



# HISTORY OF THE DEVELOPMENT OF LITERATURE AND ART IN THE OASIS OF KASHKADARYA DURING THE SOVIET PERIOD

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**Abstract:** the article discusses the history of the development of literature and art in the Kashkadarya oasis during the Soviet period.

**Key words:** Kashkadarya, Soviet era, oasis, literature, art.

# SOVET DAVRIDA QASHQADARYO VOHASIDA ADABIYOT VA SAN'ATNING RIVOJLANISH TARIXI

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**Аннотация:** maqolada Sovet davrida Qashqadaryo vohasida adabiyot va san'atning rivojlanish tarixi haqida gap borgan.

**Калит со'злар:** Qashqadaryo, Sovet davri, voha, adabiyot, san'at.

Folk songs and instrumental melodies, being to a large extent not only entertainment, but also an urgent need, performing various functions relating to both a person's family life (wedding, work, leisure) and natural phenomena, beliefs, existed with a wide variety of themes and in different forms. Musical genres, images, forms of performance, expressive means in musical folklore constantly interact with the specificity and uniqueness of each specific local manifestation. The musical folklore of Kashkadarya in the historical and cultural context is distinguished by a variety of genres and musical and stylistic features, a variety of instruments and traditional forms of music-making. These include rituals, lullabies, work songs, folk-epic tales of dastans, and instrumental tunes on chang-kobuz, dombra tunes, enchanting melodies on sibizgi and chupon naye, and peculiar dance rhythms on percussion instruments. At the same time, the historical, socio-economic conditions of life in the region contributed to the formation of a certain inter-ethnic and inter-national connection and common musical heritage of the peoples inhabiting this area: Uzbeks, Tajiks, Arabs, Turkmens and representatives of other nationalities have lived here for several centuries.

The successes of the amateur musical movement are demonstrated at numerous competitions and festivals of national and international scale, and at the national holidays of Navruz and Mustaqillik. The achievements are indisputable, and the performing level of many folklore



ensembles surprises and pleases. Folklore ensembles function in almost all districts of the Kashkadarya region, a number of them have been awarded the title “People's Folklore Ensemble”. Among them are “Chirokchi chiroclari” of Chirakchi district, “Momogul” of Karshi district and “Zanjirsaroy” of Mubarek district. The ensembles “Arab Gullari” of the city of Karshi, “Beshkarsak” and “Chamanzor” of Shakhrisabzsky, “Sabogul” of Kitabsky, “Makhallada duv-duv ran” of Kamashinsky, “Farzona”, “Buston” and “Omon yor” of Kasansky, gained great popularity. “Al-Arabiya” of Mirishkarsky, “Gulrukh” of Guzarsky, “Nurafshon” of Nishansky, “Nozirgul” of Yakkabagsky districts. Ensembles contribute to the preservation of rituals and customs and, in general, to the development of traditional folk art. It is folklore and ethnographic ensembles that contribute to familiarization with great art, saturation of everyday musical life, reviving natural musical communication based on the material and in the spirit of local song traditions. A characteristic trend in such groups is the desire to create their own repertoire taking into account traditional culture, primarily local folklore traditions, in particular Kashkadarya.

The folklore and ethnographic ensemble “Chirokchi Chiroclari” was created in 1988 at the House of Culture of the Chirakchi district of the Kashkadarya region. It was originally called “Ufori” (its current name has been since 1994). The male folk dance “Ufori” (ufar is a song and dance genre), as well as the final works of the vocal sections of maqom art, gained particular popularity among the audience at that time. The organizer of the ensemble was Makhkamtosh Kayumova, a passionate expert and connoisseur of folklore. She brought together more than 40 people - elderly men and women who were fond of folk songs and dances and were to some extent familiar with local folklore. The director of the House of Culture, Burkhan Mamatov, helped the team in many ways, compiling the repertoire and processing folklore material. Particular attention was paid to folk rituals, the preservation of the local musical dialect, and musical traditions. The repertoire consisted of excerpts and terma (musical and poetic genre of folk tales) from the dastans “Alpamysh” and “Gor ogly”, ritual songs - “Muchal toy” (the triumph of the celebration, i.e. the twelve-year eastern cycle), “Tui- tuylarga ulashsin” (The wedding will unite with the wedding), “Tui mubarak” (congratulations on the wedding), labor songs - “Kush haidash” (Harnessing the oxen), “Maida” (Threshing), lullabies - “Alla”; popular folk songs “Omon yor”, “Atirgul” (Rose), “Okkina kogoz pirillar” (Rustle of bleached paper), “Chirokchining kurgoni” (Mounds of Chirakchi), etc.

