



THE HISTORY OF AMATEUR ART ENSEMBLES IN SURKHANDARYA

N.H. Nasriddinova,

Lecturer of Termez State University, Uzbekistan

Article history:	Abstract:
Received: 17 th August 2021 Accepted: 10 th September 2021 Published: 13 th October 2021	This article tries to explain the formation of amateur art ensembles, performance methods, ensemble members, repertoire, specific local aspects on the example of Surkhandarya oasis.
Keywords: Folklore, folk, ensemble, tradition, performance, style, repertoire, stage, culture, music, song, lapar, narration.	

INTRODUCTION

Human beings create both material and spiritual riches during its conscious existence and creative activity. On this basis, culture is formed. The development of human society, in turn, is a process that is closely linked with the cultural uplift and spiritual maturity of mankind. Because the way of life, values, spirituality of each nation is not formed by itself, but the aspirations, living conditions, past history, social relations and religious beliefs of each nation play an important role in the formation of these values. The role of folk ensembles in preserving the invaluable values of the people, the customs and traditions that have been polished for centuries and promoting it through the stage is enormous.

The people of the Surkhandarya oasis are also loyal to their rich material and spiritual heritage. Ethnographic values are especially well preserved in the oasis. The unique way of life, dress, folklore of the people of the oasis differs significantly from other regions of the republic. The people of the Surkhandarya oasis are the people who have continued the traditions of the Sherabad school of epic poetry.

MATERIALS AND METHODS

From this point of view, the history of folklore in the Surkhandarya oasis dates back many thousands of years. Despite the persecution and persecution of the communist ideology, national values were well preserved in the country during the Soviet era. Originally established by the Soviet government, cultural and educational institutions, clubs and "red teahouses" were established on the basis of the tasks of the Soviet government.

In particular, the "cultural enlightenment" in the form of posters, reading newspapers, reading, listening to the radio, various conversations and lectures. However, these measures did not have enough prestige among the people because they did not rely on the ancient values of the people, and embodied a communist way of life that was far from customs and traditions. One example: the Free East Amateur Circle, founded in 1927 under the Red Tea House in Termez, had only six members, one Jew, three Tatars, and two indigenous peoples.

One example: the Free East Amateur Circle, founded in 1927 under the Red Tea House in Termez, had only six members, including one Jew, three Tatars, and two indigenous peoples. The members of the circle composed melodies and songs in their repertoire, mainly aimed at promoting the new system, spreading European culture [1] For this reason, the circle did not spread among the people and disbanded a year later. Clubs and cultural enlightenment institutions established by members of the kolkhozes and sovkhoses, organized on the basis of the land and water reform carried out by the Soviet government, also distinguished themselves by promoting the Soviet way of life.

On July 16, 1932, the Central Committee of the CPSU (b) adopted a resolution "On measures to improve the ideological and cultural enlightenment in the countryside." On the basis of this decision, cultural, educational and mass political work was intensified in the "Farmer's Houses" in rural areas. As a result, rural clubs, amateur theater troupes and amateur art clubs have been established in Uzbekistan. One of the first such amateur art circles was "Kommuna" amateur art circle in Kirov collective farm of Denau district [3]. The members of this circle were mainly men, who performed folk songs and lapars in accordance with the spirit of the time.

One of such circles is "Mehnat" amateur art circle of "Mehnat Rohat" collective farm of Jarkurgan district [4]. The amateur ensemble "Mehnat" was also formed in a scattered way, the members of the ensemble sang their songs and lapars, mainly on the harvest holidays of the collective farm, family ceremonies. Speaking of amateur art ensembles operating in the region, it is impossible not to mention the "Blue Dressers" propaganda amateur art theater, founded in 1929 in Boysun. This artistic community functioned until the outbreak of World War II. The team

