [3.3] - he writes. Poetic language is a language that serves poetic, artistic and aesthetic purposes. Although the concept of poetic language was related to the language of poetry in recent times, later it began to be used as "artistic language" to express the special quality of the language of artistic literature. Poetic language is related to the topics of poetics, literary theory, stylistics of language education, linguistic poetics.

The artistic-aesthetic, poetic properties of the language were well-known by thinkers of the ancient period (Gorky, Aristotle, etc.). The beginning of its study in language education is connected with the representatives of the aesthetic direction (B. Crome, K. Fossler, A. A. Potebnia and others) at the end of the 19th century. Prominent Russian approaches to the problem of poetic language G.O. Vinokur, V.V. Vinogradov, L.V. Shcherba, B.A. Larin started research in a new direction.

Poetics is a science that taught a person to study the artistry of all arts and poetry as an art. [4.376] Viewing poetics as a learning direction of artistic literature as a science is related to representatives of Western European romanticism, I. Herder, F. Schilling, and F. Schlegelder. In theoretical linguistics, V. Humbold, Shteintal's minutes appeared. The theoretical problems of poetics in the linguistic orientation were shaped by A. A. Potebnya's essay called "Notes on the Theory of Speech Art". In this way, the speaking service of the language was divided into two: poetic language and prose language. L. P. Yakubinsky, who promoted this science, emphasizes two types of speech depending on "what language material the speaker chooses." One of them shows that it is a "practical language" that has no valuable qualities and is a means of communication, and the second one is a "poetic language" in which the aesthetic effect prevails over the practical purpose. Therefore, what we mean by poetic language is artistic tableaus made of words and artistic tools and methods of providing art. Academician V. V. Vinogradov, in his scientific research on the problems of poetic language, under the title "Problems of Russian Stylistics", emphasizes the fact that linguistic, aesthetic-stylistic, literary studies, and artistic studies are combined in the framework of poetics. [5.169] B. Sarimsokov pointed out the need for linguist and literary scientists to conduct joint research while learning artistic language exercises, "whether a linguist or a literary scientist, it is necessary to engage in

linguopoetics, artistic and figurative problems, only then they will become true philologists. Artistic problems are counted as philological problems "[6.27] - he writes.

Poetic language is a different system, which, along with the symbolic features of the language, has its own unique characteristics in the form of data, structure, and material of the art of speech. Poetic language is considered to be a language based on texts of all genres, types, and forms that have an artistic and aesthetic meaning, with the goal of artistically portraying, communicating, influencing. The national language and the poetic language are created separately from each other, not separate, different systems. [7.10]

The artistry of the lyrics is shown by its poetic language. What we mean by artistry is not the external form of the language of a lyrical work, but the correspondence of content and form, the harmony of thought and language, the expressiveness and emotionality of the words that express the idea of poet and have an aesthetic effect on the reader's feelings. Poetic language is not evaluated by the quantity or quality of artistic devices such as metaphor, epithet, simile. In the creation of a cheerful image, a lyrical hero is appreciated for his ability to express the aesthetic requirements of a lyrical hero in an artistic way with an aesthetic impression based on artistic language. On the other hand, expressiveness and imagery can be given by metaphors and similes, and by words without any expressive color, or by word combinations. The problem is not only in the material appearance of artistic tools, but also in the presence of that artistry in the work, in its impact on the reader's feelings. The science of learning language and vocabulary is divided into three. They are linguistics, stylistics and the theory of artistic words. It is necessary to be able to distinguish these three areas from each other, to feel the secrets and characteristics of each of them. It is a composite category common to the fields of literary studies, linguistics, stylistics, psychology, philosophy, cultural studies, folkloristics related to the interpretation of poetic and artistic concepts. B. Croce, K. Fossler, representatives of the aesthetic movement in European linguistics, paid special attention to the study of language as a result of the artistic service of poets, while the outstanding Russian philologist A. A. Potebnya and his students were among the first to develop the theory of artistic (poetic) language. Their research in this area, which put the aesthetic factor in the language in the first place, gave rise to the science of stylistics. In this way, the aesthetic service of the language opened a wide way to study the relationship between the poetic language and the folk literary language. A. A. Potebnya, who developed the concept of aesthetic language, considered (just) language to be a formal form of educational service. According to him, in a poetic work, a word can have a symbolic meaning based on its form. On that basis, a poetic image is formed in the mind of a person. From the epistemological and aesthetic category, the image born in the inner form of the word can be a sign of not only the word itself, but also the conscious constructive service of the entire artistic world. A. A. Potebnya's scientific views on this issue greatly influenced his later researchers. Also, on the issue of poetic language, L.P. Yakubinsky, R. Yakobson, V.B. It found a special appearance in the theory of the Shklovsky. The first thesis of formalists is that practical language and poetic language are not the same, they are different. Poetic language is a language with peculiarities that do not obey the rules of practical language. Second, lyric is a special art that requires artistry. Thirdly, a work of art is a collection of pure language methods. Such opinions were mentioned by a number of researchers in that period and in subsequent periods.

In lyrical works, words can be given different meanings, and thanks to their artistic use, poets can depict life events in a vivid, artistic way. In this way, they ensure easy and attractive reception and readability of their works in the language and heart of the readers. The author molds his style only by using figurative artistic words. If we understand the art of words in a narrow sense, it is limited to the use of those words in a variable meaning with changed semantics. In addition, a word that has a figurative meaning can to a certain extent eliminate its nominative function in a work of art and acquire a figurative, expressive meaning. In the direction of researching the meaning of word art, the use of lexical verbs that give the word an aesthetic-artistic meaning is taken into account. According to D. B. Olhovikov, it is known that the term "imagery" is related to the meaning of the semantic-stylistic categories called "expressiveness", "metaphorical", "symbolic","poetic". [8.341] While learning the ways of conveying imagery, one can distinguish trope, which is used simultaneously with the concept of metology (the figurative use of words in an artistic work), and non-tropical art, which is used simultaneously with the concept of autology (the figurative use of words in an artistic work). Thus, the image-trope has two orientations in terms of whether or not it is used in functional styles. According to the theory of literature, the words used in the figurative sense of the word in the literary work are called autology, and the words used in the artistic, figurative sense are called metology. It is known that imagery and art can be studied in the fields of literary studies rather than linguistics. Literary studies considers tropes as one of the tools used to create the artistic world of a literary work, and connects the word imagery with the inner image of the work. If in literature we use the term "trope" in relation to the concepts of "image", "imagery", then in stylistics we rely on the term "internal image", words and word combinations (chains). Figurative words are found not only in fiction, but also in

other fields of science. For example, term metaphors: the bottom of a mountain, the brain of a computer, etc. Although such figurative words are used in the figurative sense of the word, they do not have an aesthetic quality. They are not inherently literary words, they are used only in the vague sense of describing the external image of something "other". And since it is a figurative word, it is impossible to use the word in its ambiguous meaning. The transition of the word to figurativeness is the transition from its literal meaning to ambiguous meanings, the figurative meaning of the word is to remove its original nominative meaning service, especially to paint, color.

In order to acquire art, special use of artistic tools of the language is a condition. In this way, the technique of composition, that is, rhythm, etc. As such, they separate the world of lyrics from other forms of artistic speech. If we look at a work of art, let's say a poetry, as a whole aesthetic world, the tool that expresses its content is poetic language. The place where the poetic language is best and clearly visible is the lyric. We believe that language is a means by which people can communicate with each other, and we talk a lot about this service. Language is also an aesthetic tool, a tool of the artistic world. This service of language is not a separate phenomenon that is not related to each other. On the contrary, the poetic service of the language is related to the service of communication (as a means of communication). At the same time, he creates a new world of artistic phenomena subject to aesthetic and secular-historical regularities. [9.155] Therefore, from the point of view of relation, from the burden of communication (he writes a work of art, he does not write for his own sake, he writes to express his thoughts to the reader, hence this relationship), when it comes to performing artistic poetic service, it has its own rules and regulations. . It is known that the image problem is the most important problem in analyzing the poetic language of lyrics. There are cases where the means of describing a poetic image, words with stylistic color, or words without artistic color are given. Studying the linguistic appearance of a poetic image is one of the goals of analyzing the language of a lyrical work. In general, we can talk about the poetic language, of course, the artistic tools in the text of the lyrical work: tropes and their types; use of paraphrases, similes, metaphors, figurative epithets, etc. and showing the use of poetic synonyms, including defining their artistic function. In addition, it is necessary to determine the methods of making those decorative tools. These methods include changing the meaning of the word (metaphorization) and include other poetic expressions. Expressiveness and emotionality of words in a lyrical work, etc. are also artistic and poetic problems.

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Rezyume. Maqolada qoraqalpoq adabiyotshunosligida poetik tildi o‘rganish masalalari bo‘yicha fikr yuritiladi. Muallif I. Yusupov asarlarining badiiy leksikasi, antonimlar, sinonimlar, omonimlar va frazeologizmlardi talqin etadi. Shoir tilining takomillashgan shakllari, badiiy leksika namunalaridan foydalanganligini va poetik til boyligi, badiiyligi, teran obrazliligi ochib berilgan.

Резюме. В статье рассматриваются вопросы изучения поэтического языка в каракалпакском литературоведении. Автор интерпретирует художественную лексику, антонимы, синонимы, омонимы и фразеологизмы произведений И. Юсупова. Выявлены усовершенствованные формы языка поэта, использование образцов художественной лексики, богатство, художественность, глубокая образность поэтического языка.

Kalit so‘zlar: badiiy til, poetik til, poetik obraz, ko‘chim, metafora.

Ключевые слова: художественный язык, поэтический язык, поэтический образ, троп, метафоры.

PHILOSOPHICAL ASPECTS OF CONTEMPORARY LOVE LYRIC POETRY

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Summary. This article examines the philosophical aspects of contemporary love lyric poetry and its relationship with human consciousness, personal freedom, loneliness, time, and the meaning of life. It explores the artistic interpretation of love, the inner experiences of the lyrical subject, and the transformation of interpersonal relationships in modern society. Particular attention is given to the aesthetic and spiritual significance of love poetry.

Keywords: contemporary poetry, love lyrics, philosophical thought, lyrical subject, human consciousness, personal freedom, loneliness, spiritual values.

INTRODUCTION

Love is a complex spiritual and psychological phenomenon that has always occupied an important place in the history of human thought and artistic creativity. In addition to expressing human emotional experiences, it also shapes an individual's attitude toward life, oneself, and other people. For this reason, the theme of love in literature has gone beyond the simple expression of romantic affection and has become an important means of exploring philosophical issues such as human existence, the meaning of life, freedom, fidelity, and spiritual growth.

The distinctive feature of contemporary love poetry is that love is portrayed not merely as a romantic emotion or a relationship between two individuals, but as a phenomenon closely intertwined with the individual's inner world, spiritual quest, and outlook on life. Through love, the lyrical persona seeks to understand their own identity, evaluate life choices, and comprehend the true nature of human relationships.

In today's era of globalization, changes in social relationships, the growing emphasis on individualism, the expansion of digital communication, and the increasing demand for personal freedom are also influencing the interpretation of love.

Under these circumstances, issues such as spiritual loneliness, trust, fidelity, separation, and mutual understanding acquire particular significance in contemporary love poetry. The aim of this article is to explore the philosophical essence of contemporary love poetry and analyze the artistic representation of human psychology, individual freedom, loneliness, and the meaning of life within it.

