

QATAR MUSIC CULTURE AND ITS LINKS WITH UZBEKISTAN

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Abstract: *the historical ties between Qatar and Uzbekistan have been known since ancient times. Both countries are quite young in state formation, however, historically belong to ancient civilizations and, accordingly, have established traditions and features of musical culture and art. In the last decade, not only diplomatic relations have been established between the countries, but interaction in the field of music education, mutual exchange in musical science and performance has also entered an active phase.*

Keywords: *interaction, connections, traditions, cooperation, commonality and differences.*

МУЗЫКАЛЬНАЯ КУЛЬТУРА КАТАРА И ЕЕ СВЯЗИ С УЗБЕКИСТАНОМ

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Аннотация: *исторические связи Катара и Узбекистана известны с давних времен. Обе страны достаточно молоды в государственном становлении, однако, исторически принадлежат к древним цивилизациям и соответственно имеют сложившиеся традиции и особенности музыкальной культуры и искусства. В последнее десятилетие между странами устанавливаются не только дипломатические отношения, но и в активную фазу входит взаимодействие в области музыкального образования, взаимообмена в музыкальной науке и исполнительстве.*

Ключевые слова: *взаимодействие, связи, традиции, сотрудничество, общность и отличия.*

Introduction

The music culture in Qatar and Uzbekistan mainly relies upon the traditional practices of different cultures in both countries. The traditional practices are not the pure music that once had composed by any culture. It has undergone several changes through many cultures that have changed the tone and culture of music in these countries. Most of the changes in the music culture in these countries have been mixed with the culture of the European nations. For instance, the contemporary music culture of Qatar is Khalieeji belonging to eastern Arabia (Gomeseria, 2019). However, an essential part of the contemporary music culture in Qatar is the combination of different traditional cultural music. On the other side, Uzbekistan has a solid attachment to the traditional folk music currently in the country. The main difference between the Qatar and Uzbekistan music culture is the change of style and pattern in their modern cultures. While the music culture in Qatar is more diverse and changed from the traditional practice, Uzbekistan has retained the conventional practices in the country's music culture (Dook, 2021). In this context, the recent ties between these countries have specified extending the relations. This way, these countries have demonstrated social connections and unified the people's interests living in these countries (Peninsula, 2021).

Music interaction between Qatar and Uzbekistan

Greb et al. (2018) state that music has been a connecting link among the humans of different cultures. It overcomes the gaps in the societal backgrounds, races, religion, caste, age, and gender. In this alignment, Qatar and Uzbekistan differ in social and cultural relations, which has significantly challenged these countries' internal and external links. It is because these countries differ in geographies and have different characteristics in their way of living. Therefore, people in these countries follow different cultures and living standards, which hastened the societal and national perspectives of these countries' people (Nomazovna, 2020). In this context, Drott (2011) viewed that music and culture have reframed the relations between these countries in recent years. It has inspired the communities of these countries and highlighted political responses to music and cultural arrangements. Daniel *et al.* (2012) also agreed that music has played a significant role in integrating the cultures of different nations. The music culture has transformed the emotional properties of the people. These emotions are related to the people's socio-economic aspects, including race, culture, religion, behaviour, and the economy. It is examined that the music culture in Uzbekistan has been refined over the generations and has even retained the traditional style. Similarly, the

overall music culture is encompassed in Uzbek music, which includes folk music as a significant traditional culture in the country. This music is retained in its original form by only adding some patterns and styles existing communities in Uzbekistan prefer to use. However, new instruments have been introduced to increase the interest in music in different fields such as emotional, cultural, communal, and local. Furthermore, the various types of music have been kept local and free from any integration with the outside fluctuations in the music culture. However, Qatar's music culture is diverse in this context compared to the Uzbek music culture. It is argued that the links between the music culture of Qatar and Uzbekistan are created because the music culture of Qatar is open to the international music culture, which has assisted in the integration of Uzbek folk music with Qatar music culture.