The originality of the performance is the use in the repertoire of the ensemble of the art of folk storytellers with their guttural style of singing in the interpretation of Shomurod Bakhshi Togaev (excerpts from the dastan “Alpamysh”, as well as the tunes of Bakhshi - “Bakhshi Kuy” and terma), who was awarded the honorary title “People’s Bakhshi” during the years of independence Uzbekistan”. Among the oldest members of the ensemble is Toshoy Momo Khaitova, a performer of folk songs and chang-kobuz tunes. Theatrical performances of the ensemble “Tui Marosimi” (Wedding Rite), “Chirokchi Chiroclari” (Chirakchi Lights), and “Chirokchi Momo” are popular.

(Mother Chirakchi), “Navruz”, etc., where, along with folk rituals, a significant place was occupied by such examples of creative songs as wedding “Tui mubarak” (congratulatory), “Yor-yor” (ceremoniously majestic), “Khazor Ali” (Bow of the bride), “Kutlov” (Greeting), lullabies “Alla”, calendar “Navruz”, “Sumalak”, “Boychechak” (Snowdrop), labor “Mehnat kushiklari” (Songs about labor), everyday “Pilaf”, “Dugona” (Girlfriends), “Omon OMON buldi” (Everything has become good), lapars (dialogue songs), modern songs dedicated to the



Motherland, Kashkadarya, native land "Sula dumbiram" (Sing, my dombra), "Chirokchi momo" (Mother Chirakchi), "Dumbiram" (My dombra), "Uzbekiston", "Toshkuchaning yullari" (Roads of Tashkucha), "Chirokchining kurgoni" (Kurgani Chirakchi), etc. Among the performers are Khamro Muradova, Chinni Toshtemirova, Kuchkar Kurbanov, Abdurazzak Toshev. The ensemble successfully participated in such competitions and festivals as "Marhabo, Talentlar - 1995", "Chashma-94", "Boysun Bahori", "Asrlar Sadosi", in anniversary events dedicated to such historical figures as Amir Temur, Al Ferghani, as well as the cities of Khiva and Shakhrisabz.

The national folklore and ethnographic ensemble "Momogul" was formed in 1988 at the House of Culture of the Karshi region. Its initiator and leader was Momogul Akhmedova, a crane operator by profession. She is a great connoisseur of folk art and an excellent performer of folk songs. Her repertoire includes both traditional and modern songs. Momogul Akhmedova involved the women of the mahalla in the ensemble, with whom she learned ancient folk songs. These are M. Saatova, T. Zaidullaeva, I. Mamatova, M. Zhabbarova, R. Toshtemirova, L. Charyeva, Kh. Egamberdyeva, N. Ganieva, N. Babaeva, Kh. Gaibullaeva, G. Alibekova. Meili Turakulov was the musical director and arrangement of the songs. The soul of the ensemble was Momogul Akhmedova, and the hallmark of the group was the song "Momogul" (Female Flower). In the ensemble's repertoire, such folk songs as "Alla" (lullaby), "Tui marosimi" (Wedding ceremony), "Yor-yor", "Omon yor", "Nozirgul" (Female name), "Onazhonim" (Dear Mother), "Choinak raksi" (Dance with teapots), "Koshik raksi" (Dance with spoons), "Bellari tasmadakkina" (Darling with a thin waist), "Ho, Layli" (Oh, Leila), etc. who have preserved ancient legends, rituals, the history of their native land, and local musical traditions. The songs were accompanied by playing the doira and chang-kobuz. The ensemble took part in the celebration of Navruz and Mustakillik in Tashkent, in folklore festivals in Turkmenistan and Germany, and in republican competitions of folklore ensembles.

In 1995, the folklore and ethnographic ensemble "Zanjiraroy" was created, which immediately gained popularity for its attitude to folklore traditions. Its leader is Fazil Madiev. Young people take part in the ensemble, along with representatives of the older generation. The main goal of the group is to preserve and revive the folk rituals and musical traditions of Kashkadarya. Hence its characteristic repertoire, where traditional songs are combined with modern folk songs and dances. Among them are "Soginch" (Longing for you), "Kizgina" (Girl), "Yorim mani" (My beloved), "Sovchilik" (Matchmaking), "Kashkadaryo eli" (My land, Kashkadarya). The song genres lapar, koshuk, and terma occupy a certain place in the ensemble's repertoire. The ensemble takes part in national holidays, anniversary events, folklore competitions and festivals. In 2007, the group was awarded the title "People's Folklore Ensemble".