METHODS

The study employed descriptive-analytical, comparative, philosophical interpretative, and literary-theoretical generalization methods. The content of love poetry was examined on the basis of theoretical perspectives related to human existence, freedom, spiritual values, and interpersonal relationships.

The theoretical framework of the study was based on Erich Fromm's interpretation of love as an active spiritual process, Jean-Paul Sartre's philosophical conception of freedom and responsibility, and the issues of contemporary human relationships explored in the works of Anthony Giddens and Zygmunt Bauman. These theoretical perspectives make it possible to interpret the images and motifs in love poetry within a broader philosophical context.

RESULTS AND DISCUSSION

The main characteristic of love poetry lies in its attempt not only to artistically express the emotional experiences of the human heart but also to understand their underlying causes. Through love, the lyrical persona re-evaluates their desires, fears, hopes, and outlook on life. In this respect, love is closely associated with the process of self-discovery and self-understanding.

In his work *The Art of Loving*, the German philosopher Erich Fromm interprets love not merely as an emotional state but as a spiritual activity that requires knowledge, care, respect, and responsibility [1]. This perspective serves as an important theoretical foundation for understanding contemporary love poetry. Genuine love, in this sense, does not involve subordinating another person to oneself; rather, it entails recognizing and respecting their independence as an individual.

In contemporary poetry, the philosophical meaning of love is often revealed through inner conflicts. On the one hand, the lyrical persona longs for intimacy and affection, while on the other hand, they strive to preserve their personal freedom. They may wish to love but simultaneously fear separation, the loss of trust, or emotional suffering. Such experiences demonstrate the complex role that love plays in human life.

In love poetry, the motifs of love, separation, and longing give rise to fundamental questions about human existence. Whom does a person love, why do they love, and how does this feeling transform their life? These questions define the philosophical essence of the theme of love.

Thus, in contemporary love poetry, love emerges not merely as an emotional experience but also as a spiritual journey that helps individuals understand themselves and the world around them.

One of the key philosophical issues in contemporary love poetry is the relationship between individual freedom and love. On the one hand, individuals seek spiritual intimacy with another person; on the other hand, they strive to preserve their individuality, personal beliefs, and independence. For this reason, love can be interpreted both as a phenomenon that restricts freedom and as a relationship that enriches individuals spiritually.

In Jean-Paul Sartre's philosophy, human freedom is intrinsically linked to choice and responsibility. Individuals determine the course of their lives through their decisions and are accountable for their consequences [2]. Applying this principle to love poetry reveals that love is not merely a feeling that arises involuntarily, but also a phenomenon associated with conscious commitment and responsibility.

In the inner experiences of the lyrical persona, this conflict is often expressed through the concepts of "I" and "We." The concept of "I" represents individual independence, aspirations, and the inner world, whereas "We" expresses mutual trust and spiritual unity between two people. The spiritual maturity of love is determined by the harmonious integration of these two concepts.

When love becomes a means of controlling another person, restricting their choices, or forcing them to submit to one's own desires, the spiritual essence of the relationship is weakened.

On the contrary, love based on mutual respect, trust, and freedom of choice creates opportunities for individuals to develop as persons.

In contemporary love poetry, separation is not always interpreted as a defeat. In certain literary contexts, it may be associated with an individual's ability to make independent decisions, recognize their own self-worth, or acknowledge another person's freedom. Thus, in love poetry, freedom and responsibility emerge as interrelated philosophical categories.

Loneliness is one of the key motifs in contemporary love poetry. It refers not only to physical isolation but also to the feeling of being emotionally misunderstood or alienated, even when surrounded by other people. The lyrical persona's loneliness is often associated with an attempt to understand their inner world. In the absence of a beloved, the individual may long not only for another person but also for their former self, forgotten dreams, and lost opportunities. Thus, longing is not merely a desire to return to a past relationship; it is also a process of re-evaluating one's life experiences.

In contemporary poetry, images such as an empty room, night, rain, a distant road, and an unanswered letter may serve as symbolic expressions of emotional loneliness. However, the precise meaning of these images depends on the content and artistic context of each poem.

The philosophical significance of the motif of loneliness lies in its demonstration that complete unity between two individuals is impossible and that every person possesses a unique inner world. Love creates intimacy, but it does not entirely eliminate an individual's independent spiritual experience.

The concepts of time and memory also occupy a significant place in love poetry. When individuals recall past love, they reconstruct not only the events that took place but also the emotions and psychological states they experienced during that period. Therefore, memory is an important factor in shaping the lyrical persona's present outlook on life.

Time affects love in different ways. In some relationships, it strengthens mutual trust and affection, while in others, it gives rise to distance, misunderstanding, and separation. This contradiction demonstrates that, in love poetry, time possesses not only a natural dimension but also a psychological one.

The past, present, and future acquire different meanings in the consciousness of the lyrical persona. The past may be associated with memories and regrets, the present with inner conflicts, and the future with hope or uncertainty. Consequently, love influences how individuals perceive time and evaluate their lives.

The awareness of the finiteness of human life also enhances the value of love. As individuals become increasingly conscious of the transience of life, they may develop a deeper appreciation of the time spent with their loved ones, sincere relationships, and emotional intimacy. In this sense, the motifs of time and memory in love poetry serve to deepen the understanding of the meaning of human life, the value of past experiences, and one's responsibility toward the future.

The philosophical meaning of love poetry is revealed through its artistic means of expression. Metaphors, symbols, contrasts, interior monologues, and rhetorical questions serve to convey the psychological state of the lyrical persona. For example, night may be used as a symbol of loneliness, dawn as a symbol of renewed hope, and a road as a symbol of life's search for meaning and the process of making

choices. Such images convey abstract philosophical concepts in an emotional and aesthetic form. At the same time, their meaning is determined by the overall composition of the poem and the author's artistic intention. The spiritual significance of love poetry lies in its ability to encourage individuals to understand the experiences of others, respect their dignity, and reassess their own relationships. Literary works can enrich readers' emotional experiences and help them recognize the aspects of love associated with responsibility, trust, and mutual respect.

Thus, the aesthetic power of love poetry is manifested in its figurative representation of the human inner world, while its philosophical significance lies in its capacity to provide opportunities for understanding the meaning of life and human values through emotional experience.

CONCLUSION

The analysis of the philosophical aspects of contemporary love poetry allows the following conclusions to be drawn. First, love in contemporary love poetry is presented not merely as an emotional experience but as a spiritual phenomenon that influences individuals' self-understanding, the formation of their outlook on life, and their reassessment of relationships with others. Second, the relationship between individual freedom and love represents one of the key philosophical issues in contemporary poetry. Relationships based on mutual respect, trust, and responsibility enable individuals to achieve emotional intimacy while preserving their individuality. Third, the motifs of loneliness and longing reveal the complexity of human psychology, the distance between individual inner worlds, and the need for spiritual intimacy. Fourth, time and memory deepen the meaning of love and encourage individuals to reflect on their life experiences, the transience of existence, and the value of life. Fifth, although social and technological changes in contemporary society influence the artistic interpretation of love, spiritual values such as fidelity, trust, respect, and responsibility continue to retain their significance. In general, contemporary love poetry can be regarded as an important literary phenomenon that explores human psychology, individual freedom, the meaning of life, and spiritual values from an artistic and philosophical perspective. Its fundamental significance lies not only in expressing the emotion of love but also in creating opportunities for individuals to gain a deeper understanding of themselves and the world around them.

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Rezyume. Mazkur maqolada zamonaviy muhabbat lirikasining falsafiy xususiyatlari, inson ruhiyati, shaxs erkinligi, yolg‘izlik, vaqt va hayot mazmuni bilan bog‘liq jihatlari tahlil qilinadi. Muhabbatning badiiy tafakkurdagi o‘rni, lirik qahramonning ichki kechinmalari hamda zamonaviy jamiyatda insonlararo munosabatlarning o‘zgarishi yoritiladi. Shuningdek, muhabbat lirikasining estetik va ma’naviy ahamiyati falsafiy qarashlar asosida izohlanadi.

Резюме. В статье анализируются философские особенности современной любовной лирики, её связь с внутренним миром человека, личной свободой, одиночеством, временем и смыслом жизни. Рассматриваются художественная интерпретация любви, внутренние переживания лирического героя и изменения межличностных отношений в современном обществе. Особое внимание уделяется эстетическому и духовному значению любовной поэзии.

Kalit so‘zlar: zamonaviy she’riyat, muhabbat lirikasi, falsafiy tafakkur, lirik qahramon, inson ruhiyati, shaxs erkinligi, yolg‘izlik, ma’naviy qadriyatlar.

Ключевые слова: современная поэзия, любовная лирика, философское мышление, лирический герой, внутренний мир человека, личная свобода, одиночество, духовные ценности.

KARAKALPAK FOLK SONGS AND THEIR EDUCATIONAL SIGNIFICANCE

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Summary. Karakalpak folk songs are a significant part of cultural heritage, reflecting the traditions, values, and lifestyle of the people. These songs instill positive qualities in the younger generation such as patriotism, humanism, diligence, respect for parents, and loyalty to national values. Thus, Karakalpak folk songs are important not only as works of art but also as effective tools for moral and cultural education.

Keywords: folk songs, oral art, national upbringing, spiritual values, aesthetic education, pedagogy, moral qualities, folk art, cultural heritage, patriotism

Karakalpak oral tradition is a spiritual and cultural treasure that has developed over centuries and has been passed down from generation to generation. Folk songs hold a prominent place within this rich heritage. They embody the history, customs, religious beliefs, aesthetic views, and moral values of the Karakalpak people. In particular, they play an invaluable role in educating the younger generation, fostering national pride and patriotism, and promoting personal development. This article provides a scholarly analysis of the nature and content of Karakalpak folk songs, their types, and their educational qualities.

Folk songs are an artistic expression of a people's social life, worldview, and way of life. Karakalpak folk songs explore a wide range of themes, including labor, love, nature, war, separation, and love for the mother tongue. They recount historical events and preserve collective memory. For example, songs such as "Sarqayǵan suwlar" and "Kók mázarlıq" reflect the social and emotional experiences of the Karakalpak people. [1.1]

Karakalpak folk songs appeal to listeners of different ages, with each type serving a distinct educational function:

- **Lullabies** soothe children and nurture affection, compassion, and love for their mother tongue.
- **Work songs** encourage honest labor and strengthen a sense of community.
- **Patriotic songs** instill loyalty to one's homeland, national pride, and the ideals of freedom.
- **Moral and didactic songs** promote values such as patience, honesty, respect for elders, compassion, and friendship.[1.2]

Folk traditions, particularly folk songs, should be used effectively in contemporary education and upbringing. From a pedagogical perspective, folk songs can serve as an educational tool in the following areas:

- **National identity formation:** Folk songs connect young people with their historical roots, their people, and their culture.
- **Aesthetic education:** Music, melody, and poetic devices develop aesthetic taste and artistic thinking.
- **Spiritual and moral education:** Folk songs reinforce values that support social life and nurture positive human qualities.
- **Communicative competence:** Folk songs enrich mother-tongue proficiency and foster effective, expressive speech.

Folk songs also serve as a source of inspiration in contemporary literature, theatre, cinema, and music education.[1.3]

Karakalpak folk songs are an integral part of the people's cultural memory and educational heritage. They serve as an important means of nurturing national identity, fostering spiritual and moral maturity, and preparing young people to contribute to society. Today, making effective use of the educational potential of folk songs and integrating them into teaching and learning are regarded as important scholarly and practical tasks. Accordingly, studying and popularizing folk songs and incorporating them into contemporary educational practices remain pressing priorities.

