



## The Role of Uzbek Music in Central Asia at the Beginning of the 20th Century

**Kuchqarov Khusniddin Lutfidinovich**

*Music culture teacher of the 8th general secondary school of Izboskan district, Andijan region*

### Abstract

Some changes began to occur in the cultural life as well. In this historical environment, the peoples of Central Asia entered the 20th century. Although at the beginning of the 20th century, the fate of the peoples of Central Asia was related to the events, actions, and changes that took place in the history of the Russian Empire and other countries, it is known from history that the changes in the life of the people were fought for freedom.

In the article, the author explained the role of Uzbek music in Central Asia in the 20th century.

**Keywords:** theater, empire, Jadidchilik, Padarkush, pamphlet, art groups, enlightener, poet.

### Introduction

The 20th century, full of the most complex social and political events in the history of humanity, was recorded in history as the century of rapid development of science and technology. During this period, along with the development of science and technology in Europe, America and Russia, military conflicts and armament began to escalate.

Therefore, as a result of the colonial policies carried out by some developed countries in Europe since the 17th century, a number of countries in Africa, India, Asia and the Middle East came under their control through violence and war, as well as Turkestan. From the second half of the 19th century, it came under the control of Tsarist Russia through military forces.

### The main part

In order to meet the spiritual and cultural requirements of the Russian population and the military, various theater groups, performing groups, famous singers and musicians from Europe, Russia and the Caucasus frequently came on tour. The "Turkistanskoe muzykalnoe - teatralnoe obshchestvo" society, founded in 1884, directly devoted its activities to this and played an important role in the wide promotion of European and Russian music and theater arts in Central Asia. At the same time, they helped the emergence of various musical and theatrical art amateurs and professional groups among the Russian intelligentsia. Various art groups, libraries and museums were opened in our country.

Some changes began to occur in the cultural life as well. In this historical environment, the peoples of Central Asia entered the 20th century. Although at the beginning of the 20th century, the fate of the peoples of Central Asia was related to the events, actions, and changes that took place in the history of the Russian Empire and other countries, it is known from history that the changes in people's lives were fought for freedom. In the works of poets, literary works against injustice, exposing corruption and shining the breath of freedom began to be created. This certainly had a positive effect on national-spiritual awakening of the sleepy people, strengthening their aspirations for freedom and freedom.

The national liberation movement in Turkestan, which began at the beginning of the 20th century, revived after the events of 1905. The most important issue was the need to protect human rights,



inculcate democratic ideas in the minds of the people, and establish enlightenment and spiritual work. In this place, the "Jadidchilik" (Arabic for "newness") movement, formed in the creative activity of enlightened poets, gained special importance.

Mahmudhoja Behbudi (1874-1919), the founder of the Jadidism movement in Central Asia, together with poets Sadridin Ainiy, Abdurauf Fitrat, Tavallo, Abdulla Avloni, Hamza Hakimzada Niyazi, Abdulla Shakuri, and others, were members of the Jadidism movement. An opinion was reached on the issue of the goal and tasks set before him.

Regarding the main goal and program of the Jadidchik movement, N. Karimov wrote in his "What is Jadidchik?" explains in detail in the article. In particular, he cites four main goals of the Jadidism movement:

The idea and movement of Jadidism grew from year to year and became popular among the local people. Because they were exposing the nature of tsarism's policy directed against people's freedom and national awakening. Enlightenment poets had a sharp pen, and most importantly, their poetic and artistic works singing the people's freedom, their stage performances, and simple and simple information about the necessity of the struggle for freedom and its essence were provided to the common people.

One of the leaders of the Jadidist movement, Abdulla Avloni (1873-1934), should be specially mentioned in the promotion and implementation of the light of enlightenment and the sense of homeland. In 1904, he opened a modern school in the Mirabad neighborhood of Tashkent, where he was the director and teacher. In 1909, the "Jamiyati Khairiya" association was established to help the poor, orphans and widows. "Being one of the first in Turkestan," writes literary scholar B. Nazarov, "Avloni influenced the introduction of geography, chemistry, engineering, and physics to school, he strives to connect education with real life, between one lesson and another." introduced a specific break, an exam at the transition from one class to another, paid special attention to strengthening the secular orientation of the education system. His textbooks "The First Teacher" (1909), "The Second Teacher" (1912) and the manual "Turkish Gulistan Yahud Ahlaq" (1912) were used to teach young people in a new direction and to preserve the traditional national spirit. was of great importance in education based on "Literature and National Poems" (1909-1916), which consists of 5 collections created by him, serves as a manual in schools.

Abdulla Avloni is the author of many poems and poetry collections. In his poetry, the songs of patriotism, enlightenment and national freedom occupy a special place. For example, in the poem "Motherland" (1916) dedicated to children, he puts forward the idea that the greatest and most sacred concept in the world is the motherland, and loyalty to the motherland is the conscientious duty of every person.

In the activity of this movement, the work of poet, dramatist and literary scholar Abdurauf Fitrat (1886-1938) should be specially recognized. He was one of the founders and leader of the Jadidist movement. In Central Asia, he put forward the ideas of reforming the old school and education, introducing a new modern school, sharply criticizing the society, especially the system in Bukhara, and actively participated in various public movements. Enlightenment and patriotism were the leading ideas in his worldview.

In particular, Abdurauf Fitrat's contribution to the art of music deserves special recognition. In 1921, he founded the Eastern Music School in Bukhara and became its first director. Along with classical music connoisseurs (composers and singers), he also invited musicologists like Victor Alexandrovich Uspensky to the school. Since then, he has been in charge of the collection and recording of "Shashmaqom" tunes.



