

# "Assessing Familiarity of Mavrigi Song as an Intangible Cultural Heritage among People in Uzbekistan and Abroad"

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**Abstract:** This article evaluates the familiarity of the Mavrigi song cycle, an intangible cultural heritage, among people in Uzbekistan and abroad. A survey was conducted to gather data from 54 respondents of various age groups and nationalities, and the results showed that 67.9% of respondents had never heard of the Mavrigi song. However, among the respondents who were familiar with the song, more than 80.9% correctly identified the Doira as the instrument used to play the song. The article also discusses the implications of the findings, including the strengths and weaknesses of introducing the Mavrigi song to different groups of people, and provides recommendations for promoting and preserving the song as an intangible cultural heritage.

**Key words:** Mavrigi song, cultural heritage

**Introduction:** According to Intangible Cultural Heritage of Uzbekistan (ICH) website<sup>1</sup> the Mavrigi song cycle is a distinct type of music creation that emerged in Bukhara, Uzbekistan during the Middle Ages. The traditions of performance associated with Mavrigi are generally referred to as "Mavrigikhonlik" and are performed by women-sozandas or men-khonandas in accompaniment of the doira instrument. Mavrigi is a cycle of folk songs that evolved in Bukhara during the 19th and beginning of the 20th centuries and is characterized by its laconic and emotional style, as well as the use of a recitative-melodious or songful type of melos. The songs typically relate to love and lyrical themes and are sung in Uzbek and Tajik languages. Mavrigi songs represent an artistic piece in which it is possible to observe a change of emotional and spiritual state, and the performance of a song is accompanied by dances. This article aims to assess the familiarity of Mavrigi song as an intangible cultural heritage among people in Uzbekistan and abroad. As a traditional music style, the familiarity of mavrigi song is more prominent among the people in Uzbekistan and neighboring countries such as Tajikistan. However, with the increasing global interest in world music and cultural heritage, mavrigi has gained some recognition and appreciation among music enthusiasts and scholars around the world.

**Material and methods:** In this study, the assessment was conducted through a survey that was distributed via Google Forms to individuals of various age groups and nationalities. The survey contained 15 questions which helped in analyzing the level of familiarity, emotions associated with the song, suitability for different events, language, and cultural significance of the song.

The collected data was then subjected to thorough analysis and quantified using charts and graphs. The results of this analysis enabled us to identify the strengths and weaknesses of the current efforts to introduce the Mavrigi song, providing valuable insight into the actions needed to effectively promote this intangible cultural heritage worldwide.

## Results and Assessment:

**Demographics:** Out of 54 respondents, the majority (70%) were below the age of 30. More than half (50%) of the respondents were from Uzbekistan, while the rest were from Tajikistan, Iran, Italy, Russia, Belarus, India, Pakistan, Bangladesh, and Turkmenistan. Nearly 70% of the respondents had bachelor's degrees or higher. (Fig.1 & 2)