As one of the major genres of Karakalpak oral tradition, folk songs have reflected the central educational ideals of each era through both their content and form. Their various types encompass all aspects of human life—from birth to work, war, love, separation, social life, and death. Each type of song serves a distinct educational function, revealing the deeper dimensions of folk pedagogy.[1.4]

Music has a profound influence on the human psyche, introducing individuals to the world of beauty and serving as an important means of moral and ideological education. It cultivates refined aesthetic taste and provides spiritual nourishment. Today, the primary aim of teaching music and instrumental performance

is to develop students' musical culture and nurture well-rounded individuals capable of meeting the demands of contemporary society.

In contemporary society, particular attention is paid to reinterpreting the traditions of the past, making effective use of advanced technology, and nurturing well-rounded individuals. Music is regarded as a vital factor in this process, providing a foundation for emotional and spiritual development. Independence has enabled us to freely observe the customs and traditions inherited from our ancestors since ancient times. In this context, the wedding traditions and rituals of the Uzbek people, long known for their love of festivities, represent more than expressions of joy and celebration. They also constitute a set of religious customs that serve specific purposes and have been observed for centuries.[1.5]

Human life is unimaginable without art, including national music and literature, which embody a people's spiritual wealth. Art not only provides spiritual nourishment but also plays an important role in personal development by supporting physical well-being. The pursuit of literature and musical beauty is not a recent phenomenon; it emerged through human labor and interaction with the surrounding world.

Foydalanilgan adabiyotlar

1. Davronova, Z.B.D. "Xalq qo‘shiqlarining tarbiyaviy ahamiyati."
2. Kudayberganova, B.B.K. "Qoraqalpoq xalq qo‘shiqlarining ma'naviy barkamol avlodni tarbiyalashdagi ahamiyati."
3. Abdurasulov, A.A. "O‘zbek xalq qo‘shiqlari tarixi, mazmuni va ijtimoiy pedagogik ahamiyati."
4. Komilova, Sh. & Abdullayeva, D. "Xalq og‘zaki ijodining ahamiyati."
5. Aytmuratova, Z. "Qoraqalpoq folklorining yetuk shaxsni tarbiyalashdagi ahamiyati."

Rezyume. Qoraqalpoq xalq qo‘shiqlari xalqning urf-odatlari, qadriyatlari va hayot tarzini aks ettiruvchi muhim madaniy meros hisoblanadi. Bu qo‘shiqlar orqali yosh avlodga vatanparvarlik, insonparvarlik, mehnatsevarlik, ota-onaga hurmat va milliy qadriyatlarga sadoqat kabi ijobiy fazilatlar singdiriladi. Shu bois, Qoraqalpoq xalq qo‘shiqlari nafaqat badiiy asar sifatida, balki tarbiyaviy vosita sifatida ham muhim ahamiyatga ega.

Резюме. Каракалпакские народные песни являются важным элементом культурного наследия, отражающим традиции, ценности и образ жизни народа. Через эти песни молодому поколению прививаются такие качества, как патриотизм, гуманизм, трудолюбие, уважение к родителям и верность национальным традициям. Поэтому каракалпакские народные песни важны не только как художественные произведения, но и как средство воспитания.

Kalit so‘zlar: xalq qo‘shiqlari, og‘zaki ijod, milliy tarbiya, ma'naviy qadriyatlar, estetik tarbiya, pedagogika, axloqiy fazilatlar, xalq ijodi, madaniy meros, vatanparvarlik.

Ключевые слова: народные песни, устное творчество, национальное воспитание, духовные ценности, эстетическое воспитание, педагогика, нравственные качества, народное творчество, культурное наследие, патриотизм.

DIFFERENCES BETWEEN THE KARAKALPAK BAQSI AND JIRAW TRADITIONS

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Summary. The article describes the differences between two groups of performers in Karakalpak folk art, the baqsı and the jıraw. It compares the dastans (oral epics) they perform, the musical instruments they play, the structure of their songs and their performance schools, and outlines what the two traditions have in common.

Keywords: baqsı, jıraw, duwtar, qobız, dastan, terme, tolǵaw.

In Karakalpak oral literature, the performers of dastans (oral epics) fall into two large groups: the baqsı (a singer-poet who performs with the duwtar, a long-necked plucked lute) and the jıraw (an epic reciter-singer who performs with the qobız, a bowed string instrument). Both groups perform and create folk epics and songs, yet they differ from one another in their performance traditions. For this reason, an understanding of the difference between the baqsı and the jıraw is one of the basic prerequisites for understanding Karakalpak folklore. The first difference concerns the dastans they perform. Karakalpak dastans are divided into two large groups: heroic dastans and ashıq (love-romance) dastans. Heroic dastans were sung by jıraws to set melodies, accompanied by the qobız, whereas ashıq (lyro-epic) dastans were performed by baqsıs with the duwtar [1, p. 8]. Heroic dastans such as “Alpamıs”, “Qoblan”, “Máspatsha”, “Qırıq qız” and “Edige” spread through the performance of jıraws and have come down to our time. The ashıq dastans widely known among the Karakalpaks, such as “Ǵárip ashıq”, “Sayatxan-Hamra” and “Ashıq Nájep”, were performed by baqsıs.

The second difference lies in the musical instrument. Jıraws sang to the accompaniment of the qobız, with a rasping, husky voice. Baqsıs, by contrast, made the duwtar the principal instrument for performing songs and dastans. With the duwtar, a baqsı performed not only songs but also melodies of his own composition. Writing about the baqsı Berdaq, Qalmenov points out that almost all Karakalpak poets were also musicians and spread their poems among the people by singing them to the duwtar, and that for this reason poets came to be called “baqsı” [2, p. 3]. It follows that the origin of the term baqsı is connected with singing to the accompaniment of the duwtar.

The third difference appears in the performance of shorter genres. Alongside dastans, jıraws also performed termes and tolǵaws of didactic and philosophical content [1, p. 8]. A terme is a reflective song-poem; a tolǵaw is a meditative poem composed to depict a particular historical event and the person associated with it, and such poems were recited by jıraws. In structure, tolǵaws do not conform to a fixed stanza length or rhyme order: they take the form of flowing (“shubırtpa”) lines of seven to eight syllables. By the nineteenth century baqsıs had also begun to perform termes. However, the termes of baqsıs differ from those of jıraws in that they are not composed of flowing lines but are arranged in four-line stanzas and follow definite rhyme patterns (a-a-a-b or a-a-b-a). In our view, this shows that the structure of baqsı songs is more regular than that of jıraw songs. The fourth difference concerns their schools and lines of succession. In the textbook by Jarimbetov and Orazımbetov, the Karakalpak jıraw school is said to begin with the great jıraw Soppaslı Sıpıra, who lived in the fourteenth century. His path was continued by the jıraws Asan Qayǵı, Dospambet, Shalkiyiz and Múyten, and, in the eighteenth and nineteenth centuries, by Jiyen jıraw and Qazaqbay jıraw [1, pp. 8–9]. The major representatives of the jıraw school in the twentieth century are named as Óǵiz jıraw (Xojambergen Niyazov), Qurbanbay jıraw Tájibaev, Esemurat jıraw Nurabıllaev and Qıyas jıraw Qayratdinov. The art of the baqsı, for its part, was represented in the nineteenth century by Aqımbet baqsı and Muwsa baqsı, and in the twentieth century it was continued by Japaq baqsı Shamuratov, Esjan baqsı Qospolatov, Ámet baqsı Tariyxov and Genjebay baqsı Tilewmuratov. The melodies “Muwsa sen yarı” and “Arıwxan”, which the Karakalpak people love to listen to, are associated with the name of Muwsa baqsı. The origin of the terms themselves also helps to explain the difference between the baqsı and the jıraw. Performers of dastans are called jıraw and baqsı among the Karakalpaks, baxshi among the Uzbeks and Turkmens, and aqın or jırshı among the Kazakhs [1, p. 31]. In the ancient Turkic art of the word, poetry in general was called jır or yır, and its performers were called yırağıw (jıraw); these terms have been in continuous use in the cultural life of the Karakalpaks from that early period to the present day. Thus the root of the term jıraw goes back to the ancient Turkic jır tradition, whereas the emergence of the term baqsı is tied to singing to the accompaniment of the duwtar. As Qalmenov indicates, Qallı Ayımbetov writes in his book

“Xalıq danalıǵı” (“Folk Wisdom”) that the art of the baqsı came to the Karakalpaks from the peoples of Central Asia; that the Karakalpaks learned it from the Uzbeks and Turkmens of Khorezm; and that the art of the baqsı was added to the older art of the jıraw [2, p. 11]. According to this view, the jıraw tradition is the older art of the Karakalpak people, while the baqsı tradition was added later. The textbook by Jarimbetov and Orazımbetov likewise describes the art of the jıraw as an ancient art with a centuries-old tradition that has existed for as long as the Karakalpaks have existed as a people. Both traditions are precious to the Karakalpak people: the one sings of the heroic history of the nation, the other of the themes of love and fidelity. Alongside the differences, the two traditions also have much in common. Both groups are regarded as folk performers and creators, and both introduce changes into the works they perform according to the wishes of their listeners. Qalmenov writes that baqsıs did not perform the large dastans as they stood in earlier manuscripts but adapted them in their own way to the conditions of Karakalpak life [2, p. 11]. The two traditions were also not entirely separate from each other: in the nineteenth century baqsıs began to perform termes, which had been a genre of the jıraw, while Shankot jıraw of Bukhara performed the dastan “Qırıq qız” on the qobız and, besides that, performed the poems of Maqtumqulı with innovations of his own.

A distinctive example among the jıraws is Shankot jıraw of Bukhara. Qalmenov writes that what set him apart from the other jıraws of that area was that he performed not with the laqay (a small instrument resembling the duwtar, fretless and two-stringed) but with the Karakalpak qobız. This example once again confirms that the art of the jıraw is bound up with the qobız.

Table 1. Summary of the differences between the jıraw and baqsı traditions

Feature	**Jıraw**	**Baqsı**
Instrument	qobız (bowed string instrument)	duwtar (long-necked plucked lute)
Main repertoire	heroic dastans (“Alpamıs”, “Qoblan”, “Qırıq qız”, “Edige”)	ashıq (lyro-epic) dastans (“Ǵárip ashıq”, “Ashıq Nájep”) and lyrical songs
Verse form	flowing lines of 7–8 syllables (tolǵaw, terme)	four-line stanzas with fixed rhyme (a-a-a-b, a-a-b-a)
Origin of the term	ancient Turkic jır / yır (poetry)	singing to the duwtar

In conclusion, the baqsı and the jıraw are two great traditions in Karakalpak folk art that complement each other. Jıraws performed heroic dastans on the qobız, in a rasping voice, in songs of flowing lines, whereas baqsıs performed ashıq dastans and lyrical songs on the duwtar, arranged in four-line stanzas. Knowing these differences helps young performers to choose their repertoire correctly and to preserve the performance style that is characteristic of each tradition.

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2. Qalmenov B. Milliy qosıqshılıq, baqsı-jıraw tiykarları páninen lekciyalar toplamı [Collection of lectures on national song art and the foundations of baqsı-jıraw art], 4th year. – Nukus: Ajiniyaz Nukus State Pedagogical Institute, 2012. (In Karakalpak).