The activities of many local folklore and ethnographic ensembles are an inexhaustible source of musical activity. Among its participants are bearers of the true musical heritage of Uzbekistan. And participation in these ensembles gives young people the opportunity not only to preserve folk traditions, but also to master the principles of oral music-making, in particular, the local features of folklore performance. The activities of local folk ensembles are strongly supported by local local musical traditions, which have developed on the basis of many years of stable personal contacts between participants in creative folk groups.

The contribution of the peoples of Central Asia to world culture is great, although not obvious. In the Middle Ages, regional literature was part of Islamikat, the world of Arabic and Persian-



speaking high culture. The texts of the poets Abul Hassan Rudaki, Alisher Navoi and Jami are included in the golden fund of world art.

Starting from the 18th–19th centuries, various national literary schools began to take shape here, and in the last century, a contradictory process of Sovietization took place in Central Asia. On the one hand, the level of education here was rapidly increasing. On the other hand, the development of national culture was suppressed from the center: in the chanting of folk traditions and the study of its own history, Moscow continually saw nationalism leading to separatism. And therefore she fought against this, including in literature: the creation of the “Soviet man” was not without sacrifice.

The need to demonstrate people's achievements forced officials to look for geniuses and nuggets in their own understanding of these words. Naturally, Central Asia could not immediately produce a galaxy of “suitable” great writers, and therefore experienced Moscow literary editors got involved. It was they who, translating the works of Central Asian authors into Russian, often worked so thoroughly on the text that the resulting stories and novels bore little resemblance to the original.

Well, after the collapse of the USSR, these countries found themselves almost broke. Or rather, with a string of promoted, but almost mediocre writers, who, with their authority, even after death, hinder the development of national literature. Nevertheless, in the 1980–1990s a number of interesting original authors still appeared. The “Knife” list includes representatives of the literature of Kyrgyzstan, Turkmenistan, Kazakhstan, Tajikistan and Uzbekistan, who definitely deserve the reader’s attention.

Culture, in addition to expressing the totality of material and spiritual benefits created mainly through the creative activity of people, is also the development of society and also reflects its level, that is, the sum of knowledge, norms and values in society is embodied in culture. As we all know from history, the national culture and spiritual heritage of the Uzbek people were destroyed during the years of Soviet power, they were forgotten, the devaluation of our native language, our identity, and our history was allowed. In Soviet times, very complex socio-political and socio-economic processes influenced the national culture of our country and made changes in all areas opposite to the amount allocated.

Although the constitutions of the USSR and the Uzbek SSR provided that citizens should be guaranteed freedom of conscience, in the late 1950s the Communist Party of the Soviet regime intensified its policy of favoritism towards religious people and religious institutions. At this time, scientific opposition to the ideas of religion and religious education, Marxism-Leninism intensified. This situation became the beginning of a campaign to contrast science with religion and use it in propaganda, to incite disbelief among young people, and to create a purely communist ideology. Resolutions of the Central Committee of the CPSU of January 13, 1960 and the Central Committee of the Uzbek SSR of February 4, 1960 “On preventing violations of the law by clergy” determined the main strategy of the Soviet government in religious policy. Later, in order to ensure the implementation of these decisions, the basics of scientific atheism were mandatory included in the educational programs of higher educational institutions, and a state exam was introduced in this subject. As a result of the unseemly policies of the Soviet government, the “soft” policy towards religion and religious institutions could not last long.

In 1962, mosques in various parts of Uzbekistan were closed and burned by the Soviet authorities. Also, workers of operating mosques were forced to leave mosques due to taxation and detention under the control of internal affairs bodies for their piety. According to sources, for the years 1969-1975, 200 employees of a religious institution were brought to



administrative and 82 criminal charges; this will be shown in the reports. From 1978 to 1984, the activities of religious scholars were strictly controlled by the Communist Party's propaganda department, and some were allowed to conduct official ceremonies. It is reported that 518 of 1,300 religious leaders were banned from attending religious ceremonies as a result of a campaign against unregistered, underground religious leaders. The documents also report the closure of 44 unofficial mosques in Uzbekistan and the removal of 782 religious figures from unofficial activities.

Thus, it can be seen that attitudes towards religion did not change until the collapse of the former Soviet state. In order to quickly get used to the new “cultural life” and “Soviet way of life,” the alphabet of our centuries-old historical and spiritual heritage also changed and changed hastily. Attempts were made in various ways to destroy works in the Arabic alphabet as “religious”. Even under the slogan of “aggressive atheism,” our sacred cultural heritage – unique historical sites and monuments – was forgotten, and many mosques and madrassas were destroyed.