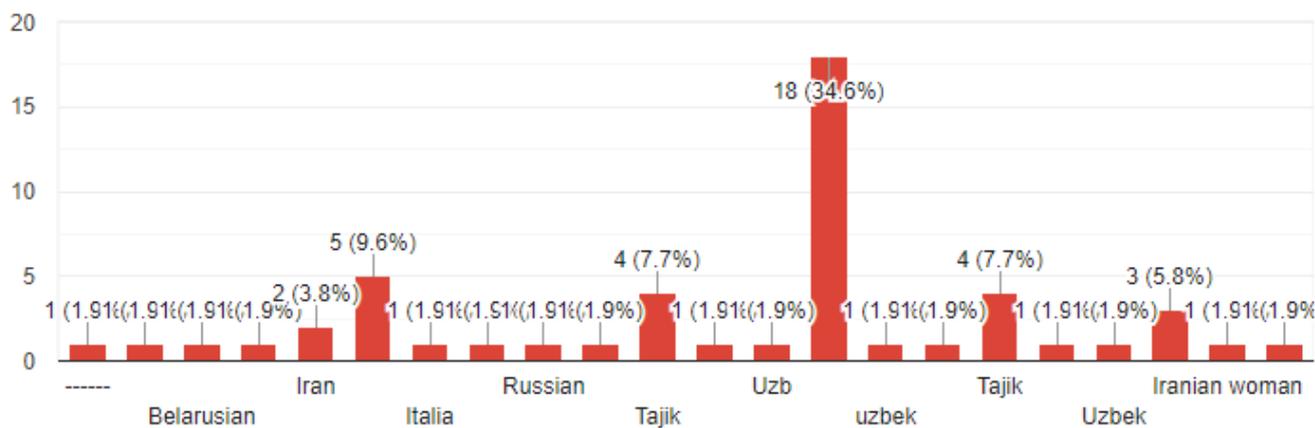


Fig. 1: Nationality of Survey Respondents

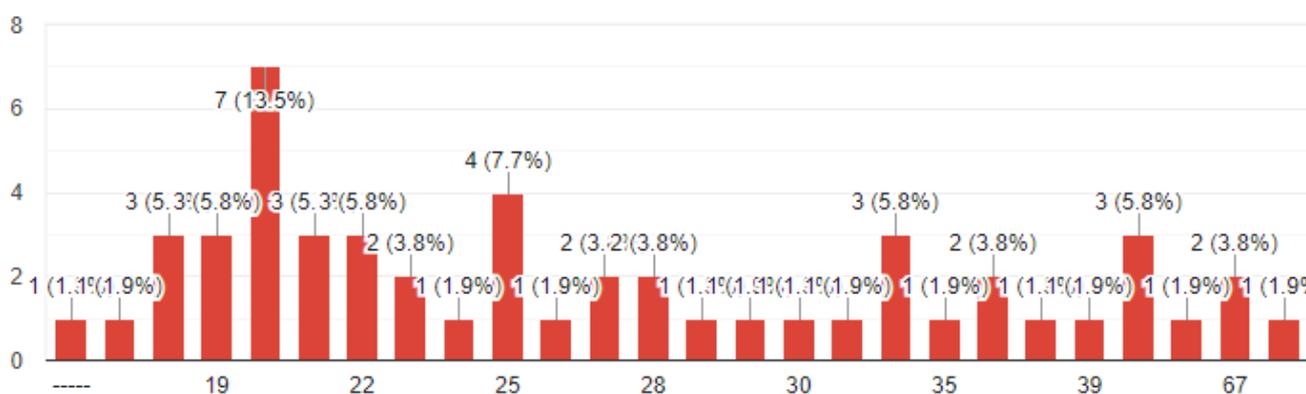


Fig.

2: Age Range of Survey Respondents

**Familiarity:** The study found that 67.9% of the respondents had never heard of the Mavrigi song, including 2 out of 20 Uzbek respondents. However, among the respondents who were familiar with the song, 80.9% correctly identified the Doira as the instrument used to play the song. Additionally, nearly half of the respondents (47.9%) had not heard the song played by any instrument other than Doira. Among the 8 respondents who selected different instruments, 5 of them chose guitar and 3 of them used piano and violin instead of Doira. (Fig. 3 & 4)

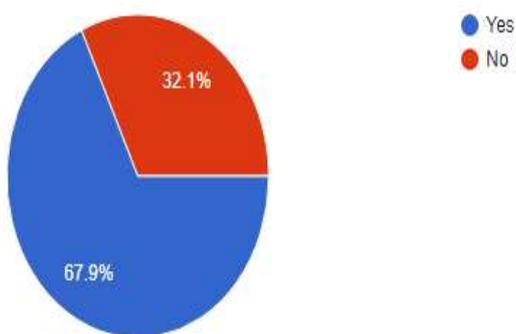


Fig. 3: Percentage of respondents who Have heard the Mavrigi song

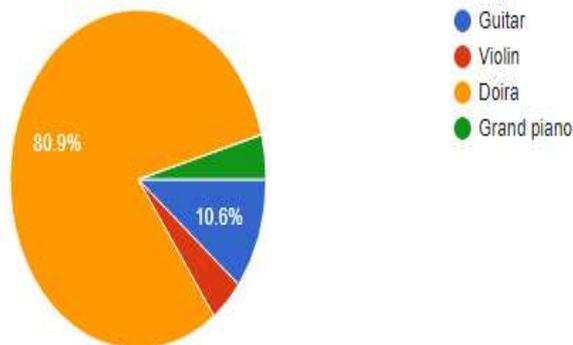


Fig. 4: Familiarity with Musical Instruments used in the 'M avrigi' Song

**Emotions:** Out of the 47 respondents who were familiar with the song, 41.7% felt joy, and 43.8% felt a mix of joy, sadness, and romance depending on the different types of melody and songs. 8.3% purely felt romance in it. (Fig. 5)