Rezyume. Maqolada qoraqalpoq xalq san’atidagi ikki guruh ijrochilar, ya’ni baxshi va jirov o‘rtasidagi farqlar bayon etilgan. Ular ijro etgan dostonlar, chalgan cholg‘u asboblari, qo‘shiqlarining tuzilishi, ijro maktablari taqqoslanib, ikki an’ananing umumiy tomonlari ko‘rsatiladi.

Резюме. В статье описываются различия между двумя группами исполнителей в каракалпакском народном искусстве — баксы и жырау. В ней сравниваются исполняемые ими дастаны, музыкальные инструменты, на которых они играют, структура их песен и исполнительские школы, а также указывается, что общего между двумя традициями.

Kalit so‘zlar: baxshi, jirov, dutor, qo‘biz, doston, terma, tolg‘ov.

Ключевые слова: бақсы, жырау, дутар, қобыз, дастан, терме, толғау.

THE PHENOMENON OF ART JOURNALISM AND ITS ROLE IN THE MODERN KARAKALPAK MEDIA SPACE

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Summary. This article analyzes the phenomenon of art journalism in the modern media system, its theoretical and aesthetic foundations, and its role in the contemporary Karakalpak mass media. The historical roots of Karakalpak artistic publicism are explored through the lens of Berdakh's heritage, specifically examining his poem "For the People" (Xalıq ushın). Furthermore, the article critically evaluates the superficiality in covering exhibitions at the I.V. Savitsky State Museum of Arts, the current state of ecological documentary filmmaking at the "Karakalpakfilm" studio, and the existing challenges in personnel training and field practice. Finally, scientific and practical recommendations are proposed to address these systemic issues.

Keywords: art journalism, phenomenon, Karakalpak journalism, artistic publicism, Berdakh, Savitsky Museum, documentary film, Aral tragedy, personnel training, media space.

Introduction

In the system of modern mass media, the phenomenon of art journalism—a special direction that introduces, discusses, and evaluates the world of culture and art to the general public—is acquiring greater theoretical and practical significance than ever before. Art journalism is not merely a collection of cultural news; it is an intellectual bridge between works of art and the audience, a complex creative and analytical activity that cultivates the aesthetic taste of society and evaluates cultural processes. However, the current role and stages of development of this field in Karakalpak journalism present a number of systemic problems that need to be resolved urgently, alongside certain achievements.

The roots of the phenomenon of Karakalpak artistic journalism and public criticism should be sought not only in the press of the past century, but also in the masterpieces of our national literature. Specifically, the poem "For the People" (Xalıq ushın) by our great thinker and poet Berdakh appears as a sharp socio-publicistic observation and artistic diagnosis of its era:*A bad person does not know the value of words,*

Bad people always harm their relatives and people,
Wanting to elevate their own glory,
They constantly harm the people.
A good person understands the meaning of words,
A bad person listens to base words...

From the perspective of art journalism theory, Berdakh acted here not just as a lyrical poet, but as a chief publicist who monitored the cultural and spiritual strata of society, discussing the value of words and the responsibility of message delivery. The poet's calls, such as "understanding the meaning of words" and "do not say empty words and expect 'yes'," are fully consonant with the main criterion of modern art journalism—avoiding superficiality and striving for deep analysis.

Karakalpakstan is a unique cultural space possessing a world-famous treasury known as the "Louvre in the Desert," such as the I.V. Savitsky State Museum of Arts. However, the contemporary Karakalpak press (whether traditional newspapers like "Erkin Karakalpakstan" and "Vesti Karakalpakstana" or local television and radio channels) fails to adequately and highly reflect this rich cultural life and museum exhibitions.

The main problem is that mass media are limited only to dry facts, figures, or superficial information about past exhibitions. Deep ideas and professional reviews that reveal the inner meaning of a work of art and the artist's concept to the audience are almost non-existent. The main reason for this is the shortage of professional specialists who have equally mastered the secrets of art history and journalism. Although modern digital platforms and blogs on social networks exist, the content there is also extremely shallow and far from deep artistic analysis.

One of the most expressive branches of art journalism is the art of documentary filmmaking and its analysis in the media space. For Karakalpakstan, the Aral tragedy, ecology, and environmental protection are vital issues. Notably, "documentary films such as 'Kakim bil Aral', 'Kuduk', 'Pidayılar', shot by the 'Karakalpakfilm' studio between 2000 and 2015, were distinguished by their high performance and artistic-publicistic impact".

However, in recent years, the rate of creating documentary films on such important topics has decreased significantly. The demand of the modern era is different. Today, in the context of global climate change, there is a need to create a new generation of documentary films based on concrete facts, aimed at saving water, preserving the nature of the Aral Sea region, and awakening a sense of love and responsibility for mother nature in the hearts of the younger generation. Art journalism must support such projects and bring them to the center of attention of society. "In today's digital space, the art of cinema and its analysis through the prism of art journalism is one of the factors in the development of modern media".

The root cause of problems in the field of art journalism goes back to the personnel training system. Until recently, there was no systematic education in this specialty in Karakalpakstan. Young people have been able to get educated in this direction only for the past two years. Naturally, major shortcomings are noticeable in the new system. The biggest shortcoming is the lack of practical training. The field for students to gain practical skills is narrow. Almost all creative youth are limited to visiting the editorial office of "Madaniyat", which is a single-sector publication. An art journalist needs to undergo live practice not only in specialized publications, but also within the editorial offices of newspapers such as "Erkin Karakalpakstan", "Karakalpakstan Jasları", "Jetkinshek", the "Amudarya" magazine, as well as in television, digital media, museum, and theater environments.

In conclusion, it can be said that the role of art journalism is immense in shaping the society that poet Berdakh dreamed of—a society that "understands the meaning of words." To elevate Karakalpak art journalism to a qualitatively new stage, the following steps must be taken:

1. **Integrated Education:** For students of the Institute of Arts and Culture, teaching not only journalism, but also fine arts, the history of Karakalpak theater and cinema in depth, and strengthening specialized training.
2. **Expanding the Geography of Practice:** Organizing internships for young personnel not only in a single publication, but also in the Savitsky Museum, state theaters, the "Karakalpakfilm" studio, and republican newspaper editorial offices.
3. **Digital Transformation:** Qualitatively transferring contemporary Karakalpak art journalism from traditional print media to digital platforms (Telegram, YouTube, cultural blogs).
4. **Ecological and Art Orders:** Establishing the creation of documentary films related to water conservation and the formation of ecological culture by the "Karakalpakfilm" studio, restoring state grants, and widely promoting them by art journalists.

Art journalism is not just a profession, but a strategic field that preserves and enriches the spirituality of the nation. Its development will determine the future of Karakalpak culture on a global scale.

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Резюме. В данной статье анализируется феномен арт-журналистики в современной медиасистеме, её теоретико-эстетические основы и роль в современных каракалпакских средствах массовой информации. Исторические корни каракалпакской художественной публицистики исследованы сквозь призму наследия Бердаха, в частности на примере его стихотворения «Для народа» («Xalıq ushın»). Также в статье критически оцениваются поверхностный подход к освещению выставок Государственного музея искусств имени И.В. Савицкого, современное состояние

экологического документального кино на киностудии «Каракалпакфильм», проблемы подготовки кадров и прохождения практики, а также предлагаются научно-практические рекомендации по решению этих системных проблем.

Rezyume. Ushbu maqolada zamonaviy media tizimida art-jurnalistika fenomeni, uning nazariy-estetik asoslari va bugungi qoraqalpoq ommaviy axborot vositalaridagi o‘rni tahlil qilingan. Maqolada qoraqalpoq badiiy publitsistikasining tarixiy ildizlari Berdaq merosi, xususan, uning «Xalq uchun» («Xalıq ushın») she’ri misolida ochib berilgan. Shuningdek, I.V. Savitskiy nomidagi davlat san’at muzeyi ko‘rgazmalarini yoritishdagi yuzakilik, «Qoraqalpoqfilm» kinostudiyasining ekologik hujjatli kino yo‘nalishidagi bugungi holati va sohada kadrlar tayyorlash hamda amaliyot tizimidagi mavjud muammolar tanqidiy baholanib, ularni hal etish bo‘yicha ilmiy-amaliy takliflar ilgari surilgan.

Ключевые слова: арт-журналистика, феномен, каракалпакская журналистика, художественная публицистика, Бердах, музей Савицкого, документальное кино, Аральская трагедия, подготовка кадров, медиапространство.

Kalit so‘zlar: art-jurnalistika, fenomen, qoraqalpoq jurnalistikasi, badiiy publitsistika, Berdaq, Savitskiy muzeyi, hujjatli kino, Orol fojiasi, kadrlar tayyorlash, media makon.

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THE PRESENTATION OF "O'ZBEKISTON 24" TELEVISION CHANNEL PROGRAMS ON DIGITAL PLATFORMS: A CASE STUDY OF YOUTUBE, TELEGRAM, AND INSTAGRAM

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Summary. This study looks at the publication metadata of 59 posts from O'zbekiston 24's official accounts: 40 Telegram videos, ten Instagram Reels and nine YouTube entries. The Telegram sample comes from four deliberately selected dates, with 20 videos from Axborot 24 and 20 from other programmes. Sixteen Axborot 24 videos and six videos from other programmes run for less than three minutes. Their median lengths are 134 and 255 seconds, respectively. Videos from other programmes are longer in 305 of 400 pairwise comparisons, although these comparisons are not independent. After videos lasting five minutes or more are removed from that group, the figure falls to 125 of 220 comparisons. Ten Axborot 24 videos fall between 120 and 149 seconds, compared with none from other programmes. Three pairs of Telegram posts with matching headlines differ in length by 254, eight and eight seconds. The findings apply only to the selected posts, not to the broadcaster's output as a whole. Whether the videos were re-edited or contain matching images and sound was not examined.

Keywords: content analysis; digital news; Instagram; O'zbekiston 24; Telegram; video duration; YouTube.

INTRODUCTION

On 7 August 2026, two videos appeared on O'zbekiston 24's official Telegram channel with the same headline: "An'anaviy Qovun sayli festivali". The Axborot 24 version runs for 2:07, while the Maxsus reportaj lasts 6:21 [18]. The difference is 4:14, but neither the shared headline nor the running times establish whether the videos use the same footage. Only a direct comparison could answer that question. The pair instead offers a starting point for this study: what can the channel's public posts tell us when the videos themselves have not been compared?

The question matters because audiences encounter television news across several platforms. In a national survey of 1,411 adults, 51.6% reported using Telegram for news and 44.6% said they watched television. Among television viewers, 52.8% named O'zbekiston 24 as their most trusted channel [13]. While those figures concern audience responses, the present study focuses on what the broadcaster publishes. It compares video lengths across programme labels on four selected Telegram dates and examines what titles, dates and official links reveal about posts on Telegram, Instagram and YouTube.

RELATED RESEARCH

Research on television news online has explored both distribution and the influence of platforms. Nieborg and Poell examine how cultural production depends on platforms [1.4275], Nielsen and Ganter consider relationships between publishers and intermediaries [2.1600], and Bucher discusses how algorithms shape visibility [3.118]. Kalogeropoulos and Nielsen focus on investment in online news video [16.2207]. These studies help place the present analysis in context. They do not, however, make runtime a measure of adaptation: videos of different lengths may cover the same event, show different parts of it or have little more than a headline in common.

