

## MASKULIN VALUES IN THE MODERN UZBEK MUSICAL INDUSTRY



Khudoynazarov Ilkhom Utkir ugli

Master of the Specialty "Cultural Studies – 70212002"

Department of "Art Studies and Cultural Studies" of the

State Institute of Art and Culture of Uzbekistan

E-mail: i.khudoynazarov@yandex.ru Phone number: (+998 90 112 10 02)

### ABSTRACT

This article shows the reflection of the values, mood and character of the era in the culture of that time, in particular in the musical industry, using the example of an analysis of video clips of male singers. It also talks about the factors of the reflection of maskulin values in today's Uzbek society in the modern musical industry.

**Keywords:** music industry, male and music, male singer, National Music, maskulin value, musical composition, music in the system of musical culture, culture

### INTRODUCTION

An analysis of current issues such as what values men live today and in what aspects these values differ from women's shows that maskulin values are changing. So what factors are causing this? In search of an answer to this question, we will see how much the values of maskulin in today's Uzbek society are reflected in the modern musical industry. After all, the values, mood and character of the era are reflected primarily in the culture of that time, in particular in the musical industry. Songs that are being sung, heard and sung by listeners are an indicator of the Real values of any space.

Before proceeding to the analysis of the topic, we will inform that we used the phrase "maskulin", which we use throughout the article, as an alternative to "masculine", "masculinity" ("masculine", "masculine") in English, "мужское начало" (masculine) in Russian.

In this small study, we will talk about the space in which the main segment of Uzbek Youth is concentrated – male stars with a stir on the Internet, the factors that ensured their popularity, and the realities that caused these factors. To do this, we chose music content known and popular in the Uzbek-language segment of YouTube as the object of our small study.

In order to find answers to questions about the values of masculinity, we will analyze video clips of male singers circulating on the YouTube network. Due to the abundance of examples on our topic and the inability to fit this into one article, we selected 4 male singers who have been observed a lot during 2020-2022 and their video clips that have reached the "hit" level, the content of which has attracted our attention.

Hamdam Sobirov is at the same time one of the singers in urf. Songs such as "Maktabimda", "Tentakcham", "20-mart" are separated from the songs of other singers with "view". For example, the

clip "Maktabimda" was viewed 41,765,685 times, the clip "Tentakcham" was viewed 48,611,271 times, and "20-mart" – 20,045,481 times.

The singer's songs have also become a hit of the era. Hence, the same style, songs based on the same content, clips are in high demand in society. Let's analyze the subject matter of creative compositions that are so well received and in high demand.

This clip shows rural life, school events, romantic adventures of two teenagers. Elements of retro format are also found in it, including the bus waiting for a girl, one of the heroes of the clip, was one of the main passenger transport of the 90s, in addition, the singer's image is also close to retro style, but the video clip cannot be called exactly the same style. Episodes built around the romantic relationship of a guy and a girl complement each other. The touching rendering of the love scenes in the clip used details such as a romantic letter from a guy to a girl, a flower given to a girl by another guy, a bicycle.

Today's issue of pain, touching topic, style, image and raising, which the male singer sings, is clearly reflected in the work of the singer Hamdam Sobirov. The fact that the creator is most often observed on the social network, fans of the products of his creativity, sung by the masses, is the main factor for us to come to such a conclusion.

Singer Jalaliddin Akhmadaliev won a special place in the musical industry with the song "Janonim". The clip, based on the song turned through the YouTube network, has been viewed more than 7 million times. These numbers are increasing every hour.

The idea of the clip was not so "out" with the song. While the song features a calm love, a restrained declaration of dili visol sanded love, the clip is built on intense scenes, militant and murder-related events. In addition, it used a mafia gang, men in black clothes, pistols and other criminal elements. And these are the tradition theme for most young people, especially teenagers. Two guys belonging to a criminal gang who like a girl become enemies with each other in the head. However, friendship comes strong and one gives up his feelings for the love of the other. And at the end of the clip, he helps his friend by killing his boss and saving the girl from his clutches. At first glance, it can be seen in the clip that loyalty to friendship, courage, courage on the path of love are chanted. At a time when values like these are disappearing at the last moment, it can also be a very good parenting tool. However, it should be taken into account that some cruel scenes in the plot of the clip have a bad effect on the psyche of adolescents.