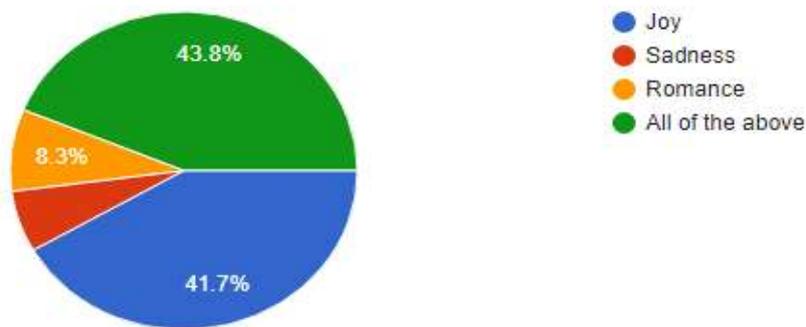


Fig. 5: Emotional response rating

**Style:** Regarding the style of Mavrigi song, 37.7% believed that the style is fast and lively, 27.1% thought it is slow and melodic, 18.8% believed it is calm and soothing, and 16.7% thought it is intense and passionate. (Fig. 6)

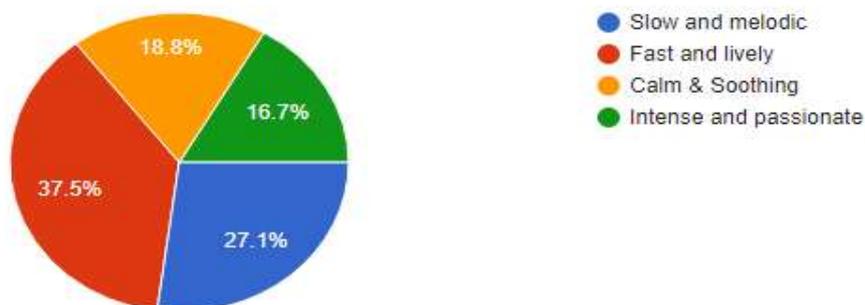


Fig. 6: Mavrigi song style

**Suitability:** Approximately 60.4% of respondents believed that this type of song is suitable for all age groups. About one-third (31.3%) were not sure, and the remaining percentage thought it was not suitable for all age groups.

**Listening Habits:** In the study population, approximately half of the people rarely listen to this song. One-fifth of the respondents listened to it once a week, and 25.5% listened to it once a month. Only 5.5% of the respondents listened to it daily. (Fig. 7)

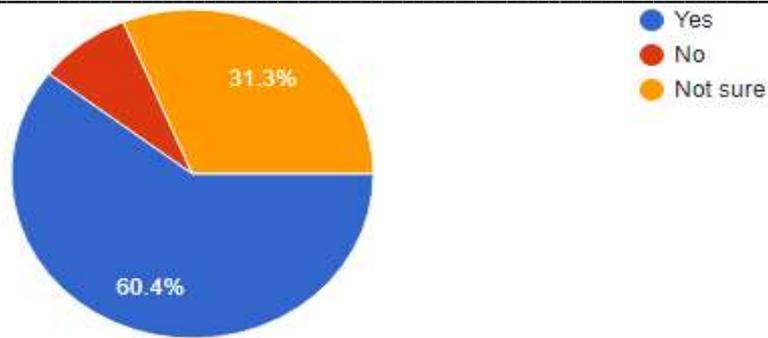


Fig. 7: The listening habit of respondent

**Suitable Events:** Regarding the most suitable events or activities for playing and performing the song, 80.4% of the respondents selected weddings, and 17.4% selected religious ceremonies. Approximately 2% chose other events. (Fig.8)

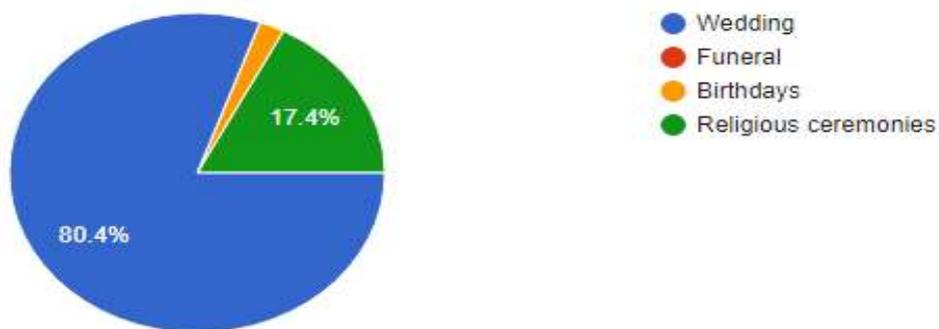


Fig. 8: Mavrigi song event

**Cultural Significance:** 70.2% of the respondents believed that Mavrigi song reflects the culture of Uzbekistan. Nearly 56.5% of respondents considered the song to be very important in Uzbek culture. Additionally, and considerable number of respondents agreed that Mavrigi songs should be promoted and shared with a wider audience outside Uzbekistan. (Fig. 9 & 10)

