

NATIONAL TRADITIONAL SINGING ART AS A SOCIO-CULTURAL MECHANISM FOR THE FORMATION OF PERSONAL CULTURAL NEEDS

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Abstract

This article analyzes national traditional singing art as a socio-cultural mechanism for the formation of personal cultural needs. The aim of the study is to substantiate the communicative and identificational functions of traditional singing in relation to socio-cultural processes between the individual and society. The scientific novelty lies in interpreting national musical heritage not merely as an aesthetic phenomenon, but as a cultural mechanism that actively influences individual consciousness. Cultural studies, cultural phenomenology, and the socio-cultural approach serve as the methodological foundations of the research.

Keywords: individual and culture, socio-cultural mechanism, national traditional singing art, communicative function, identificational function, cultural consciousness, musical heritage.

Introduction

In contemporary cultural studies, the issue of interaction between the individual and culture is regarded as one of the key theoretical directions for explaining cultural needs, social behavior, and identity formation. Cultural phenomena manifest in individual consciousness not merely as aesthetic experiences, but as mechanisms actively shaped through social relations, value systems, and communicative processes. From this perspective, identifying the socio-cultural factors that shape personal cultural needs constitutes a relevant scholarly task.

Although national traditional singing art embodies a people's historical memory, values, and cultural experience, it has often been interpreted primarily within the framework of artistic or musical heritage. Its role as a socio-cultural mechanism shaping personal cultural needs has not been sufficiently analyzed. As a result, the functional dimensions of traditional singing in mediating cultural relations between the individual and society remain an open scientific problem.

The purpose of this article is to substantiate national traditional singing art as a socio-cultural mechanism that shapes personal cultural needs and to identify its communicative and identificational functions within the context of interaction between the individual and culture. In doing so, the topic is framed as a scholarly problem linking personal cultural needs with broader socio-cultural processes.

Theoretical and Methodological Foundations

In cultural studies, the "individual and culture" relationship is interpreted as one of the central theoretical problems explaining human interaction with the cultural environment. Within this approach, culture is not seen as a ready-made system existing outside individual consciousness, but as a phenomenon meaningfully comprehended through the processes of social experience, communication, and value internalization. The individual becomes socialized through culture, while culture is continuously reproduced and renewed through individual activity. Thus, the relationship between individual and culture is understood as dynamic and interactive.

The concept of socio-cultural processes in this study refers to the set of factors that determine the formation and development of personal cultural needs. These processes manifest



through social relations, communicative systems, symbols, and values existing in society, thereby creating the conditions for the socially grounded emergence of cultural needs in individual consciousness. In this context, cultural needs are understood not as purely individual desires, but as needs shaped in relation to social experience and cultural norms.

The social mechanisms of cultural need formation emerge through the individual's continuous engagement with the cultural environment. Art, particularly national traditional singing, constitutes an important component of these mechanisms, activating aesthetic perception, communicative engagement, and cultural identification within individual consciousness. In this regard, traditional singing is not merely a transmitter of ready-made meanings, but a socio-cultural mechanism that enables the active comprehension of cultural experience.

Cultural phenomenology serves as the methodological foundation of this study, allowing for the analysis of how cultural phenomena are perceived and internalized in individual consciousness. From a phenomenological perspective, national traditional singing art is interpreted not as an external instrument of influence, but as an experience meaningfully received and transformed into a cultural need by the individual. This methodological framework makes it possible to analyze traditional singing not through idealization, but as a real socio-cultural mechanism shaping personal cultural needs.

National Traditional Singing as a Socio-Cultural Phenomenon

National traditional singing art extends beyond being merely a means of aesthetic expression; it functions as a significant phenomenon that regulates and integrates socio-cultural relations. As a condensed form of historical experience, social memory, and collective values, it creates a shared field of meaning among members of society. In this sense, traditional singing serves as a socio-cultural medium mediating the relationship between individual and society.

Its role in transmitting cultural norms and values is reflected in its semantic layers. Ethical views, life representations, and social ideals expressed in songs are internalized in individual consciousness as cultural norms. Rather than conveying didactic messages directly, traditional singing transmits socially significant meanings through symbolic and emotional forms. Consequently, personal cultural needs become aligned with socially accepted values.

Another important aspect of traditional singing is its function in expressing social experience. Through song, social processes, historical trials, and cultural transformations are artistically articulated and transmitted across generations. This process enables individuals to comprehend cultural experience and perceive themselves as part of a socio-cultural space.

From the perspectives of cultural studies and cultural phenomenology, national traditional singing is not an idealized tradition but an active socio-cultural mechanism shaping personal cultural needs. This characteristic allows it to be understood as a stable cultural phenomenon influencing individual consciousness and forming cultural needs within a social context.

The Communicative Function of Traditional Singing

Traditional singing art is interpreted in cultural studies as an important communicative medium facilitating interaction between the individual and society. Unlike verbal discourse, musical expression directly affects emotional and perceptual levels, transmitting cultural meanings symbolically. Through this, traditional singing creates a shared field of cultural codes that enables interpersonal and collective communication and the sharing of cultural experience.

In communication between the individual and society, music acts as a social mediator. Through national traditional singing, socially established values, emotional states, and collective experiences are conveyed to individual consciousness. In this process, the individual appears not as a passive listener but as an active participant in cultural dialogue. Such engagement activates personal cultural needs and strengthens the individual's connection to the social environment.

The communicative function becomes particularly evident in the formation of collective perception and shared cultural experience. Through collective listening, performance, or



interpretation, traditional singing unites individuals within a shared emotional and semantic framework. Cultural experience thus transcends individual perception and acquires collective meaning, contributing to the socially grounded formation of cultural needs.

The Identificational Function of Traditional Singing

National traditional singing functions as an important factor in the process of self-identification. From a cultural studies perspective, individuals rely on symbolic and emotional means when associating themselves with a particular cultural space and system of values. National musical heritage represents one such medium, fostering feelings of distinctiveness and belonging within individual consciousness.

Cultural identity, as a category defining the individual's position within society, develops in close relation to the sense of social belonging. Traditional singing operates as a symbolic mechanism linking individuals to historical and cultural traditions. Historical memory, values, and aesthetic representations embodied in songs are internalized and influence individual behavior within socio-cultural space.

By transmitting cultural memory across generations, traditional singing reinforces historical continuity and allows individuals to perceive themselves as part of a broader cultural-historical framework. In this way, its identificational function supports the stable development of cultural identity and contributes to the socially and symbolically grounded formation of personal cultural needs.

Discussion

Comparison with existing scholarly approaches demonstrates that national traditional singing has frequently been interpreted primarily as an aesthetic or artistic phenomenon. Such approaches do not sufficiently reveal its social functions, particularly its communicative and identificational capacities in shaping personal cultural needs. Consequently, its role as a mechanism mediating cultural relations between individual and society remains secondary.

The approach proposed in this article interprets traditional singing not merely as a source of aesthetic enjoyment but as an active socio-cultural mechanism shaping personal cultural needs within broader socio-cultural processes. From this perspective, it functions as a communicative medium transmitting cultural values, social norms, and historical experience, thereby strengthening cultural identification and social belonging.

Through cultural studies and phenomenological analysis, traditional singing is understood not as passive heritage but as a socio-cultural experience internalized by individuals and transformed into cultural need. This perspective clarifies the real functional significance of art in social life and expands theoretical understandings of the interaction between individual and culture.

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