In the Uzbek mentality, there are concepts that a man does not cry for any time other than the moment when his parents crash, and if he goes and cries, it means that he is helpless and inauthentic. Indeed, the strong-willed, persistent presence of a man is from the maskulin values that have long been inherited. The realities of the past are not embodied in the image of the male breed weeping even in tugul artistic tissues. His figure was watered with a heroic spirit all the time. The singer Bunyad Jumaniyozov's song, known today for his work, let the man not cry, should make us all think. What is causing this call from the singer? Why is a man of today crying?

The lyrics have an educational power. It is understood from him that a man should not cry, be weak, let him not weaken his martyrdom, let him continue in boldness, even if his happiness and his state go astray. However, there is another aspect that makes us pay attention to the fact that a song or clip is not injured for nothing. As we said above, it reflects the Real character and mood of each era. So, from this we can come to the idea that today there are more and more lands that are falling into a weeping mood, either from the happiness of the state or from mosuvo. That is, a man of today's era goes to a state that contradicts the norms of masculinity for trivial reasons, to the point of crying.

The modern music industry is experienced and skilled, from famous stars with millions of fans to young creators who have just stepped into the industry – inviting everyone to compete with each other. While celebrities struggle not to damage their reputation and image, not to break away from the public's memory, intern's to get to know faster and start their musical business faster. The positive side of competition in the music market is that it serves to increase the coefficient of creativity.

The singer, who has a unique style of performance in Uzbek show business, appointed Muhammadziya well through many songs such as "Guljahon", "Akaxonlarim", "Sizda ham pul ko'payib ketdi". Even because the creator paid more attention to the plot of the clip, the style of performance and the sound possibilities than his image, his musical compositions through YouTube were seen not around 30-40 million times, but 4-7 million times, like the videos we analyzed above. (The video clip "Guljahon" was seen almost 7.5 million times)

Several educational issues were also raised in the later lines of the song. In particular, "akaxonlar", "who lost a friend, did slander without fear, dug up mistakes", "ukatoylar", "the rich ones were looking for, plucked their eyebrows, gave their love from lies", "millionaires", "whose affairs were walking, turned away, abandoned, dishonest and ultimately abandoned" are subjected to bitter criticism.

In the work of the singer Muhammad Ziya, the mood of a man of today's era, what he is non – standard, what he says to society, what modern masculine values consist of himself-all this is reflected in reality. The fact that the creative song brings several negative situations in which maskulin is undermining values is a clear sign that today there are more and more men who are arrogant, hypocritical, easily buy each other, without lavz, bebord.

The theme, style and mood of the song in the work of most male singers and the clips based on them are almost identical. The musical compositions of most male singers, according to the scale of their content and essence, have become anchayin crumbs and alienated from large ideologies and values. The theme of the songs of male singers, whose clips are observed ten times more in comparison with other colleagues, millonlab collected "view" on the network, does not go beyond the chant of a romantic adventure, indecisive jealousy, unbridled expression and self-questioning tone.

Almost all of the male singers have touched on the topic of work and continue in this direction. Because work is a topic that does not die. He was also touched in previous periods, the difference is that previous musical performances described a persistent and lazy work, which in essence reflected heroism and courage. And the fantasy of the male singer of today, who sings on the theme of love, mainly consists of helpless love scenes, unstable guys in love, characters with a "soft" character who have been around since crying. The alarming thing is that the male singer's performance was disproportionate to the intensity of masculinity, these soft characteristic songs are well received by society, listening again and again and singing together as a departure.

## LITERATURE

1. Mirziyoyev Sh.M. The development of literature and art, culture is a solid foundation for the promotion of the spiritual world of our people. President Sh.Mirziyoyev's speech at a meeting with representatives of the creative intelligentsia of Uzbekistan // Халқ сўзи – 2017. - August 4th.
2. Abdulaziz, Iroda. Arjumand. // Tashkent, "East", 2012. - 272 bb. ISBN 978-9943-00-803-8
3. Dadadjanova I.A. Towards professionalism in traditional music: an example of Uzbek women // Проблемы современной науки и образования, 2021. №3 (160). SS. 81-85.

4. Talibjonova L.M. Music video in Uzbekistan: National branding as identity construction. // Международный научно-практической конференции посвящённой 90-летию Ф.Ж.Балгаевой. Астана, 11 февраля, 2016. 2-full, 134-140 bb.