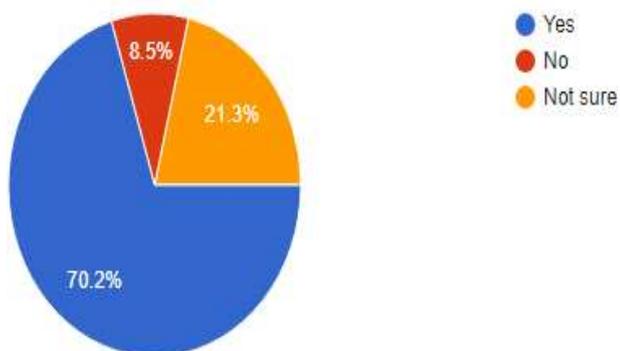


Fig. 9: Percentage of reflecting the Uzbek culture

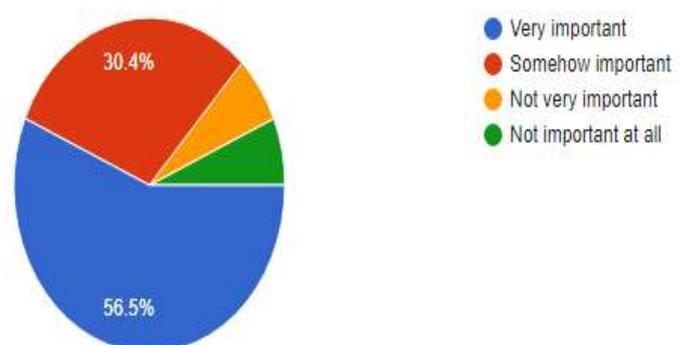


Fig. 10: Importance of Mavrigi song in Uzbek culture

**Lyrics:** Regarding the lyrics description, nearly half of the respondents described it as a mixture of all Simple and direct, Poetic and romantic, and Philosophical and internal. The rest of the people selected each of the answers equally. (Fig.11)



Fig. 11: Mavrigi song lyric description

**Language:** More than half of the respondents (50%) selected Persian, while the remaining half selected Uzbek as the language in which the Mavrigi song should be sung. Only 2% selected Turkish, and 2% selected Russian. (Fig.12)

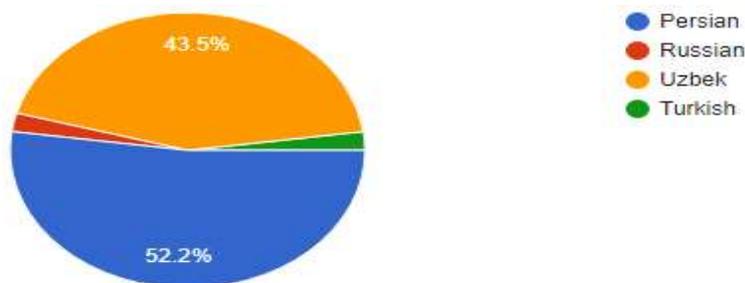


Fig. 12: Mavrigi song Language

**Conclusion:** In conclusion, the Mavrigi song holds significant cultural value among the people who participated in the survey. Most of the respondents were below 30 years old, and over 50% were from Uzbekistan. While the song is well-known among the Uzbek people, a considerable percentage of them still do not have any information about it. However, among the Tajik nationalities, the song is more familiar, and most of them have heard it played by the Doira.

Regarding the emotional impact of the song, most of the respondents expressed a mix of joy, sadness, and romance, depending on the melody and lyrics. The majority of people believe that the song is suitable for all age groups and is most suitable for weddings. The lyrics were described as a mixture of simple and direct, poetic, and romantic, and philosophical and internal.

More than three-quarters of the respondents expressed their eagerness to learn more about the song, and over 70% believe that it should be promoted and shared with a wider audience outside Uzbekistan. Most respondents believed that the Mavrigi song reflects the culture of Uzbekistan and is significant in the country's cultural heritage.

Overall, the survey results suggest that the Mavrigi song has immense cultural value and should be preserved and promoted to a broader audience. The study also highlights the importance of preserving intangible cultural heritage and the need to create awareness and promote these cultural elements to safeguard them for future generations.

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