The most common music culture in these countries is the folklore music traditionally used by the workers, especially the female workers in the industries and the farming sector. This created a music culture in the people of these countries that led to commonness in lyrics, style and pattern (Elnora Mamadijanova, 2020). A typical example is the mobility of labour from Uzbekistan to Qatar in the oil industry of Qatar. These links created essential perspectives of brotherhood in the people of both countries (Harkness, 2021). However, it is argued that the music culture in Qatar has been changed over centuries that have adopted new interests from the European countries. Likewise, the role of globalisation has led to the entrance of new tones and styles into the music culture of Qatar. This role has been possible with the mobility of the empires in the country. The leading cause is the oil industry's dominance in the Arab world. But these contexts have been missing in the land of Uzbekistan typically because of the country's geographical and economic conditions. However, due to the generalised form of music culture in Qatar, the importance of Uzbek music has flourished in the music culture of Qatar. Moreover, Qatar is fond of listening to new music and adjusting to its existing music culture (Elshenawy, 2017). Al-Hammadi and Alkaabi (2021) illuminated that Qatar often organises events in the country in which foreign musicians are summoned to perform local or folk dances of their countries which the empires of Qatar integrate into their music cultures. Furthermore, Peninsula (2021) included that the political relations of Qatar and Uzbekistan have tried to influence cross-cultural music in the sink of social ties between the countries. Over the past few years, the Qatar president has attempted to enhance the political relations between the two countries to bring cultural cohesiveness to the people of these countries. However, it is argued that people have different interests because of the geographical conditions and are not pleased by each others' interests. Along similar lines, it is argued that the people of Qatar are not much interested in listening to music. As most people follow the traditions of the Arab world, the role of music culture is not substantial. Similarly, the music culture in Qatar is disrupted in the domains of the local people. This has restricted the cultural diversification of the people in Qatar. Therefore, most of the integration of the music culture in the lives of the people of both countries has been affected due to this inertia of not listening to the music (Vieweg and Hodges, 2016).

In the meantime, local music culture is widely recognised in the parts of Uzbekistan, which has enabled the country's music culture to be more enriched and attractive in the Arab world. Aside, the country has shown great valour for heritage music that opens up instrumental for the modern instruments that must be brought from the neighbouring countries. Similarly, the labour mobility from this country has enabled the neighbouring countries' music culture. Local people have immensely contributed to enriching the country's folk music customs and traditions (Adams, 2010). It is assessed that local people and artists have been practising the new styles in the tone and pattern of the music throughout the country. This has improved the national musical identity of the state under the heritage of United Nations Art and Culture (Kamrava, 2020). Contrarily, Djumaev (2005) argued that the music culture of Uzbekistan has been more traditional and has not involved any change according to the western music culture. Similarly, the localisation of the music has not been adjusted to any new art in composing the lyrics. Hence, reduced opportunities have been there to integrate the socioeconomic conditions of Qatar and Uzbekistan to integrate the musical culture of the two countries. In this context, Shelburne and Trentini (2010) viewed that Uzbekistan lacked strategic alliances with other nations to empower them financially and by providing resources and additional physical and non-physical capital. However, the country lacks orientation to external sources or help due to the fear of losing the cultural identity and the heritage of the art and culture. These are the driving forces of the country's unacceptability of the foreign inclusions to the internal culture and heritage. Hence, the cultural difference between Qatar and Uzbekistan have hindered the interactions of the music culture and its links with each other in promoting a harmonised music culture. This is the aspiration of our state to strengthen cultural ties with foreign countries, which was facilitated by the numerous tours of our performers, the holding of the Days of Culture of the Republic of Uzbekistan in many countries of the world, international competitions and festivals that took place in the country. World recognition of our country in this period required other tasks, it was necessary to involve in the worldwide cooperation in the field of musical art. The musical culture of Uzbekistan in the new millennium is rapidly integrating into the world process. (E.Mamadjanova, 2020)

Conclusion

Folk music has a long history in Uzbekistan. Generations-old customs and equipment still predominantly employed today define Uzbek folk music. Nevertheless, the styles and qualities of Uzbekistan's folk music have been impacted by contemporary traditions. It has maintained its essence across centuries. However, the unreservedness in the music culture of Qatar has tried to foster relations with Uzbekistan by visiting and summoning the artists from Uzbekistan. This may have significantly changed the connections between these countries and enabled massive economic flow to the country. The stark cultural and socioeconomic contrasts between the two nations can be linked to their different geographical positions. Qatar is situated in the Mideast, but Uzbekistan is in central Asia. In this scenario, the continuing integration of two nations indicates that many factors, from cultural perspectives to general ways of life, must be considered appropriately. The cultural propensity of Uzbekistan has adversely affected the cultural integration between the countries. The most important thing is that Qatar is more oriented toward changing the art and culture of music of both foreign and the country's cultures. Hence, it is inferred that reserving the culture of Uzbekistan even after accessing their music culture can benefit both countries. This will lead to improved socioeconomic and cultural relations between these countries.

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