On the initiative of Fitrat, Father Jalal Nosirov and Father Ghiyos Abduqani, Bukhara Shashmaqomi Victor Uspensky, were recorded and published for the first time (1924). In addition, Fitrat started the 20th century Uzbek musicology with his articles "Shashmaqom", "About Uzbek music" and the pamphlet "Uzbek classical music and its history" (1927).

The famous poet, dramatist, composer and public figure Hamza Hakimzoda Niyoz (1889 - 1929) also wrote poems on various topics and forms in the early period of his creative activity under the pseudonym Nihony. In 1913, Hamza opened a new school "Jadid" in the Kashkar neighborhood of Tashkent.

Between 1915 and 1917, the author created a collection called "National Poems for National Songs". His poetry series, which he included in the collection with the names "White flower", "Red flower", "Pink flower", "Savsar flower", "Yellow flower", "Green flower" and "Perfumed flower" were widely spread among the public.

The idea put forward in Hamza's "National Poems" is of great importance even today, when Uzbekistan has gained national independence and is struggling for development.

So, with the emergence of the Jadidist movement, the Tsar faced strong opposition from the Russian administration and local officials and "old-timers". Nevertheless, the ideas and actions of Jadidism began to grow year by year and became popular among the local people. In particular, the Jadidist movement and its representatives attached great importance to the continuation of the traditions of literature and art, as well as the establishment of a new-style national theater. Mahmudhoja Behbudi, the organizer of the Central Asian modernist movement, wrote the play "Padarkush" in 1911. In 1914, the Azerbaijani director Aliaskar Askarov staged this tragic play in the amateur theater he founded in Samarkand. The performance of "Padarkush" on stage became a big cultural event. The performance was soon shown in the cities of Tashkent, Kattakorgan, Kokan, Andijan, Namangan, Fergana, and Bukhara.

The main idea of the tragic play "Padarkush" is due to all the misery, all the unhappiness in the society aimed at enlightenment, as well as the lack of knowledge required by the times. In addition to leaving a deep mark in the history of Uzbek literature and national theater of the 20th century, this drama has a positive impact on writers and artists, and also serves as an example.

It is worth mentioning that at the beginning of the 20th century, the establishment of a new method national theater of tutelage in Turkestan, in addition to the Russian theater, especially the arrival of the Kazan, Tatar and Azerbaijani theaters to our country from the 1910s, and from 1914 the musical theaters of Azerbaijan, became a huge cultural event. and had a great influence on Uzbek intellectuals. They also dreamed of building a national theater. During the tours of the Azerbaijan Musical Theater, the Uzbek audience watched with pleasure the operas "Layli and Majnun", "Asli and Karim" and musical comedies such as "Arshin Molchi" and "U ol'masin, bu olsin" by the great composer Uzeir Gadzhibekov. . After M. Behbudi's drama "Padarkush", Uzbek writers in Turkestan started writing plays on various topics and created many local amateur theater groups. From 1911 to 1917, the following plays were written and staged by Uzbek poets and dramatists in our country: Sh. Khurshid's "Thug", "Terakkhor", "Black Woman", "Arif and Ma'ruf"; "Mahramlar" by A. Samadov; "Oppressed Wife", "Victim of Youth", "Qazi ila Mullah", "Old School, New School" by Khoji Muin Shukrullo; Abdulla Badri's "Juvanmarg", "Stepfather", "Boyvachcha", "Sadat endidi"; Abdulla Avlani's "Is Advocacy Easy", "Pinak"; Abdulla Qadiri's "Unfortunate Bridegroom"; Hamza's "Poisonous Life", "Feruzakhanim", "The Guide to Science", "Mullah Normuhammad Domla's Mistake", "Loshman's Tragedy"; Abdurauf Fitrat's "Begi jon" and other works can be a clear example. So, amateur theaters established in the big cities of Turkestan and especially the activity of the "Turon" theater organized by Mannon Uygur in Tashkent received praise. From day to day, from year to year, the creative activity of theaters



increased in terms of level, and in the future, many talented young people connected their life destiny with theater and musical arts.

The musical heritage of the Uzbek people has rich traditions and ancient history. It is known from practice that it has developed over time, on the basis of folk music and classical music. The art of music has been honored as one of the criteria determining the spiritual wealth, aesthetic worldview and future maturity of mankind. The national traditions, customs, rituals and values of every people have a proper place in it. It is known to everyone that music performance is a living process of formation and development of folk music culture. Musicians, singers and composers, who are its representatives, are honored as unique representatives of national culture. In this regard, historical information was also mentioned in the treatises of the past. Abu Nasr Farabi's "Big Book of Music", Zaynuluddin Hosseini's "Kanuni Ilmi, Amali Musik", Abdurrahman Jami's "Risolai Musiqi", Alisher Navoi's "Majolis un-nafais", Darvesh Ali Changi's "Musical Treatise" are vivid examples of this.

In the second half of the 19th century and the beginning of the 20th century, Uzbek music was recorded in history as a period of new relations based on ancient traditions. The works and performance styles of the leading hafiz of the period such as Hamrokul Qori, Haji Abdulaziz Adurasulov, Mulla Toychi Tashmuhamedov, Domla Halim Ibodov are based on classical music traditions. From the 1920s, a new generation of singers and musicians was formed.

### Summary

The sharp development of Uzbek music in the course of the 20th century, within the framework of the demands of the times, is connected with the change of the system and the emergence of new relations. This is primarily due to the introduction of European culture and the formation of a lifestyle based on it, as well as the upbringing of a new generation of music creators.

Uzbek music creativity of the 20th century is connected with the formation of a new generation. There are a number of factors related to the popularization of Uzbek composer's creativity and modern music. Accordingly, it is appropriate to analyze the development process of 20th century Uzbek music in three stages.

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