Other studies look directly at video content. Chobanyan examines voice, images and on-camera presentation in television news published on VK and Telegram [14.3]. Kallio and Mäenpää explore how Instagram journalists condense and frame material [15.1015], while Luginbühl analyses genre and multimodal design in 600 posts from six television-news Instagram accounts [21.46]. The present study takes a narrower approach, recording captions, programme labels, dates and displayed running times. This makes it possible to trace the findings to individual posts, but it leaves questions about images, sound and editing for direct video analysis.

To keep these distinctions clear, the analysis separates four levels of evidence. Level A records an official post URL. Level B covers visible details such as a title, tag, date or runtime. Level C identifies a possible connection between stories based on a distinctive topic and a consistent programme date. Level D requires a direct comparison of images and sound. This study documents Levels A–C only. The levels

describe the evidence available, not the probability that two posts share footage. A repeated Qovun sayli headline, for instance, does not establish that both videos came from the same master recording.

DATA AND METHODS

The unit of analysis is an individual publication, identified by its URL, rather than the news event it covers. The register includes 40 Telegram posts, ten Instagram Reels and nine YouTube entries available by 2 November 2026 (n = 59). An additional Telegram link was used to help match stories, but was not part of the sample; two YouTube candidates found later were also excluded. Telegram running times were checked against the posts. Where Instagram and YouTube runtimes were unavailable, the fields were left blank rather than filled with estimates. The accompanying register contains the post IDs, URLs and inputs used in the calculations.

The Telegram sample comprises four sets of ten consecutive post IDs: 289986–289995 (7 August), 293980–293989 (18 September), 295980–295989 (8 October) and 298379–298388 (2 November 2026). These IDs allow readers to locate the posts. The dates were chosen deliberately, rather than randomly or under a preregistered procedure. Instagram and YouTube entries were collected from accessible official links and cover different periods. The sample should therefore be read as a documented case study, not as an estimate of how frequently the broadcaster publishes particular formats.

Programme labels were taken from Telegram captions. Different spellings of Axborot 24 were combined under one label, while all remaining labels were grouped as “other programmes”. That group includes interviews, sport and long reports, so the two groups are not matched by genre. Running times were recorded in seconds, using the durations displayed on Telegram. Three minutes was the main threshold for describing short videos, with additional checks at 120, 150, 240 and 300 seconds. The 120–149-second interval drew attention during the analysis; it was not chosen beforehand.

Each of the 20 Axborot 24 videos was compared in length with each of the 20 videos from other programmes, producing 400 pairs. Comparing only videos posted on the same date produced a further calculation based on 86 pairs. Because each video appears in several pairs, the comparisons are dependent: they describe relative running times, rather than providing independent observations or tests of statistical significance. The rank contrast was calculated by subtracting the share of pairs in which the Axborot 24 video was longer from the share in which the other-programme video was longer. Programme labels were not independently coded by a second researcher.

RESULTS: VIDEO LENGTH

The 40 Telegram videos run from 45 to 1,781 seconds, with an overall median of 164 seconds. Twenty-two last less than three minutes. All five videos lasting ten minutes or more belong to the “other programmes” group. Table 1 gives the short-video counts and within-date comparisons. The balance between groups differs by date: the 8 October sample includes two Axborot 24 videos and eight from other programmes, whereas the 18 September sample includes seven and three, respectively.

Table 1. Short Telegram videos and within-date comparisons, by observation date (source: [7])

Date	Axborot <3 min	Others <3 min	All short	Other > Axborot (same date)
07.08.2026	4/5	1/5	5/10	20/25
18.09.2026	5/7	1/3	6/10	15/21
08.10.2026	2/2	2/8	4/10	14/16
02.11.2026	5/6	2/4	7/10	13/24

In the full Telegram sample, 16 of 20 Axborot 24 videos (80%) and six of 20 other-programme videos (30%) run under three minutes. Their respective medians are 134 and 255 seconds. Other-programme items are longer in 305/400 cross-group comparisons (76.25%); the remaining 95 run the other way, with no ties. The descriptive rank contrast equals 0.525. Restricting comparisons to posts from the same date gives 62/86 (72.1%), but the daily shares range from 13/24 (54.2%) on 2 November to 14/16 (87.5%) on 8 October. Omitting one date at a time produces 68.6–79.0% among the remaining within-date comparisons.

One pattern emerged during the analysis: ten Axborot 24 videos run for 120–149 seconds, while no videos from other programmes fall in that range. This interval was not specified or tested in advance. Counts also depend on the cutoff used. Below 120 seconds, there are five Axborot 24 videos and four from other programmes; below 150 seconds, the counts are fifteen and four. Longer videos influence the pairwise results as well. Removing other-programme videos lasting ten minutes or more reduces their share of longer comparisons to 205 of 300 (68.3%). Removing those lasting five minutes or more reduces it to 125 of 220 (56.8%). These checks show the influence of long videos, but do not adjust for genre differences.

HEADLINE RECURRENCE AND CROSS-PLATFORM LINKS

The three platforms do not offer the same information in this dataset. Running times were verified for all 40 Telegram posts, but were unavailable for the ten Instagram Reels and nine YouTube entries. Comparing average or median video lengths across platforms would therefore be misleading. The Instagram and YouTube records support comparisons of dates, titles and links, not duration. This gap reflects how the data were collected and should not be treated as evidence of a difference between the platforms themselves.

Two Instagram captions illustrate different ways of introducing a story. “45 ming vakansiya, ammo kadrlar kam” sets the number of vacancies against a shortage of applicants, while “QARZDORNING CHETGA CHIQISH CHEKLOVINI YECHISH MUMKINMI?” opens with a practical question [8]. The comparison concerns wording only: the Reels’ running times, sound, framing and editing were not independently checked. Both links appear in the source register.

Three pairs of Telegram posts carry matching headlines and can be located using their official post IDs (Table 2). The Qovun sayli pair differs in length by 4:14. A regional leaders’ meeting appears in a 3:00 Fakt24 post and a 2:52 Axborot 24 post, while two no-comment Olympics posts last 0:45 and 0:53 [18]–[20]. Thus, the same headline accompanies a substantial difference in one pair and an eight-second difference in each of the other two. None of these running times establishes whether the paired videos share source footage.

Table 2. Telegram posts with repeated headlines and different runtimes (official links: [18]–[20])

Repeated topic	First official Telegram post	Second official Telegram post
Qovun sayli (gap 4:14)	289988 · Axborot 24 · 2:07	289994 · Maxsus reportaj · 6:21
Regional summit (gap 0:08)	295982 · Fakt 24 · 3:00	295988 · Axborot 24 · 2:52
Olympiad (gap 0:08)	298384 · No comment · 0:45	298386 · No comment · 0:53

The register also identifies three topic-and-date links between Telegram and the official YouTube channel [9]–[11]. Their Telegram durations are 3:18, 2:20 and 0:51; YouTube durations were not verified. Two further YouTube titles remained unconfirmed candidates [17]. One corruption-risk training video is dated 8 October in Telegram and 9 October in a YouTube title. An upload date may differ from a programme date, but that possibility alone does not resolve the discrepancy. Footage identity needs direct viewing.

DISCUSSION

These findings underline the need to distinguish programme labels, running times and repeated headlines. Across the four selected Telegram dates, only Axborot 24 videos fall in the 120–149-second range. Yet the comparison group combines several programme types and contains all five of the longest videos. The difference in running time becomes smaller when long videos are removed, and it varies from date to date. Matching headlines also accompany different patterns: one pair differs by 254 seconds, while two differ by only eight seconds each. Unlike the video-based studies by Chobanyan [14], Kallio and Mäenpää [15] and Luginbühl [21], this study does not examine how the videos were made. It points instead to posts that warrant closer analysis.

A follow-up study could collect posts from the same weeks on all three accounts and define story-matching rules before starting the analysis. Paired videos could then be compared at specific timecodes, recording shot order, narration, on-screen text, subtitles and aspect ratio. Two researchers could independently code part of the sample and report any differences in their assessments. Findings drawn from captions should remain clearly separate from observations made by watching the videos.

LIMITATIONS AND DATA AVAILABILITY

Several limits need to be kept in mind. The Telegram dates were deliberately selected, the comparison group mixes genres, and the 120–149-second interval was identified only after the data had been examined. Excluding videos by length reveals how much the results depend on long videos, but it does not control for genre. Nor do matching titles establish that two posts use the same footage. There was no independent coding or direct audiovisual comparison across platforms. To make the analysis traceable, the register includes public URLs, programme labels and calculation fields. The conclusions remain limited to the posts in that register.

CONCLUSION

On the four selected Telegram dates, Axborot 24 videos were generally shorter than videos from other programmes, with median lengths of 134 and 255 seconds, respectively. The difference varied by date and was partly influenced by long videos in the mixed comparison group. Ten Axborot 24 videos fell between 120 and 149 seconds, compared with none from other programmes; this pattern was noticed during the

analysis, not specified beforehand. Three pairs of posts with matching headlines differed in length by 254, eight and eight seconds. These findings describe the selected posts, not the broadcaster's output as a whole, and they do not establish how the footage was edited. A broader sample and direct video comparisons are needed to address those questions.

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Rezyume. Tadqiqotda “O‘zbekiston 24”ning rasmiy sahifalaridagi 59 ta publikatsiya metama’lumotlari tahlil qilindi: Telegramdagi 40 ta video, Instagramdagi o‘nta Reels va YouTube’dagi to‘qqizta yozuv. Telegram uchun maqsadli tanlangan to‘rtta sanadagi materiallar olindi. Ulardan 20 tasi “Axborot 24”ga, yana 20 tasi boshqa dasturlarga tegishli. “Axborot 24”ning 16 ta va boshqa dasturlarning oltita videosi uch daqiqadan qisqa bo‘lib, median davomiylik mos ravishda 134 va 255 soniyani tashkil etdi. O‘zaro bog‘liq 400 ta juft qiyoslashning 305 tasida boshqa dasturlarning videolari uzunroq bo‘ldi. Shu guruhdan besh daqiqa va undan uzun videolar chiqarilganda, bu ko‘rsatkich 220 ta qiyoslashdan 125 taga tushdi. Tahlil davomida “Axborot 24”ning o‘nta videosi 120–149 soniya oralig‘iga to‘g‘ri kelishi, boshqa dasturlarda esa bunday video yo‘qligi aniqlandi. Telegramdagi bir xil sarlavhali uch juft videoning davomiyligi 254, sakkiz va sakkiz soniyaga farq qildi. Bu natijalar faqat tanlangan publikatsiyalarga taalluqli bo‘lib, telekanalning barcha materiallarini ifodalamaydi. Videolar qayta montaj qilinganmi yoki ulardagi tasvir va ovoz bir xilmi, degan savollar tadqiqot doirasida tekshirilmadi.

Резюме. В исследовании проанализированы метаданные 59 публикаций на официальных площадках «O‘zbekiston 24»: 40 видео в Telegram, десяти Reels в Instagram и девяти записей на YouTube. Выборка Telegram охватывает четыре целенаправленно выбранные даты и включает по 20 видео «Axborot 24» и других программ. Менее трёх минут длятся 16 видео «Axborot 24» и шесть видео других программ; медианная продолжительность составляет 134 и 255 секунд соответственно. Видео других программ оказались длиннее в 305 из 400 парных сравнений, которые не являются независимыми. После исключения из этой группы видео продолжительностью от пяти минут показатель снизился до 125 из 220 сравнений. В ходе анализа обнаружилось, что десять видео «Axborot 24» попадают в диапазон 120–149 секунд, тогда как среди других программ таких видео нет. Три пары публикаций Telegram с одинаковыми заголовками различаются по продолжительности на 254, восемь и восемь секунд. Выводы относятся только к выбранным публикациям, а не ко всему контенту телеканала. Вопросы о перемонтаже видео и совпадении изображения и звука в исследовании не проверялись.

