

NATIONAL ART AND TRADITIONS IN TURKESTAN DURING THE EARLY YEARS OF SOVIET POWER

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Abstract:

This article analyzes the attitude of Soviet authorities towards the national art and traditions of the peoples of Turkestan following the revolution in the Russian Empire, its subsequent collapse, and the establishment of Soviet power in Turkestan. It examines the reforms implemented in the socio-political, spiritual, and cultural spheres, as well as the problems within the existing system.

Keywords: Turan, propaganda, theater, gastrol, music, national culture, troupe.

Introduction

As we know, interest and attention to the study of the unique aspects of national values in our country, as well as in the international arena, are increasing day by day. Thanks to independence, the centuries-old dream of the people was fulfilled, and thanks to independence, customs and values returned to their place. Respect for the rich culture and spirituality, the promotion of the ideology of national independence, aimed at the future of the people, and the objective study and research of the history of the Motherland have become a vital necessity.

After all, it should be noted that our invaluable spiritual heritage, national art and traditions, formed over centuries, play an invaluable role in shaping the national mentality of the people. Our works of national art have a special place in the comprehensive development of the younger generation growing up in our country, in the development of their interest in national traditions and art. This article also covers the specific aspects of national art and traditions in Turkestan, as well as the stages of development of modern art in Turkestan in the early years of Soviet power.

On February 28, 1917, as a result of the victory of the February Revolution in Petrograd, the capital of the Russian Empire, the Romonov dynasty was overthrown. On March 2, 1917, the Provisional Government was formed in place of the overthrown Tsarist government. As a result of these political changes, major changes began to occur not only in the political, but also in the cultural life of the peoples of Turkestan.

There was a high interest in national art among the local population. Therefore, carrying out propaganda work among the local population through theatrical performances and music would undoubtedly be more successful for the government. For this purpose, after the October Revolution in 1918, the "Turon" theater company was taken into the hands of the Soviet government and granted the status of a state theater. Mannon Uyghur was appointed artistic director and director of the theater. [4: 60] Local residents also showed great interest in musical art. The singers and artists were at the service of the people. Usually the feast ended near the morning. [1: 6] Before the Revolution, artists served in weddings, texts, and various maraka. [1: 7] Often, local khāfīzs served in hotels, parties, rather than resting at night. In 1918, a music club was established at the "Na'muna" school in Tashkent. The Russian Opera House, founded in 1918



in Tashkent, was the first musical theater in Turkestan. Before the establishment of the theatre, excerpts from classical operas were shown by the amateur musical theater society. [6: 73] In addition, artists from other regions of the Soviet Union often came on tours. It should be noted that in the cities where Russian, Tatar, and Azerbaijani theaters performed most, there was a growing interest in European theater. Along with professional artists, the activities of European-style artistic and amateur groups, primarily composed of representatives of the local population, developed in the regions. Cooperation with Tatar theater companies played a significant role in the development of their activities. In particular, F. IIs'kaya actively cooperated with local amateur troupes. On May 21, 1918, in the village of Kazali, with a local amateur troupe, he staged Ayozi Ishaqi's drama "Muallima" and the play "One-Hour Wife." The performance was warmly welcomed by the masses. The proceeds from the joint performances were used to revitalize cultural and educational work. As a rule, theatrical performances were more organized in honor of the great Muslim holidays. [7: 90]

In 1919, a music school was established at the "Baland Masjid." Those who sang a little were admitted to the singing department of the technical school, and those who knew how to hold a musical instrument were admitted to the instrument department. To teach folk songs and melodies, elderly performers of Uzbek folk music, such as the singer-tambourist Shorahim Shoumarov, the tambourine singer Shoborat aka, the circle singer Shojalil aka, the famous dutarist Abdusamat Vahobov, the changchi Ismat aka, and the violinist Kurban Khakimov, were involved. In this technical school, an experienced musicologist, Uspensky, taught the students notes. [1: 8] The role of trade unions in the formation and development of artistic and amateur groups in the republic was also effective. It has become a tradition for them, together with educators, to organize theatrical groups of amateur folk singing and dance ensembles in clubs, parks of culture and recreation, red teahouses, schools, vocational colleges and institutes, and in rural areas, to demonstrate their art, to hold mass evenings, competitions, carnival performances, and special event evenings. In Tashkent, the famous singer Shorahim Shoumarov, based on a group of musicians, formed the first trade union "Sanoyi nafisa" in 1918, and took the initiative in protecting the rights of all artists in the city and promoting musical art among the people. [4: 8] In 1918, a music educational institution called "Turkestan People's Conservatory" was established. Its organizers, teachers of physics and mathematics, amateur violinist A.M. Popov and violinist E.A. Chemyavsky, announced their intention to open this educational institution in the press. During the period specified in the announcement, 32 artists living in Tashkent expressed their desire to teach music to young people. Subsequently, branches of the conservatory were established in the regions. The reason for this was a sharp increase in the number of people wishing to study at the conservatory. Branches of the conservatory opened a department (branch) called "Privokzalnaya" in 1919 for workers and employees of the Tashkent railway, headed by the choreographer V.F. Sakovich. That same year, composer V.A. Uspensky headed the "Eski shahar" section in the garden of the high mosque in Tashkent.