During this period, in order to create a man of a new era, the Soviet state created a wide network of cultural and educational institutions, rich in means of educational influence, such as clubs, libraries, reading rooms, folk theater, and amateur performances in remote villages of Uzbekistan. In 1965, 1,498 libraries, 1,223 clubs, 1,085 reading rooms, 2,822 cinemas and equipment served the village residents. One can give an example of the leadership of collective farm party organizations in the Denovsky district of the Surkhandarya region in fulfilling the tasks of this party. For example, in the Surkhandarya region, out of 140 libraries, 54 operate. However, this entire initiative flourished on the basis of communist ideas.

About 2,900,000 public libraries, 1,770 clubs, and 15 museums were opened in the Uzbek SSR (11). If we proceed from the indicators of the requirements of the Communist Party, then in the 1970s in the Surkhandarya region these indicators were as follows: 29 new clubs were created in 27 villages, 82 libraries were created in all remote villages, including cultural institutions (12). In the 1970s, out of 1,000 literate people, 663 had higher and secondary education. There are more than 7.5 thousand secondary schools, where almost 4 million young people received education. About 200 thousand teachers work in republican schools, 53.5% of them are women. Women began to be appointed to leadership positions. As an example, we can take the following women from Uzbekistan: Zulfiya, Saida Zunnunova, Etibor Okhunova, Gulchekhra Zhoraeva, Gulchekhra Nurullaeva, Aidyn Khodzhieva, Halima Khudaiberdieva and others.

In the 70s, development in the cultural sphere was extraordinary. In 1976, a music school was opened at the “House of Culture” in the Denovsky district of the Surkhandarya oasis. Folklore ensembles “Navbakhor” and “Nikhol” were created in this school. Also in 1978, Uzbek song and dance ensembles and a theater group worked at the House of Culture.

The members of the circle were representatives of different nationalities, that is, Uzbeks, Russians, Tajiks, Armenians, Tatars and other nationalities (14). Also, in the Gagarin district of the Surkhandarya oasis, a “House of Culture” was created, and various circles began to work, such as choral, musical-dramatic, chorographic, painting, and skillful slavery circles. There are 265 members in the circles, more than 300 concerts are organized.

In 1970, the “House of Culture” was created in the city of Termez, with more than 2,000 members, consisting of 172 groups. There were all kinds of clubs and various musical instruments were provided.

By 1971, the “House of Culture” had 198 clubs, 369 libraries, 4 folk theaters, 2 folk ensembles, 5 parks and recreation centers, a geography museum, and zoos. During their activities, the clubs





alone organized 3,451 public events, artists gave 794 concerts and were able to gather 108,294 spectators. This year the “Art” festival was held, in which the ensembles “Tabassum” from Sherabad, “Rohat” from Sariosia, “Shalola” from Baysun, and “Gozal” from the Termez region took part. These ensembles received special applause for their performance and, with the unanimous consent of the jury, received the opportunity to participate in the Republican festivals “Tabassum” and “Shalola”, and the ensemble “Rohat” won participation in “Melon Sayli”. Festival in Moscow.

In conclusion, it can be said that they show that attention to culture and cultural institutions has increased. Of course, this is our merit, but there was another side to this situation in which we put aside our freedom, identity and nationality because of the ruling system. Under the Soviet authoritarian system, culture was a priority, not political art. The work of creative teams, cultural centers, creative associations was focused on one thing, praising Soviet reality and proving that it was the most influential and fair system in the world. Despite ideological pressure, the development of Uzbek national culture also took place during this period. But the Uzbek people, with their great intellectual potential and great cultural heritage, could achieve much more. Over the years, cultural attitudes based on classism, ideology, and partisanship have had a huge negative impact on our national culture.

So, during the period of colonialism and authoritarian rule, we can see the continuity of the traditions of universal development in the development of the culture of the Uzbek people. During this period, a unique classical heritage was created in the cultural life of our people. Even in difficult conditions, our people continued to create, create and discover spiritual values. While educating the inhabitants of the oasis, it destroyed its culture, which had been preserved for thousands of years. The one-sided, class attitude towards national and spiritual culture, ignoring them gave rise to a feeling of discontent among the local masses. The cultural centers of the Surkhan oasis also became victims of politics, and representatives of the local nation could not do anything of their own free will.

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