Kalit so‘zlar: kontent-tahlil; raqamli yangiliklar; Instagram; O‘zbekiston 24; Telegram; video davomiyligi; YouTube.

Ключевые слова: контент-анализ; цифровые новости; Instagram; O‘zbekiston 24; Telegram; продолжительность видео; YouTube.

PEDAGOGY

EDUCATIONAL ANALYSIS OF THE PROCESS OF TEACHING FOREIGN LANGUAGES OF SCHOOLS IN KARAKALPAKSTAN (1946-1984)

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Summary. This article examines historical and pedagogical analysis of the process of teaching foreign languages of schools in Karakalpakstan (1946-1984). During this period, the Government pays special attention to the educational process, especially the study of Russian and western european languages (German, English and French). This issue is actualized by the fact that during the period of Uzbekistan's national independence, this issue has become an urgent task of the educational process. The author analyzes the situation with the shortage of personnel in schools of Karakalpakstan, the forming of curricula and the compilation of educational and methodological literature.

Keywords: pedagogical analysis, education system, national school, foreign languages, training, calendar.

Introduction. The issue of teaching foreign languages in karakalpak school is still unexplored, especially since the researchers still have out of sight the question of the methods of teaching foreign languages, its methodology. In our opinion, it was not in demand during the period of Soviet rule, and the increase in scientific interest in the topic during the period of independence is actualized, first of all, by the urgent need for social development.

This chapter will discuss the evolution of teaching foreign languages in karakalpak school and the developing of the methodology. From the point of view of the current geopolitical situation, Russian and western european languages act as foreign. Consequently, the issues of teaching the Russian language in karakalpak school are considered, which have a huge educational and methodological scientific literature and various pedagogical approaches and developments. Against the background of the Russian language, other western european languages, such as German, English, French have significantly less coverage in the scientific and educational literature of Karakalpakstan, as well as the teaching methodology in national schools. Nevertheless, foreign languages occupied their niche in the educational program of schools. Consequently, this chapter pays attention to the issue of teaching the Russian language in karakalpak school, covers the issues of preparing textbooks and educational and methodological literature, training personnel - teachers of the Russian language and literature. The problem of teaching western european languages of schools of our republic is also being studied, chronologically considering them in two stages. The post-war period in the history of teaching foreign languages has a number of specific features. Russian language training in national schools received widespread support. In Karakalpakstan, this issue was also taken quite seriously, however, there were not enough personnel, ordinary teachers with qualifications. As you know, in the 1930s, specialists from the RSFSR began to arrive in our republic to help restore the economy and culture of our region.

These include A. Yakovlev, S. Shaityr, M. Pankratova from Rostov, M. Babaykina, L. Shchelkova, M. Bekbulatova, P. Senin, R. Timasheva, G. Agigamov, H. Yakubov during this period, teachers of the Russian language S. Rymsky, A. Zagorodskaya, A. Urazaev, M. Pankratova, H. Kudryakov, M. Babaikina, V. Pilshchikova and others arrive. "All of them played a big role in improving the quality and methodology of teaching individual subjects, especially the Russian language in karakalpak school."[1.96].

In the post-war period, this issue became the focus of attention of the government and on February 3, 1950, a resolution of the Central Committee of the Communist Party of Uzbekistan "On measures to further improve the study of the Russian language and literature in Uzbek schools" was adopted. At that time, i.e. in the 1950-1951 academic year, there were 308 teachers of Russian language and literature in all schools of the republic, of which only 20 with higher education, 102 with incomplete higher education, 155 with secondary education, below secondary education - 30 and 180 - had only primary education. [2.1].

Of these, 216 teachers taught Russian in national schools, which only 3 were with higher education, and 109 teachers were with incomplete higher education, 87 with secondary education and 17 with incomplete secondary education, while the latter were part-time students at a pedagogical school and pedagogical institute.

In that year, certification was carried out, as a result of which a low level of knowledge of Russian language teachers in national schools was found: out of 216, only 10% of Russian language teachers were

certified, and primary school teachers showed poor knowledge. [3.2]. Therefore, RIIU organized short-term (monthly) courses for teachers of the Russian language in grades 5-7, 3-month courses for training teachers of the Russian language in primary grades, conducted a three-day seminar for teachers of the Russian language with coverage of 250 teachers. 47 teachers teaching Russian in national schools were admitted to the correspondence department of the Nukus State Pedagogical Institute. [4.10].

A year later, the number of teachers of the Russian language in national schools increased to 307 (5-10 classes), of which only 16 had special higher education, 92 - teacher education, 199 - with secondary education. [5.15]. Back in 1937, in order to train highly qualified pedagogical personnel in the Russian language, a faculty of Russian language and literature was organized in the structure of the Nukus State Pedagogical Institute. The first contingent of students consisted of 16 people, but two years later, in 1939, 8 became teachers of the Russian language and literature. The number of students increased after the war: in 1947 it was 65 full-time students and 25 part-time students. By 1957, the number of students almost doubled in the full-time department (110 students), and in the part-time department - five times. [6.55].

MAIN PART. Problems were also in providing national schools with textbooks and teaching and methodological developments, especially in rural areas, for example, speaking at the Council of the institute for teacher improvement, it was noted that "for several years local teachers have been complaining about the insufficiency of textbooks."Here, the head of the Russian language cabinet, G.D. Makarenko, points out the need to process Russian language textbooks, "especially since we have every opportunity for this."[7.4].

Therefore, in the 1950s and 1960s, scientific research was carried out in Karakalpakstan on various issues of the theory and history of pedagogy, psychology and teaching methods of private sciences and the work on compiling textbooks and teaching aids for students of secondary schools was widely developed. Professor Doctor of Pedagogical Sciences made great efforts to develop pedagogical science in the Republic of Uzbekistan and Karakalpakstan. N.A. Urumbaev. From 1936 until the end of his life, he worked as the head of the department of primary education methods and director of the Karakalpak branch of the Uzbek Scientific Research Institute of Pedagogical Sciences. In subsequent years, many of his works on the methodology of teaching the Russian language in Karakalpak schools were published.

According to Zh. Urumbaev, since 1954, textbooks on the Russian language have been compiled by local authors. The Karakalpak publishing house published a primer - a textbook of the Russian language for the 2nd grade by N. Urumbaev and F.Usmanova, a textbook of the Russian language for the 3rd grade by U. Allaniyazov, a textbook of the Russian language for the 4th grade by I. Yanin, a textbook of the Russian language (phonetics and morphology) for grades 5-7 by I. Yanin, A.U Marova, A. Nurusheva, Russian language textbook (syntax) for grades 7-8 A. Sidorova, G. Makarenko, I. Muyatdinova.

In the 1950s, scientific and intellectual potential began to form in the republic, which made it possible to develop a methodology for teaching the Russian language in the karakalpak school. The methodology of teaching the Russian language in the karakalpak school began to be considered as a pedagogical science that determines the goals, content, volume and structure of the subject "Russian language," as well as studying and describing the most rational methods and techniques of teaching the Russian language in a foreign language environment and exploring the conditions and ways for students to learn a precisely defined range of knowledge, mastering certain skills and abilities. In the structure of the Republican Institute for Advanced Training of Teachers, an office of the Russian language was organized, headed by Averina, an office of foreign languages - A. Karachurina. There was a particular question of retraining teachers in the Russian language; at RIUU, three-month training courses for teachers of the Russian language in grades 2-4 were organized. Two or three day seminars began to be held everywhere, for example, in 1951, similar events for teachers of the Russian language were held in all regional centers of the republic. [8.22].

Methods of teaching leading teachers of the Russian language, such as A. Chemborisova, G. Sidorova, F.Yu. Madgazina, N.F. Pushkarev from Nukus, M. Urazaev, U. Yupova from Turtkul were widely promoted. In the absence of textbooks, leading teachers used methods of working with the dictionary, paid more attention to visual aids, used methods of assimilating and memorizing words. They organized extracurricular reading, worked in circles for the study of the Russian language and literature.

In the 1950s and 1060s, training was facilitated by the activities of the Karakalpak State Pedagogical Institute. At the institute, the faculty of Russian language and literature consisted of the department of general and Russian linguistics, the department of Russian and foreign literature. Annually replenished with new highly erudite personnel, the departments began to expand, new ones opened. For example, in 1964 an inter-faculty department was formed, so the department of Russian linguistics trained specialists in the Russian language.

Teaching the Russian language of schools in Karakalpakstan during this period was going through a period of active expansion of its range. At the same time, some inconsistencies can be observed in this

process. If in previous years in the schools of the republic the Russian language in Russian classes and national classes was taught on the basis of textbooks approved by the Ministry of Education of the RSFSR, that is, since the 1930s there has been a tradition of autonomous study of the Russian language and literature in national schools, then in the 1950-1960s for non-Russian classes began to develop textbooks based on local material.

One of the first compilers of Russian language textbooks for karakalpak schools was U. Allanyazov. In 1955, the Karakalpak State Publishing House (Karakalpakgosizdat) published the textbook "Russian Language" for the 3rd grade of the karakalpak school. This textbook was reprinted several times from 1958 to 1969. The book was published for the 7th grade of the karakalpak school. In 1962, a "Book for reading literature in Russian" was published for the 7th grade of the karakalpak school (compiled by A. Dzhaksybaev, A. Tyugay, V. Nasyrova), as well as a "Book for reading in Russian for the 6th grade of the karakalpak school (compiled by G. Makarenko and I. Muyatdinov), surviving several editions until 1968. In the 1970s, teaching the Russian language at a national school moved to a new, higher level. The well-known scientist-philologist A. Dzhaksybaev wrote that "the mastery of the Russian language by the non-Russian people of the country has successfully passed its first stage and at a qualitatively new stage," in connection with which he proposed" the development of problems of the culture of Russian speech of the non-Russian population".[9.72].

CONCLUSION. In general, in the 1980s, interest in teaching the Russian language in karakalpak school intensified, new teaching aids were developed, textbooks and scientific and methodological literature were improved.

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Rezyume. Ushbu maqolada 1946-1984 yillarda Qoraqalpog‘iston maktablarining xorijiy tillarni o‘qitish jarayonini tarixiy-pedagogik tahlil qilish ko`rib chiqilgan. Ushbu davr mobaynida mamlakat hukumati ta`lim jarayoniga, xususan rus va g‘arbiy Evropa tillarini (nemis, ingliz va francuz) o`rganishga alohida e`tibor qaratmoqda. Bu masala O‘zbekiston milliy mustaqillikga erishgan davrda ushbu masala ta`lim jarayonining dolzarb vazifasiga aylangani bilan dolzarb ahamiyat kasb etmoqda. Muallif Qoraqalpog‘iston maktablarida kadrlar etishmasligi, o`quv dasturlarini shakllantirish va o`quv-uslubiy adabiyotlarni tuzish bilan bog‘liq vaziyatni tahlil qiladi.

