



CULTURAL LIFE IN TURKEY AT THE BEGINNING OF THE 20TH CENTURY

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ABSTRACT

This article provides detailed information about the reforms in the history of culture, art, and music in the Republic of Uzbekistan, the cultural life in Turkestan at the beginning of the 20th century, and the creative activities of artists who lived and created in this period.

Today, instilling the universal spirituality and national values of the Uzbek people, which have been formed over the centuries, is of great importance in educating young people to become patriotic and well-rounded people. Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts [1]. The current stage of the development of our republic is characterized by fundamental qualitative changes in all aspects of society's life. Naturally, the solution to this huge task is inextricably linked with the continuous improvement and improvement of the creative activity of our citizens. The development of the spiritual life of the society is connected with the fact that people's ideas about spirituality and science are scientifically based, as well as on the correct theoretical and practical basis. President Sh. Mirziyoev said, "If we want to know and study the original, real art, we must first know and study the art of classical status. We must mobilize all our capabilities so that the melodies, spirit and philosophy of the status take a deep place in the hearts of every person, first of all, in the minds and hearts of our growing young generation". Decision on measures for the further development of the art of because the more we promote our national music among the younger generation, the more they develop a sense of national identity.

If we want to glorify our Uzbekistan to the world, glorify its ancient history and bright future, if we want to keep it forever in the memory of generations, then first of all we need to educate great writers, great poets, great artists. Why, as the great writer Chulpon said, if literature lives, the nation lives. It is clear to all of us that the national melody - love for song, art, musical culture is formed in our nation from childhood in the family environment. It is no exaggeration to say that it is difficult to find a person in our country who does not have a dutor, circle or other musical instrument at home, and who lives without feeling the life-giving effect of music in his life. Music is an art form that occupies a large place in our cultural life

and is of great importance in the development of human personality. Music education is one of the main and complex aspects of the education of sophistication, it teaches to correctly perceive and appreciate the beautiful things around. Music equips a person with high taste and forms a spiritual outlook. Music has the ability to strongly influence human emotions and is an important means of introducing students to the world of sophistication and ideological and moral education.

Abu-Nasir al-Farabi, the grandfather of our national culture, said, "This science is useful for the health of the body". Our grandfather Sheikh Sadi said: "Music is the companion of the human soul". Music is a tool that develops emotional feelings that quickly affects a person. A person gets acquainted with music through his mother, and enjoys and receives support from music for life. Music is an integral part of the human psyche. In order to get various nutrients from music, a person must be highly cultured, have a pure heart, be able to feel beauty, and love his profession and his motherland. Therefore, the main goal of music education is to educate students in the culture of music, which is a component of human spirituality, and to teach our national songs. Through the "Music Culture" lessons, students of general education schools are encouraged to improve their spirituality, loyalty to universal values, to strengthen and develop the musical and spiritual heritage of our nation, to study the great history, to form the ideas of patriotism, humanitarianism, and to make them national. defines the ways to explain the importance of the place and importance of our tunes and songs. At a time when our national spirituality and enlightenment are opening anew, it is important to widely illuminate the lifelong art history of our nation, study our musical heritage and convey it to our art-loving people in the development of our ideology. Along with referring to the historical works of our great scholars who lived and created in the past, we deeply study the masterpieces left by our great-grandfather artists. Our musical heritage, which has become an invaluable asset of our people, has its own rich history, and the need to study it is increasing with time.

The establishment and ideological and educational importance of the first theater troupes and clubs in Uzbekistan. Although the Uzbek people achieved independence peacefully, the roots of the struggle for independence go back to a long history. Only with the honor of independence was an opportunity created to study the history of these struggles objectively, and the evil of separating our national history and spiritual wealth from the people with class and party barriers was put an end to.

It is known that the history of the theater is very ancient and rich, and its first manifestations appeared in the period of the primitive community.[2]

The concept of traditional Uzbek theater includes elements related to spectacle and imitation in people's life and cultural life, as well as the art of clowns, amateurs and puppetry, which have been formed and lived for centuries.

According to the testimony of historical sources and art historians, the art of clowns and amateurs has existed in Turkestan territories since ancient times and has lived for centuries as a form of cultural life of the people. Clowns and entertainers usually performed their performances based on folk dramas. These dramas are incredibly numerous and are created by the performers themselves. Oral dramas were performed from performance to performance, from group to group, changed, added, shortened. Since they were in oral form, many of them have been forgotten and disappeared due to the passage of time and the change

of the generation of performers. Only from the beginning of the 20th century, researchers began to study folk dramas and the life and art of their performers. Folk oral drama is the literary basis of the audience of traditional Uzbek theater, clowns and amateurs created the repertoire of their troupes based on the famous and popular songs of these oral plays.

The art of folk dramas and their performers, clowns and amateurs existed in all regions of Uzbekistan - cities and villages. Clowns and hobbyists are usually united in one kasaba (association of people belonging to the same profession). Korfarmon (the master and commander of this profession) led the creative process by guiding all performers working in the kasaba and kasaba - clowns and entertainers, dancers and authors, and in many cases singers and musicians.

As a rule, corfarmans were people with strong talent, who provided exemplary service in one field of art, had deep knowledge of other related fields, could manage processes, and were respected among the community and the people. Among such performers, in the 19th century in the Kokan khanate with their kasaba and spectacles, we can mention such clowns and entertainers as Muhammad Salih and Biydorshum, Zakir Eshon, his student Yusuf Khenev Shakarjonov, clowns and entertainers such as Bobayor the clown, Muzrob the clown, and Berdiyoy Dyorov in the Bukhara Emirate.[3]

There are mainly two genres in the theater of clowns and amateurs, they are called criticism and mukallid. From the aesthetic point of view, there is no sharp barrier that separates these two genres from each other, on the contrary, they complement each other. However, both of them have a primary function: in criticism, the main task is to criticize, satirize, as well as humor and laugh at the shortcomings of human nature in life. substitution is considered a default condition. It is natural that there are signs of criticism of the composer in the performance of the criticism genre.[4] For example, working in the mukallid genre and following its conditions, traditional theater encourages the actor to find the image of the character in the performance of the criticism genre, and encourages the performer to research in the life simile, while in the performance of the genre, we avoid dry imitation (naturalism) and reveal the essence of the image exaggeration, one tries to convince the audience and laugh with one's actions. So, both genres require each other. The repertoire of the Uzbek traditional theater differs from the oral theaters of many nations in terms of the theme, number of plays, and in some cases, the number of members of the kasaba (troupe).[5]

For example, his repertoire includes various aspects of the people's daily life, justice and offices, activities of the judge and the courthouse, the market, trade, impurity in the distribution of water to the land of the rich and the poor, theft, usury, madrasa, school, defects in education and training, fraud among some medical and religious people, deceiving the simple people, communication of the people with the khan's palace, the colonial administration are expressed. This situation is clearly visible from the performance of the troupes and their repertoire.

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