members were nicknamed the "Blue Shirts" because they wore a blue shirt to the stage. Due to the lack of a separate stage, decoration, make-up and other necessary equipment of this folk ensemble, the performances were organized mainly in large squares, markets, folk festivals. The basis of the theater "Blue Dressers" was a creative group formed by Master Kurban Davlatmamat oglu. Although Master Kurban's original profession was baking, he was a man of art. Usta Qurbon was popularly known as "Usta Qurbon tamburiy" or "Usta Qurbon doiradast" due to the fact that he played the drum and the circle. Master Kurban was also known as a hafiz in his time as a magician. Master Kurban Boysun also formed a special group of trainers, bringing together his uncle Karim the drummer, Doni Mehtar, his nephew and student Mulla Juma dutari Sharif oglu and other art enthusiasts. The older generation also remembers well that weddings and festivities in Boysun did not take place without the participation of Haji Bolta dancers. Haji Bolta performed dances "Mavrigi" and "Sarbozi" with special skill. The elders still remember that when Haji Bolta performed the dance "Knife", people watched with great amazement and fear.

In the 20s and 30s of the twentieth century, dance performances at public festivals were mostly performed by male dancers. The women, on the other hand, danced in narrow circles or in family ceremonies. However, during this period, the dance performer known as Orzugul dancer in Boysun was much better known. There are also many legends about this dancer's dance performance. In addition, it took a lot of courage for a woman to dance in the crowd while she was still wearing a women's shawl. Nevertheless, Orzugul was a dancer who was very skilful in dancing on four bricks, one of the most popular dance styles among the Turkic peoples.

With the formation of Surkhandarya region in 1941, cultural and educational work in the region entered a new phase.

During this period, there were 12 clubs, 3 houses of culture, 1 theater, 6 amateur art groups in the region [6]. The outbreak of World War II had a significant negative impact on the activities of cultural and educational institutions in Surkhandarya, as in the whole Union. The mobilization of all forces and capabilities to the war, the departure of many young men to the front, also led to the cessation of work in this direction. Nevertheless, the creative team of the regional musical-drama theater made a serious effort to organize cultural tours of the workers, touring the area. Even in the post-war years of recovery, it was very difficult to establish cultural activities in the region. There were several reasons for this. First of all, the material resources lost due to the war and the loss of many young men on the battlefields had a negative impact on the work that needed to be done in this area. In addition, the bureaucratic policy of the dictatorial regime led by Stalin, in which national values were attributed to customs and traditions, caused a great deal of confusion. In particular, the resolution of the Central Committee of the CPSU (b) of August 26, 1946 "On the repertoire of dramatic theaters and measures to improve it" [7] and a number of orders and decisions on literature, art and local personnel during this period was also quite frightening. Due to the constant instructions of the Center, the policy of pressure, on April 3, 1951, the Central Bureau of the Communist Party of Uzbekistan adopted a resolution on April 3, 1951 "On the state of music in Uzbekistan and its further development." In this resolution, the issue of priority development of Russian classical and Soviet music in the Uzbek art of singing and music was raised [8]. This led to a shift away from nationalism in Uzbek singing and music, and to a mix of Soviet art with national art. Of course, it should not be overlooked that in such circumstances there are a number of political bans on the performance of folk songs, lapars, epics and national anthems. For this reason, in the first years after the war, there was a certain calm in the activities of the regional amateur art groups. The communist ideology and the Soviet government during this period began to squeeze out notions of creative freedom and stylistic diversity, as well as nationalism, national pride, traditions and values. Instead, he sought to inculcate in the masses the art of the Soviet way of life, the greatness of the Russian people, the friendship of the Soviet peoples, the immortality of the ideas of Leninism. This has dealt a serious blow to the national values, traditions and customs of the people that have been formed over the centuries.

CONCLUSION

Nevertheless, the people of the oasis have not forgotten their centuries-old cultural heritage. Art lovers, folk performers with innate talents in the field of folk art, sang folk songs, lapars, olans, sayings, folk and epics at weddings, gatherings and circles, harvest festivals, and made their worthy contribution to the development of these genres in the tradition of teacher-disciple.

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