From 1918, the state took over the affairs of culture and art. In the field of improving national culture and art, the authorities adopted various decisions and actively began to implement them in practice. In 1919, a theater department was opened under the auspices of the People's Educational Organization of the Turkestan Republic, and the following tasks were assigned to it:



1. General oversight of all theatrical work in the republic.
2. Enhance the performance and enrich the repertoire of amateur and professional creative teams.
3. To organize regular tours of the center and the region's audience throughout the republic.

Iskandar Valijonov was appointed head of this department. On April 28, 1920, the Department of "Music - Ethnography" was also opened. The distinguished composer and ethnographer (future People's Artist of Uzbekistan and Turkmenistan) V.A. Uspensky was appointed to this department, the distinguished composer-ethnographer N.N. Mironov was appointed as his deputy, and the famous poet-playwright Ghulam Zafariy was appointed as an employee of the department.[4: 8] On July 15, 1919, a decision was made to create a music and ethnography department in Tashkent under the Turkestan People's Education Commissariat. V.A. Uspensky, E. Mel'nyakpis, and N.N. Mironov worked in the field of regulating the national music of the peoples of Turkestan, including Uzbek folk music.

In February 1923, V.A. Uspensky signed an agreement with the People's Enlightenment Minister of the Bukharan People's Republic Fitrat[2: 8] on the recording of the Bukharan Shashmaqom. Uspensky recorded six of Bukhara's maqams, "Buzruk," "Rost," "Navo," "Dugokh," "Segoh," and "Iraq," from the renowned maqam scholars of Bukhara, Ota Jalil Nasirov and Ota Ghiyos Ganiyev, over the course of a year.[1: 39] These departments worked together over the following years and directly led the study, preservation, and development of national art and traditions in Turkestan. Particular attention was paid to the organization of amateur clubs in organizations operating in the country.

These departments cooperated in the following years and directly led the study, preservation, and development of national art and traditions in Turkestan. Particular attention was also paid to the organization of amateur clubs in organizations operating in the country. It should also be noted that famous artists who lived and worked in the Ferghana Valley, Tashkent, Samarkand, Bukhara, Khorezm, Surkhandarya, and Kashkadarya oases before the "Revolution," who earned the respect of the people, continued their work with their students and served the people even during the Soviet era. They demonstrated their art in the new era, in the large teahouses of the cities, crowded with people. The Turkestan People's Conservatory was transformed into the Tashkent Music Technical School in 1923. In essence, it served as a higher educational institution in the literal sense. His first students, People's Artists of Uzbekistan Imomjon Ikramov, Yunus Rajabi, and others, made a significant contribution to the study and popularization of Uzbek music. In 1924, music ethnographer Viktor Uspensky sang in Bukhara Notes by Jalal Nasser and Tanburist Ata Giyas Abdugani the title of the cycle "Shashmaqom" it was published in. The publication of the Shashmaqom in Moscow in 1924 was a major event in Uzbek musical culture. [1: 40] Directly in the following years, the activities of amateur troupes also developed, which staged many concerts and performances in the regions, causing great interest from the audience. Thus, in the Tashkent region alone, in 1925, amateur theaters presented 376 plays and concerts, with 15,898 people participating. In 1924, music ethnographer Viktor Uspensky sang in Bukhara Notes by Jalal Nasser and Tanburist Ata Giyas Abdugani the title of the cycle "Shashmaqom" "Six Musical Poems (Maqoms) "

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1. The head of the theater is obliged to monitor the integrity and safety of the building and promptly eliminate all identified deficiencies, monitor minor repairs and the cleanliness of the buildings, and ensure their timely provision with a porous heating furnace.

2. The head of the theater is tasked with monitoring the proper and flawless operation of ticket officers and inspectors to ensure that the places allocated to officials are only occupied. Those with corresponding permanent tickets and vacant seats (not sold by theatrical box office) will be free and will not be occupied by residents who have purchased cheaper tickets, viewers will only be allowed to attend by the inspector. Permits or ticket orders for permanent participation are accepted only through it. [3: 5] This shows that the system of services in the theater sector has also increased, as has the demand for stage productions.

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