

Philosophical Analysis of the Understanding of Makam Art as a National and Universal Aesthetic Value

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Abstract:

Universal values are deeper and broader in content than national values and include national values. The concept of "value" is one of the deeply studied topics in philosophy. According to the Uzbek philosopher J. Tulenov, value is a set of qualities, such as freedom, social justice, equality, truth, enlightenment, beauty, goodness, honesty, loyalty to duty, which are important for people and people and serve the interests and goals of the nation, people and social groups.

According to Z. Kadirova, values are things that people appreciate in life. These are the objects, events and phenomena around us that can or can satisfy people's daily life needs and demands. Values are diverse, and the way to determine them is the process of knowing and evaluating the practical activities of the members of the human society, the content and essence of the objects of nature and society, events and phenomena, the trends of their movement and development in the process of creating material and spiritual wealth.

According to Q. Nazarov, national values are formed in the ethnic space, which ensures the natural, historical and social unity of people, are manifested in various ways, in different forms, affect people's minds and lifestyles in a unique way; it stands out in people's interactions, social activities and is the moral basis for this attitude, activity, goal, needs and aspirations; they may arise as a specific result in the material, spiritual, economic, political and other fields, acquire a special importance as a necessity for people, and benefit them; - in the process of social development, it changes and improves, various aspects are passed on from generation to generation, a legacy remains. Values are more related to the ethnic characteristics and ethnic space of the nation. The social development of peoples continues to be inextricably linked with the development of their national-ethnic values. As a result of each nation or nation improving its own colorful values, it forms universal values and develops its aspects.

The system of values, which is an expression of national values and their connection, passes from the past to the future through the history of the nation itself, through various social and political processes.

Abdulla Sher, an expert in the field of aesthetics, while defining the aesthetic value, states that the aesthetic value is the values that embody several aesthetic characteristics. Aesthetic value is manifested as pure spirituality, i.e., as a combination of spirituality and materiality, along with the intellectual-emotional aspect. Registan architectural complex, Shashmaqom, Navoi's "Khamsa" are all aesthetic values.

M. Nurmatova studied moral and aesthetic values. In his opinion, limiting the scope of moral values ultimately leads to limiting the moral and spiritual maturity of a person. Ethical values are also expressed by endless actions that go beyond certain moral requirements and codes and lead humanity to new noble goals. Aesthetic values are one of the important spiritual tools that accelerate the development of society. Its possibilities are so many that it affects every thing, event, event and process, making them more attractive, vibrant, beautiful and brings it into the world of creativity. The world of sophistication is a material and spiritual reality that embodies the harmony of nature and man, individual and society based on the laws of beauty.

The art of makam as an aesthetic quality is deeply rooted in the heart of every Uzbek, especially the representative of every nation involved in this art. The main national and universal function of the maqam is educational, regardless of whether it is listened to with a song or with words, the pains and sorrows that do not come to the surface shake the soul like a cry without it, and the pains, experiences and sufferings of the heart are shown in a glance.

The makam allows understanding the nation as an object and subject of national values, scientific analysis of the system of national values related to it, viewing the nation itself as a social value. This makes it possible to analyze the manifestation of national values, the movement from the past to the future in the process of historical development.

The role of makam art in the development of national and universal culture, art, and music, the significance of Shashmaqom as an aesthetic value and the attitude towards this art in Uzbekistan, the practical foundations of makam, the dialectical connection with the development of social and cultural consciousness, and the following conclusions have been summarized:

First of all, maqam is a genre of music that has existed in the cultural life of the peoples of the East, in the art of music since ancient times. In particular, the masterpieces of the makam art of our people, formed from time immemorial, are very multifaceted, rich and colorful. Our melodious charming tunes bring joy and happiness to people, lighten their difficult moments;

secondly, the maqam genre occupies a special place in the musical heritage of the two peoples who lived in Central Asia - Uzbek and Tajik. Maqams are classic works with high artistic-aesthetic and purifying power. Shashmaqom has been serving the various artistic and aesthetic needs of our people, satisfying the cultural demands of people's celebrations, weddings, holidays. In this place, it is necessary to highlight the Navo, Dugoh, Segoh and Iraq maqam tracks, which have been performed on the trumpet;

thirdly, the effect of makam art in the artistic-aesthetic system is carried out through levels. They are divided into the level of consciousness, the level of practical activity and the level of education. These levels can be observed to affect the human mind in action. Makam is the most valuable relic of certain times. After all, the monument is still "alive" and constantly updated;

fourthly, makam art constitutes the spiritual, aesthetic, cultural masterpiece of the Uzbek nation, the spirit of classical music. In recent years, the work carried out in our country for the development of this art leads to further development of the field, recognition of Uzbek makames on the world scale, and a firmer establishment of makames as an aesthetic value in the social consciousness;

fifthly, it is necessary to take into account the specific aspects of the pre-independence and post-independence periods when analyzing makames. In the period of the former union, the study and research of irrational knowledge was contrary to the political life of that time, and this situation is felt in the ideology of research of that time. For example, in the middle of the 20th century, it was impossible not only to perform maqams, but even to listen to them. In the years of independence, makam art has been in the center of attention as a pure aesthetic value, recognized as one of the masterpieces of oral and intangible heritage of the world community.

The following conclusions were reached as a result of the research conducted on the topic “Artistic-aesthetic nature of the art of maqam”: The makam art characteristic of the peoples of the East in a certain area testifies to the existence of certain foundations of statehood and political, cultural, economic, social-spiritual makam in those areas. The existence of maqam art served to develop not only a person, but also society. Historically, makam art has served human thinking and cultural development of society.

When researching the philosophical-aesthetic nature of makam, it is necessary to avoid the tendency to over-idealize it and interpret it from a materialistic point of view. Because makam expresses both the spiritual and spiritual world of a person and harmony with nature. This harmony is the basis of makam philosophy.

If the subject area of philosophy is considered to be nature, society, human system, then aesthetically this system covers art as well. In this dialectic process, not only human, nature and society relations, but also art, especially music, has a special place. In this sense, makam directly affects the aesthetic consciousness of a person, it is manifested in society as a universal aesthetic value.

Makam art is accepted by the Uzbek people as one of the cultural values that form the basis of national identity and self-identification. In the dissertation, the role of makam art as an aesthetic object, hermeneutic features are composed of components such as interpretation, understanding and empathy.

Any knowledge consists of two cognitive abilities of a person: rational (mental), abstract-logical and feeling, figurative-emotional, which are of great importance in the art of makam. Maqam art directs a person to self-awareness and philosophical thinking through music, enlightens and spiritually beautifies based on its rational and emotional effects.

The aesthetics of makam art - expresses the issues of idealism, nationalism, artistry, their social significance, historical and national traditions, freedom and individuality, style and genre innovations. Also, makam art embodies the ways and forms of depicting the reality of life, the nature and essence of musical images, the categories of beauty and grandeur in music, content and form, objectivity and subjectivity, typicality and independence, logic and emotionality, expressiveness and imagery.

In illuminating the historical and modern trends of makam in raising human spirituality, its main goal is to teach a person to understand and appreciate beauty, to form his aesthetic attitude to reality, to develop the creative potential and ability of a person, to improve the skill of artistic imagination and aesthetic observation, to develop aesthetic taste, aesthetic ideal and aesthetic consists of formation and development of values.

Makam is a unique phenomenon in spiritual and aesthetic education of people. It embodies the psyche, feelings, mentality, outlook, culture and values of the people, and occupies a high place in the harmonious development of a person in all aspects. Also, makam art serves as one of the important factors in the spiritual and educational development of Uzbekistan.

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