



NATIONAL DANCE AND SONG ART IN THE PROCESS OF GLOBALIZATION: PROBLEMS AND SOLUTIONS

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ABSTRACT

This article analyzes the impact of globalization processes on national dance and singing art. The author examines issues related to preserving national identity and protecting it from the negative effects of mass culture. The article also highlights promising directions for promoting our national heritage on a global scale through digital technologies.

Globalization is not only an economic and political integration, but also a profound transformational process that affects the spiritual and cultural image of the peoples of the world. As a result of the unprecedented development of information technologies, the boundaries between world cultures are becoming increasingly transparent, leading to a growing interconnection on an international scale. However, this process brings both wide opportunities and serious existential risks for fields such as national dance and song art, which express ethnic identity, historical memory, and national mentality. In the context of the expansion of “mass culture,” preserving the authentic essence of national art forms is becoming increasingly complex. On the one hand, globalization serves to introduce our national heritage to the global cultural space, promote it through modern technologies, and strengthen international cooperation. On the other hand, it creates the risk of unification (standardization) and Westernization of national musical melodies and dance movements. The aim is to analyze the positive and negative impacts of globalization on national dance and singing art, and to provide a scientific basis for ways to remain competitive in the modern art market while preserving national identity. The article also examines, from a strategic perspective, the issues of safeguarding the genetic code of our national art and instilling it in the consciousness of the younger generation through modern methods. In the context of globalization, the transformation of cultural heritage is a complex dialectical process. This process can be divided into two main vectors: “Cultural unification” — the process by which local cultures lose their distinctive characteristics and adapt to a single global (primarily Western) model. For our national art, this manifests in the following ways, transformation of dance aesthetics: Symbolic movements in our national dances (such as hand gestures and facial expressions) are increasingly being replaced by more acrobatic and “show”-oriented elements. This leads to a superficialization of the philosophical content of the dance. Loss of musical intonation, the quarter tones (commas) and complex ornamental vocal techniques

characteristic of Uzbek music are being replaced by the tempered (standardized) sound systems of modern musical instruments, which makes the national melody more artificial. As a result, instead of the spiritual value of a work of art, its “marketability” (commercial value) comes to the forefront, leading to the rise of superficial and light entertainment-oriented singing. Despite its negative effects, globalization can also lead national art to a stage of renaissance (revival). Digital diplomacy and a global audience, while national art was once limited to a specific geographical area, today platforms such as YouTube, Spotify, and Apple Music make it possible to elevate Uzbek dance to the level of a global “brand.” This contributes to the formation of the concept of “cultural export.”

Ethno-synthesis and innovation: It creates an opportunity to view national heritage not as a museum artifact, but as a living, evolving organism. For example, combining the sounds of traditional instruments like the dutor or nay with electronic music genres (such as ambient or techno) can revive young people’s interest in national instruments. This process is referred to in art studies as “glocalization” (the blending of global trends with local cultural identity). UNESCO and International Protection, as a result of global integration, the recognition of national heritage at the international level (for example, the inclusion of Lazgi and Maqom in the UNESCO list) ensures their protection at both the state and global community levels. This part of the article includes practical recommendations and solutions. To enhance the scientific value of the paper, each point should be theoretically grounded and enriched with international experience. An expanded version of this section is presented below. In the context of globalization, ensuring the sustainability of national art requires not passive protection, but an active and systematic strategy. The following directions are of decisive importance in strengthening the “immunity” of national dance and song art:

Folklore samples are the gene pool of national culture. Their preservation should not be limited to paper, but must also be implemented through modern technologies.

Notation and transcription: Transferring rare works passed down orally into modern musical notation and developing their theoretical foundations.

Digitization of the “golden fund”: Restoring visual and audio recordings of master performers of the past century (such as Tamarakhonim, Mukarrama Turgunboyeva, and Ma’murjon Uzoqov). This serves as a benchmark (standard) for future generations.

Love for art is not instinctive, but the result of an educational process. Therefore, elements of national art should be integrated into all stages of education.

Anthropological approach: In preschool education institutions, shaping children’s sense of national plasticity through elements of national dance movements (for example, “Tanovar” or “Andijan Polka”).

Modernization of curricula: In music textbooks, analyzing not only classical works but also modern interpretations of national instruments, thereby fostering a “modern national taste” among young people.

Art is a form of the state’s “soft power.” International platforms help transform national art into a globally consumed cultural product.

Brand creation: International festivals such as “Sharq Taronalari,” “Maqom,” “Bakhshichilik,” and “Lazgi” serve not only as celebrations of art, but also as marketing tools that promote national cultural brands to the global market.

Ecotourism and art: Developing the concept of “living heritage” by establishing national dance and music centers in tourist destinations such as Samarkand, Bukhara and Khiva. In the context of globalization, art survives through mass media.

Content creation: Preparing national dance lessons in short, engaging “edutainment” formats for online platforms.

Creative approach: Creating a visual

and auditory cultural environment by incorporating elements of national music and dance into computer games, animated films, and advertising.

“The strategy of preserving national identity is not about conserving (freezing) art, but about adapting it to a new socio-cultural environment. Only when our art becomes part of people’s daily needs and speaks the language of modern technologies will it withstand the pressures of global waves.”

National dance and song art is the spiritual passport of a nation. It is necessary not to fear the rapid pace of globalization, but rather to use it as a tool to demonstrate the uniqueness of Uzbek art to the world. The development of our art in harmony with the times, while preserving its pure form, ensures its vitality and continuity.

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