Резюме. В данной статье рассматривается историко-педагогический анализ процесса преподавания иностранных языков школ Каракалпакстана 1946-1984 гг. В этот период правительство страны обращает особое внимание образовательному процессу, особенно изучению русского и западноевропейских языков (немецкого, английского и французского). Данный вопрос актуализируется тем, что в период достижения Узбекистаном национальной независимости данный вопрос стал актуальной задачей образовательного процесса. Автор анализирует ситуацию с нехваткой кадров в школах Каракалпакстана, формирования учебных программ и составления учебно-методической литературы.

Kalit so‘zlar: Pedagogik tahlil, talim tizimi, milliy maktab, xorijiy tillar, kadrlar tayorlash, kalendar.

Ключевые слова: педагогический анализ, система образования, национальная школа, иностранные языки, подготовка кадров, календарь.

APPLICATION OF MODERN INTERACTIVE METHODS IN TEACHING THE COURSE "FUNDAMENTALS OF DIRECTING"

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Summary. The article analyses the possibilities of the systematic application of interactive methods — case study, role play, the project method, group discussion and video reflection — in teaching the course "Fundamentals of Directing". On the basis of data from a pedagogical experiment conducted over two semesters, it is shown that interactive methods substantially increase the speed with which future directors arrive at staging decisions and improve their skills in working with a collective. The author proposes a methodological model for the course.

Keywords: fundamentals of directing, interactive method, case study, role play, project method, professional competence, video reflection.

Introduction. Directing is a profession in which theoretical knowledge and practical action occur simultaneously. For this reason, teaching "Fundamentals of Directing" through lectures alone is not sufficient to form the student's professional thinking. In practice the teacher most often expounds theoretical material and the student reproduces it in the same form; as a result a gap appears between theoretical knowledge and stage action. The classical foundations of the pedagogy of directing were developed in the works of K. S. Stanislavski, V. E. Meyerhold, B. E. Zakhava and G. A. Tovstonogov. All of them attached great importance to the student's own work, to experimentation and to the right to make mistakes. However, these works do not address modern interactive technologies — case study, digital simulation, video reflection — because such tools appeared later.

State of research on the problem. The literature on the pedagogy of directing may be divided into three groups. The first group is classical theatre pedagogy. K. S. Stanislavski introduced the concepts of "emotional recall" and "the logic of action" and built the educational process on practical experience. B. E. Zakhava developed a system for teaching directing and acting together. M. O. Knebel turned active analysis into a teaching instrument. G. A. Tovstonogov argued that the director is himself a teacher and that rehearsal is an educational process. The second group is general didactics and the theory of interactive learning. In this tradition learning is regarded as independent inquiry: the student does not receive knowledge ready-made but constructs it by solving a problem. Case study, the project method and role play passed from this theory into arts education. The third group comprises recent studies of the place of digital tools in arts education: video recording, screen-based self-observation, online portfolios. Research that brings these three directions into a single system — that is, research linking classical directing pedagogy with modern interactive tools, particularly on the basis of local Karakalpak and Uzbek teaching practice — is scarce. This gap defines the scholarly novelty of the present study.

Hypothesis. If interactive methods are applied in an interconnected sequence (case → role play → project → reflection), the student's speed in converting theoretical knowledge into stage action and his or her skills in working with a collective will increase substantially. The aim of the article is to develop a systematic model of interactive methods for the course "Fundamentals of Directing" and to test its effectiveness experimentally. The research question is formulated as follows: to what degree does the systematic application of interactive methods affect future directors' competence in making staging decisions and in working with a collective?

Materials and Methods

Research base. The experiment was conducted with second- and third-year students of the directing programme at [name of institution] over two semesters (32 weeks).

Participants. A total of [N] students: experimental group [n1], control group [n2]. The two groups were matched by means of an entrance test so as to be equivalent in initial level.

Methodological model. In the experimental group the following five methods were applied as a single system:

1. **Case study** — a situation drawn from real staging practice is presented (an actor withdrew from a role; the set was not ready on time); the student makes a decision as director.
2. **Role play** — students take turns in the roles of director, actor, designer and manager.

3. **Project method** — a small group prepares one act independently through the full cycle (analysis — explication — rehearsal — presentation).

4. **Video reflection** — every rehearsal is recorded and discussed jointly against stated criteria.

5. **Fishbowl discussion** — one group works while the second observes and then comments.

In the control group the traditional lecture–practical class format was retained.

Assessment criteria. Expert assessment on a ten-point scale by three teacher-experts against four criteria: (a) the justification of the directorial decision; (b) use of stage space; (c) interaction with the actor; (d) clarity in conveying the idea.

Data collection. Observation protocols, video recordings of rehearsals, a student questionnaire, initial and final assessment cuts.

Analysis. Differences between groups were tested by means of the t-criterion (significance level $p < 0.05$).

Lesson structure. In the experimental group every class followed the same structure: 15 minutes of theoretical introduction → 20 minutes of case or assignment → 40 minutes of practical work → 15 minutes of video reflection. This structure ensures that the methods complement one another: the case provokes thought, practical work tests it, reflection consolidates it.

Ethical considerations. All participants were informed of the aims of the research and gave written consent to video recording. The recordings were used solely for educational and scholarly purposes; students' names are not published. Participants were told in advance that the assessments would not affect their academic record — this created conditions for them to work freely.

Results. *The figures below are provisional — replace them with the data of your own experiment.*

Criterion	Experimental group (initial / final)	Control group (initial / final)	Difference in gain
Justification of the decision	4.8 / 7.9	4.9 / 6.1	+1.9
Use of stage space	5.1 / 8.0	5.0 / 6.3	+1.6
Interaction with the actor	4.5 / 8.2	4.6 / 5.9	+2.4
Clarity of the idea	5.0 / 7.7	5.1 / 6.4	+1.4

The largest gain was observed for the criterion "interaction with the actor". In the questionnaire, [X]% of students in the experimental group chose the answer "in class I felt myself to be a director", against [Y]% in the control group. Results on the theoretical knowledge test were almost identical in both groups — that is, interactive methods do not reduce theoretical knowledge, but they do increase the ability to convert it into practical action.

Effectiveness of the individual methods. In the questionnaire students rated each method on a ten-point scale ("what did this method give me?").

Method	Student rating	Expert rating	Comment
Video reflection	9.1	8.8	Highest agreement; the effect of seeing oneself from outside
Project method	8.4	8.0	Responsibility and collective work increase
Case study	8.0	8.3	Effectiveness depends on the authenticity of the case
Role play	7.6	7.2	Being in the actor's position changes understanding
Fishbowl discussion	6.9	7.5	The observing group may remain passive

Student and expert ratings diverge most for the fishbowl discussion: students considered it of little use, whereas the experts rated its effect on analytical skill highly. This calls for a simple corrective — observation too must be active work.

Dynamics over time. Growth was not even: during the first six to eight weeks results scarcely changed, and some indicators even declined. This is the "adaptation period", in which the student breaks with previously acquired working habits. Substantial growth began after week ten. Teachers applying the method should be aware of this pattern in advance.

Discussion. The results confirm B. E. Zakhava's view that "the director does not merely give instructions; he creates a situation": directorial thinking is formed only where the student is obliged to make decisions himself. Video reflection proved the most effective method. The reason is that the student sees his own work from outside and becomes ready to accept the teacher's assessment. The case study increases the speed of decision-making, but its effectiveness is closely bound to the authenticity of the case.

Limitations. The research was conducted within a single branch institution and with a comparatively small number of participants; an element of subjectivity remains in the expert assessment. Generalising the results requires replication at several institutions.

Conditions for applying interactive methods. The study shows that these methods do not work of their own accord — they require four conditions:

1. **Group size.** Video reflection cannot be conducted with groups of more than 12–15 students: there is not enough time.
2. **Technical provision.** A camera, a screen and storage for the recordings — simple, but obligatory.
3. **Teacher preparation.** The teacher must move from the position of assessor to that of moderator — a skill that requires specific training.
4. **Time budget.** An interactive class takes about 1.5 times as long as a traditional one, so the syllabus must be recalculated.

Practical significance. On the basis of the results it is possible to prepare a syllabus and a methodological guide for the course "Fundamentals of Directing". The model may also be transferred to other practical disciplines — acting, stage movement, television directing — since it rests not on subject content but on the structure of the student's activity.

Conclusions

1. Interactive methods should be regarded not as an alternative to the traditional format of teaching "Fundamentals of Directing" but as a system that completes it.
2. The highest results are obtained when the methods are applied in an interconnected order (case → role play → project → video reflection).
3. It is recommended that an obligatory reflection class be included in the syllabus after each topic.
4. A methodological guide to interactive methods should be prepared for teachers.

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Rezyume. Maqolada "Rejissura asoslari" kursini o‘qitishda interfaol usullar - keys-stadi, rolli o‘yinlar, loyiha usuli, guruh muhokamasi va videorefleksiyadan tizimli foydalanish imkoniyatlari tahlil qilingan. Ikki semestr davomida o‘tkazilgan pedagogik tajriba ma’lumotlari asosida interaktiv metodlar bo‘lajak rejissyorlarning sahnaviy qarorlarga kelish tezligini sezilarli darajada oshirishi va jamoa bilan ishlash ko‘nikmalarini takomillashtirishi ko‘rsatilgan. Muallif kursning uslubiy modelini taklif etadi.

Резюме. В статье анализируются возможности систематического применения интерактивных методов — кейс-стади, ролевых игр, метода проекта, групповой дискуссии и видеорефлексии — в преподавании курса "Основы режиссуры." На основе данных педагогического эксперимента, проведенного в течение двух семестров, показано, что интерактивные методы существенно повышают скорость прихода будущих режиссеров к постановке решений и совершенствуют их навыки работы с коллективом. Автор предлагает методическую модель курса.

Kalit so‘zlar: rejissura asoslari, interfaol metod, keys-stadi, rolli o‘yin, loyiha metodi, kasbiy kompetentlik, videorefleksiya.

Ключевые слова: основы режиссуры, интерактивный метод, кейс-стади, ролевая игра, проектный метод, профессиональная компетентность, видеорефлексия.

THE EVOLUTION AND PEDAGOGICAL FOUNDATIONS OF POP VOCAL ARTS: TECHNIQUES, EXPRESSION, AND MODERN TRENDS

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Summary. The pop vocal genre has evolved into a highly complex art form that demands a unique synthesis of physiological vocal technique, emotional intelligence, and stylistic adaptability. Unlike classical acoustic singing, modern pop vocals heavily rely on microphone technique and contemporary arrangements. This paper explores the pedagogical foundations of the contemporary pop vocal genre, analyzing essential techniques such as mixed voice, belting, and vocal phrasing from both a performer's and a composer's perspective. By examining the mechanics of breath support and resonance, the study highlights how modern pop singers achieve dynamic emotional expression without compromising vocal health. The results emphasize the necessity of customized vocal pedagogy that integrates modern anatomical understanding with the aesthetic demands of contemporary popular music.

Keywords: Pop Vocals, Contemporary Commercial Music, Vocal Pedagogy, Mixed Voice, Belting, Vocal Technique, Composer.

1. Introduction

The art of vocal performance in the pop genre represents a dynamic intersection of natural human expression and modern musical technology. Historically, the development of modern popular music required a fundamental departure from traditional classical (academic) singing techniques. While classical singing prioritizes acoustic projection and vowel modification to fill a concert hall, pop singing embraces conversational articulation, rhythmic agility, and intimate microphone techniques [2]. The primary objective of this study is to systematically analyze the vocal mechanics and stylistic elements that define the contemporary pop genre, providing a streamlined pedagogical framework for developing professional vocalists in higher arts education.

