



ARTISTIC MECHANISMS OF INTERGENERATIONAL CONTINUITY: EXCHANGING MORAL EXPERIENCE IN FAMILY AND COMMUNITY ARTS PRACTICES

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Annotation: Intergenerational artistic succession is analyzed as an exchange of skill transfer and moral experience. Intangible heritage, cultural memory, and sources of collaborative creativity are conceptually compared. Mechanisms for example, co-performance, explanation of reason, and recreation are distinguished. A matrix is developed linking the interpretation rights of the young participant with the authority of the Master.

Keywords: intergenerational succession, artistic practice, mentorship, ethical experience, skill, dialogue, ethosphere.

INTRODUCTION

The intergenerational study of a singing, stage movement, or craft method raises research questions that are not limited to the transfer of technical skill. Who sets the example, how is the mistake reacted, when will the young participant be able to offer his or her option? These questions clarify how moral attitudes are explained through artistic activity itself. This paper considers the existence of such an attitude as a process to be investigated, not as a pre-positive outcome.

The 2003 UNESCO Convention co-stipulates the transmission and re-creation of intangible heritage between generations[1]. UNESCO's official description of Lazgi is a clear example of Uzbekistan's artistic heritage recorded in international documents[2]. However, inclusion in the list itself is not a measure of the quality of communication in the family or the moral development of young people. It is with this normative description that the boundary between the practical process is maintained.

The aim is to explain the connection between the transfer of artistic skill and the exchange of moral experience through four mechanisms. The key question is: what is the difference between the younger generation learning how to do what and understanding why they are treated the way they do? The ethosphere is taken as an environment of moral and cultural relations in which responsibility, respect, and creative independence are reworked in such practices.

MATERIALS AND METHODS

The theoretical-comparative study explored the convention of intangible heritage[1], Assmann's approach to memory[3], Dewey's interpretation of experience[4] and Matarasso's collaborative creative development[5]. UNESCO's Framework 2024[6] and Practical Guidance 2025[7] were chosen to normatively compare the relationship between different educational environments.

The unit of analysis is not the overall quality of the "generation," but rather a collaborative creative episode. In it, the actions of showing, performing, interpreting, and modifying were

distinguished. Powers related to age, skill, and institutional position were not identified. No primary family observation was conducted; the possible relationship of the mechanisms was tested through a conditional example. The result is not the empirical efficiency of the practical methodology, but the procedure of conceptual analysis for further research.

RESULTS

The first mechanism is coordination by example. The experienced performer shows the method, the learner observes and repeats it. In this process, it may be logically necessary to recognize the competence of the master, but it does not imply an obligation to unconditionally agree with the master's opinion in all matters of life. For this reason, personal autonomy with the accuracy of the imitation is analyzed separately. The learner may have followed the method and not yet understood its basis.

The second mechanism is interdependence in performance. When creating an ensemble, stage, or common piece, each participant takes into account the actions of the others. For the study of moral experience, it is important here not just to coordinate time, but to how responsibility is explained when a mistake occurs. The fact that one performance is violated does not justify discriminating against the other participant as individuals. The musical or technical outcome of the collaboration does not fully measure the moral quality of the relationship.

The third mechanism is the unfolding of reason in dialogue. The instruction "this way is done" distinguishes the answer to the question "why do we do it in this situation?" The former transmits the habit, the latter introduces into the discussion the conditions under which the norm is applied. This distinction is not a claim that all knowledge can be expressed verbally. Some skill is learned through the experience of body and movement; but the question of justifying the attitude to the participant remains separate from this.

The fourth mechanism is responsible recreation. When a young participant proposes a new way of performance or expression, what element is being changed and what is being retained is examined. There will be no meaningful comparison if the teacher's objection relies only on position, and the young participant's suggestion relies only on the novelty. Both sides can refer to the artistic material and the conditions of the performance. This is where the dialectical content of succession is revealed in the relationship between repetition and independent change.

The author's conclusion is not to accept "two-way learning" as an automatic symmetry. An experienced performer can be a source of skill, while a younger participant can experiment with a new expression or tool. These roles, however, are not defined by age itself. Each episode determines who knows what and how that knowledge is tested. Intergenerational respect is not interpreted as hiding differences, but as discussing them without diminishing personal worth.

The differentiation of generational and skill also clarifies the question of authority. The master's technical knowledge does not make all his judgments about the learner's experience correct. And the young participant's knowledge of the new tool does not render the previous skill unnecessary. In creative activity, authority varies depending on the issue: performance techniques, event conditions, and personal choice require different knowledge. Acknowledging this variability distinguishes intergenerational respect from the simple superiority of position.