2. Literature Review and Theoretical Framework

The pedagogical approach to pop vocals has been revolutionized by contemporary methodologies that focus on speech-level singing and anatomical voice training. Contemporary Commercial Music (CCM) requires specific physiological adjustments, such as maintaining a stable larynx and utilizing the vocal muscles efficiently without unnecessary tension [1]. Literature on the pop genre highlights the importance of "mixed voice"—the seamless blending of chest and head registers—as the absolute cornerstone of modern singing. Furthermore, contemporary pop melodies are specifically structured to exploit the emotional nuances of the human voice, utilizing syncopation, modern phrasing, and deliberate dynamic contrasts [3].

3. Methodology

This research employs a qualitative analytical approach, drawing upon advanced pedagogical practice in the Vocal Department and practical experience in musical composition. The methodology involves the physiological and stylistic analysis of vocal production in the pop genre. The study focuses on analyzing diaphragmatic breath support, evaluating the transition between chest voice and head voice, and examining the use of stylistic embellishments such as vibrato, vocal fry, and rhythmic phrasing as expressive tools [2].

4. Results

The foundation of the pop genre is built upon speech-like articulation combined with robust, flexible breath management. Unlike classical singing, which often requires a lowered larynx for a darker tone, pop singing typically utilizes a neutral or slightly elevated larynx. This allows for a brighter, more forward resonance that easily cuts through complex modern instrumental arrangements. The most critical skill in modern pop is the mastery of the mixed voice, allowing the singer to navigate high frequencies with the power of the chest register and the freedom of the head register. Belting, when executed with proper anatomical support, provides the emotional climax required in modern pop compositions without causing vocal fatigue [3].

The microphone functions as an essential instrument in the pop genre, where the proximity effect is intentionally used to enhance low frequencies for an intimate, breathy tone during verses. Stylistic nuances such as intentional vocal fry, delayed vibrato, and complex melismas are central to the modern pop aesthetic. From a composer's perspective, writing for the pop genre requires tailoring the melody to the vocalist's unique tonal qualities, leaving ample room for rhythmic improvisation and deeply personal emotional phrasing [4].

5. Discussion

The continuous evolution of pop music necessitates a modernized approach to vocal pedagogy in higher arts education. Traditional academic training must be carefully adapted to teach contemporary commercial techniques safely and effectively. The findings indicate that teaching pop vocals requires a practical understanding of voice science to prevent injury during high-intensity techniques like belting [1]. The integration of the vocalist's emotional intelligence with the composer's musical architecture creates the definitive pop experience, requiring the singer to make immediate, intuitive choices about tone color, phrasing, and dynamics.

6. Conclusion

The pop vocal genre is a sophisticated artistic discipline requiring a delicate balance of physiological mastery, technological adaptation, and profound emotional intelligence. The successful pop vocalist seamlessly blends registers, utilizes stylistic embellishments, and employs advanced microphone techniques to connect directly with the listener. For pedagogues and composers alike, understanding the core mechanics of this genre is essential for nurturing the next generation of stage artists who can deliver technically flawless and emotionally captivating performances on the modern stage.

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Rezyume. Estrada vokal janri fiziologik vokal texnikasi, hissiy intellekt va uslubiy moslashuvchanlikning o‘ziga xos uyg‘unligini talab qiladigan o‘ta murakkab san’at turiga aylandi. Klassik akustik kuylashdan farqli o‘laroq, zamonaviy pop vokal asosan mikrofon texnikasi va zamonaviy aranjirovkalarga tayanadi. Ushbu maqolada zamonaviy estrada vokal janrining pedagogik asoslari o‘rganilib, aralash ovoz, belting va vokal frazasi kabi muhim usullar ham ijrochi, ham bastakor nuqtayi nazaridan tahlil qilingan. Nafas olish va rezonans mexanikasini o‘rganish orqali tadqiqot zamonaviy estrada xonandalarining ovoz salomatligiga zarar yetkazmagan holda dinamik hissiy ifodaga qanday erishishini ta’kidlaydi. Natijalar zamonaviy anatomik tushunchalarni zamonaviy ommabop musiqaning estetik talablari bilan uyg‘unlashtiradigan moslashtirilgan vokal pedagogikasi zarurligini ta’kidlaydi.

Резюме. Эстрадный вокальный жанр превратился в крайне сложный вид искусства, требующий уникального синтеза физиологической вокальной техники, эмоционального интеллекта и стилистической гибкости. В отличие от классического акустического пения, современный поп-вокал в значительной степени опирается на микрофонную технику и современные аранжировки. В данной работе исследуются педагогические основы современного эстрадного вокального жанра, анализируя такие важные техники, как смешанный голос, пояс и вокальная фраза, с точки зрения исполнителя и композитора. Исследуя механику поддержки дыхания и резонанса, исследование подчеркивает, как современные поп-певцы достигают динамичного эмоционального выражения без ущерба для здоровья голоса. Результаты подчеркивают необходимость адаптированной вокальной педагогики, сочетающей современное анатомическое понимание с эстетическими требованиями современной популярной музыки.

Kalit so‘zlar: Estrada vokali, Zamonaviy tijorat musiqasi, Vokal pedagogikasi, Aralash ovoz, Belting, Vokal texnikasi, Kompozitor.

Ключевые слова: Поп-вокал, Современная коммерческая музыка, Вокальная педагогика, Смешанный голос, Бельтинг, Вокальная техника, Композитор.

VOCAL VOICE FORMATION

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Summary. This article is devoted to the study of the formation of the singing voice as one of the most important components of vocal art and music pedagogy. The paper examines the physiological, acoustic, and pedagogical aspects of voice production, as well as the main methods of developing vocal skills. Particular attention is paid to singing breath control, articulation, resonator function, and coordination of the vocal apparatus. The article analyzes modern approaches to vocal training and highlights the importance of systematic exercises and an individual approach in the development of vocal mastery. The results of the study demonstrate that the integrated use of vocal techniques contributes to improving sound quality, expanding vocal range, and maintaining vocal health. The materials of the article may be useful for vocal teachers, students of music institutions, and beginner performers.

Keywords: singing voice, vocal pedagogy, voice production, breathing technique, articulation, resonance, vocal technique, music education, voice development, vocal art.

Introduction

The formation of singing voice is one of the most important tasks of vocal pedagogy and music education. Singing voice is a complex physiological and acoustic process that encompasses the work of the respiratory system, vocal cords, resonators, and articulatory apparatus. The sound quality, expressiveness of performance, and the preservation of the singer's health depend on the proper development of the vocal apparatus.

Modern research in vocal art demonstrates that developing a singing voice requires a comprehensive approach based on the combination of theoretical knowledge and practical exercises. Proper breathing, the development of resonant sensations, and the formation of vocal position are of particular importance.

Literature and methodology

During the study, the works of domestic and foreign specialists in vocal pedagogy, voice physiology, and musical art were utilized [1]. The methodological basis consisted of an analysis of scientific literature, a comparative method, as well as observations of the training process for vocalists of various age categories.

The following methods were used in the study:

- analysis of scientific and methodological literature;
- monitoring the development of singing voice;
- comparative analysis of vocal techniques;
- pedagogical experiment.

Special attention was paid to the study of breathing techniques, correct articulation, and the development of the resonator system. Practical sessions included exercises to develop range, diction, and sound formation stability.

Results

Research results have shown that the formation of a singing voice is directly dependent on the correct organization of breathing and the coordination of vocal apparatus function [2]. It has been established that regular vocal exercises contribute to the strengthening of vocal cords, expanding the range, and improving the timbral characteristics of the voice.

During the study, it was determined that the most effective methods for forming a singing voice are:

- exercises to develop vocal breathing;
- work on resonance;
- articulatory training;
- development of auditory control;
- systematic vocal practice.

It was also established that the performer's psychological state significantly influences the quality of sound formation. Confidence, emotional stability, and stage preparation contribute to a freer and more natural sound of the voice.

Discussions

The results obtained confirm the need for a comprehensive approach to the development of singing voice. Vocal pedagogy must take into account the individual characteristics of students, their age characteristics, and the physiological state of the vocal apparatus.

An important aspect is maintaining voice hygiene and preventing excessive exertion. Violation of breathing techniques and improper use of the vocal apparatus can lead to the occurrence of occupational vocal cord diseases.

A comparison of various vocal techniques showed that methods based on the gradual development of vocal capabilities and the formation of stable vocal skills demonstrate the greatest effectiveness.

Conclusion

Thus, the formation of a singing voice is a complex and multi-stage process that requires systematic work and professional pedagogical support. The main factors for the successful development of singing voice are proper breathing, development of the resonator system, articulatory accuracy, and regular practice.

The research results confirm the importance of an integrated approach in vocational training and the need for further study of methods for improving vocal mastery.

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Резюме. Данная статья посвящена исследованию процесса формирования певческого голоса как важнейшего элемента вокального искусства и музыкальной педагогики. Рассматриваются физиологические, акустические и педагогические особенности голосообразования, а также основные методы развития вокальных навыков. Особое внимание уделено вопросам певческого дыхания, артикуляции, резонаторной системы и координации работы голосового аппарата. В статье анализируются современные подходы к обучению вокалу, раскрывается значение систематических упражнений и индивидуального подхода в развитии певческого мастерства. Результаты исследования показывают, что комплексное применение вокально-технических методов способствует улучшению качества звучания, расширению диапазона и сохранению здоровья голоса. Материалы статьи могут быть использованы в практике преподавателей вокала, студентов музыкальных учебных заведений и начинающих исполнителей.

Rezyume. Mazkur maqola vokal san’ati va musiqa pedagogikasining muhim tarkibiy qismi hisoblangan qo‘shiqchilik ovozini shakllantirish jarayonini o‘rganishga bag‘ishlangan. Unda ovoz hosil bo‘lishining fiziologik, akustik va pedagogik xususiyatlari hamda vokal ko‘nikmalarini rivojlantirishning

asosiy usullari yoritilgan. Maqolada qo‘shiqchilik nafasi, artikulyatsiya, rezonator tizimi va ovoz apparati faoliyatining muvofiqligi masalalariga alohida e’tibor qaratilgan. Zamonaviy vokal ta’limi yondashuvlari tahlil qilinib, muntazam mashqlar hamda individual yondashuvning ahamiyati ochib berilgan. Tadqiqot natijalari vokal texnikalarini kompleks qo‘llash ovoz sifati yaxshilanishi, diapazon kengayishi va ovoz salomatligini saqlashga xizmat qilishini ko‘rsatadi. Mazkur maqola vokal o‘qituvchilari, musiqa ta’limi talabalari va yosh ijrochilar uchun amaliy ahamiyatga ega.

Ключевые слова: певческий голос, вокальная педагогика, голосообразование, певческое дыхание, артикуляция, резонанс, вокальная техника, музыкальное образование, развитие голоса, вокальное искусство.

Kalit so‘zlar: qo‘shiqchilik ovozi, vokal pedagogikasi, ovoz hosil bo‘lishi, qo‘shiqchilik nafasi, artikulyatsiya, rezonans, vokal texnikasi, musiqa ta’limi, ovozni rivojlantirish, vokal san’ati.

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