The theoretical hypothesis is put forward that the transmission of moral experience can often be learned through the process itself rather than direct instruction. The attitude towards a young person who made a mistake, the teacher's acknowledgment of his mistake, or the remembrance of the person who helped him are specific episodes. Each of these can show the practical content of the value. From a single episode, however, no judgment is drawn about the moral culture of the entire family; a comparison is required with the repetitive situations and interpretations of the participants.

The time scale of succession is also distinguished. Performance performed with baseline assistance during learning and independent performance later are not the same evidence. In the same way, an independent interpretation of age can be distinguished by the consent expressed next to the teacher. This difference does not mean that the previous answer is false; it means that the social structure of the situation has changed. Therefore, the outcome of intergenerational learning can be investigated not only in a ritual or training, but also in how it manifests itself in the new context.

Dual learning does not equate all contributions to the same. It requires a clear indication of who has contributed what knowledge. A young person's question may prompt a verbal justification of the master's implicit skill, while a teacher's critique may indicate the limitation of a new proposition. These theoretical possibilities do not always equate mutual respect with agreement. As long as there is a reasonable objection and the attitude is maintained, it is precisely through differences that the exchange of experience can take place.

Table 1. Analysis Mechanisms of Intergenerational Artistic Learning

Mechanism	The Ethical Question	Observable note	Border
Sample Cor'Satish	How is skill authority recognized?	Instruction and repetition.	Imitation is not conscious consent.
Birga bajarish	Who will answer the error?	Task and attitude recorded.	A rhythm is not the same value.
Sababni ochish	Why is this method chosen?	Savol, izoh, e'tiroz.	Habit is not a substitute for evidence.
Regenerate	What has been kept and what has changed?	Comparison of the two options.	The innovation is not the disconnect itself.
Tajriba almashish	Kim nimani o'rgandi?	Independent comments.	Not a ready-made criterion for a young skill.

The Matrix does not judge a family or community as a place of good and bad upbringing. It distinguishes between which attitudes are observed in a single episode. A learner's quick execution of an instruction does not automatically imply trust, and asking questions does not

automatically imply disrespect. It is this avoidance of haste that is a methodological condition of intergenerational analysis.

The argument for succession must at least show the connection between the element being transmitted and the learner's subsequent independent action. There are two separate records of how the artistic form is understood as soon as it is memorized. Presenting them as the result of a single "spiritual ascension" by adding them makes the content ambiguous.

DISCUSSION

In a conditional family performance, a representative of the older generation teaches a traditional singing piece, while a younger participant suggests that it be shortened for a team event. The first party points to the integrity of the piece, the second as evidence of the timing of the event and the participation of other performers. This is not an account of a real chant or ceremony. The situation is designed to investigate whether the generational difference may always arise not from a clash of values, but also from different interpretations of the tasks of the activity.

It is not enough to narrow the problem down to two ways in the form of "submission to the adult" or "giving freedom to the young." Is there another possibility that the song will be fully performed? How should the abbreviation be defined? How is the authorship and source record of the final option given? These questions allow for a simultaneous analysis of artistic merit, organizational conditions, and mutual respect. The fact that one of the parties changes his mind on the basis of the evidence does not mean that succession has been lost.

Matarasso sees participatory art in terms of collaborative creation[5]. In this work, this approach is used to ask who determines intergenerational tasks. However, it would not be accurate to call all family performance an equally representative project. The safety and boundary of responsibility of minors is unique; the organizational duty of adults is not defined by their creative voices.

Future research may compare the initial, collaborative, and independent execution options of a practice. Comments, responses to errors, and responses to suggestions in the study process are coded separately. Mandatory disclosure of personal information about family closeness is not required for research. A finding in one family should not be generalized as a trait of area, occupation, or entire generations.

The limitation is that neither skill growth nor the continuity of ethical attitudes is empirically verified in the article. UNESCO's Culture and Arts Education Documents[6][7] provide an international normative framework for analysis; they are not a substitute for a report on local outcomes. Relevance to ethospheric sustainability must be justified by explicit participation and dialogue materials in the future.

When applying this analysis to the broader community, the conditions of the family, workshop, and formal study group should be written separately. Each may have a different opportunity to leave the study, challenge the assessment, and ask for help. It is not possible to replicate experience in one environment to another. Future empirical design should identify these contextual differences as a criterion of choice, not take a similar outcome as automatic proof of a similar mechanism.

CONCLUSION

Intergenerational artistic succession was analyzed through example, co-performance, explanation and re-creation of the cause. It was conceptually grounded that moral experience

should be sought not in the skill itself, but in the relationships in the process of teaching and accepting skill.

The result is that tradition and youth independence are not pre-contradictory. The author's matrix separates who has which authority, and how the reasons and objections in the study are considered. These mechanisms are theoretical propositions, and defining their true role in the continuity of the ethosphere requires separate research.

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