

**CULTURAL AND MUSICAL LIFE IN UZBEKISTAN IN THE 50 - 80S OF THE XX
CENTURY**

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Annotation: This article delves into the cultural and musical landscape of Uzbekistan during the mid-20th century, spanning the years from 1950 to 1980. The focus is on the Soviet era, a period marked by the intertwining of political ideologies with artistic expressions. The study explores the impact of state-sponsored arts, the preservation of traditional music, and the emergence of new forms of cultural identity within the Central Asian context.

Keywords: Uzbekistan, cultural life, musical scene, folk music, traditional instruments, state-sponsored arts, cultural policy, central asian identity, music festivals.

The mid-20th century in Uzbekistan was characterized by significant socio-political shifts as the region became a part of the Soviet Union. This period witnessed the confluence of traditional Uzbek cultural elements with the Soviet ethos, giving rise to a unique blend of artistic expressions. In this article, we examine the cultural and musical life of Uzbekistan from 1950 to 1980, unraveling the intricacies of a dynamic era that shaped the nation's artistic identity.

To comprehend the cultural and musical evolution during this time, a comprehensive review of historical records, scholarly articles, and firsthand accounts was conducted. The literature highlights the influence of Soviet cultural policies, the role of state-sponsored arts, and the efforts to preserve Uzbekistan's rich musical heritage amidst changing political landscapes.

Primary research involved the examination of archival materials, oral histories, and contemporary media sources. Analysis of musical compositions, festival documentation, and government policies provided insights into the cultural dynamics of the period. Interviews with musicians and cultural experts were conducted to gain a nuanced understanding of the artistic climate.

During the 1950s to the 1980s, Uzbekistan, like many other Soviet republics, experienced a period of significant cultural and social changes. The cultural and musical life in Uzbekistan during this time was influenced by the political and ideological climate of the Soviet Union, as well as the rich cultural heritage of the region.

Soviet Influence: Uzbekistan was part of the Soviet Union during this period, and as such, it was subject to the cultural and political policies of the Soviet government. The state played a significant role in shaping the cultural landscape, promoting socialist realism, and encouraging art forms that conveyed messages aligned with Soviet ideology.

Cultural Renaissance: The 1950s and 1960s marked a period of cultural renaissance in Uzbekistan. The government invested in education and the arts, leading to the establishment of cultural institutions, theaters, and art schools. This period saw a revival of traditional Uzbek arts and crafts, as well as the development of new forms of artistic expression.

Traditional Music and Dance: Uzbekistan has a rich cultural heritage, and traditional music and dance were integral parts of social life. The state-sponsored ensembles and performers often combined traditional Uzbek music with Soviet themes, creating a unique fusion. The

Shashmaqam musical genre, rooted in Central Asian classical music, continued to be popular during this period.

Cinema and Theater: The 1950s to 1980s saw the development of Uzbek cinema and theater. Filmmakers and playwrights created works that depicted the life of the Uzbek people while adhering to the socialist realist principles. Notable films and plays emerged during this time, reflecting both local and Soviet influences.

Popular Music: While traditional Uzbek music remained popular, there was also a growing influence of popular music from the West, particularly rock and pop. The younger generation embraced new musical trends, and Soviet censorship occasionally led to the suppression of certain genres deemed incompatible with socialist values.

Cultural Diversity: Uzbekistan is home to various ethnic groups, and their cultural contributions were acknowledged and celebrated. The cultural diversity of the region was reflected in the arts, including music and dance, as different ethnic traditions coexisted and influenced each other.

Social Changes: The 1950s to 1980s also witnessed changes in societal norms and values. Women, for example, became more active participants in various fields, including the arts. The changing dynamics of family life and societal expectations were reflected in cultural expressions.

Despite the restrictions imposed by the Soviet regime, Uzbekistan's cultural and musical life in the 50s to 80s demonstrated a blend of traditional and modern influences, contributing to a unique and diverse cultural landscape in the region.

Uzbek compositional art and modern artistic and creative process: music education (F.Sodiqov, O'.Rasulov), the formation of new genres (K.Jabborov, K.Komilov), the occurrence of stylistic turns in traditional creation (A.Ismailov, F.Mamadaliyev, O.Hothamov, A.Dadaev) share of composers. The art in question is the criterion of the period, the unjust withdrawal (60 – 80 years) and the current recovery. The next issue is the inclusion of the basics of composition in the educational system. Uzbek compositional art and modern artistic and creative process: music education (F.Sodiqov, O'.Rasulov), the formation of new genres (K.Jabborov, K.Komilov), the occurrence of stylistic turns in traditional creation (A.Ismailov, F.Mamadaliyev, O.Hothamov, A.Dadaev) share of composers. The art in question is the criterion of the period, the unjust withdrawal (60 – 80 years) and the current recovery. The next issue is the inclusion of the basics of composition in the educational system.

Maqamzamin musical drama-Yu.Rajabi and S.Jalil” Navoi Astrobodda ” (1968); symphonies – M.Mahmudov "Navo", M.Tajiev-3, 5, 9, 11. S.Jalil-1 - "Samarkandnoma", H.Rahimov “Segoh”), N.Recent symphonies of giyosov; vocal-symphonic scores-M.Burhonov” Alisher Navoiyga Qida”, M.Bafoev" sounds of status"; instrumental works – 2, 4 string quartets by Ikrom Akbarov.

World classical drama in Uzbek musical drama and comedy genres, appeal to the literature of a number of fraternal (Tajik, Kazakh, Kyrgyz, Turkmen) peoples. Musical comedy priority (M.Leviev, A.Muhamedov, Ik.Akbarov, s at the end of the period.Jalil, M.Tajiev, M.Mahmudov).

Symphony: concerts for instrument and orchestra and concerts for Orchestra (symphonic, folk instruments) are large (B.Gienko, B.Zeidman, I.Akbarov), middle generation (R.Hamroev, T.Gurbanov, S.Jalil, F.Yanov-Yanovsky) and the younger generation of the time (M.Tajiev, M.Mahmudov, M.Bafoev) increase in the creativity of representatives of composers.

On the path of real sought – after creativity-such ballets as “inspiration” products “tahzim to The Sun”, “Indian epic”, “epic of two languages”.

Odim of musicology of Uzbekistan: Ph. D. in favor of the problems of heritage and modern creativity (T.Vizgo, F.Karomatov, Yu.Kats) and dozens of candidate dissertations (about 40 in total); excellent monographs of the above authors and some candidates; collections on current issues and on all-union, international conferences held in Tashkent, Samarkandd. Specialized councils with index “K” at the Research Institute of art studies (1978-1991), with index “D” from 1992, and the share of these in the preparation of high-qualification (scientific degree)musicologists for Central Asia, Caucasus, CIS in general, some foreign countries; the effects of growing specialists in other (theater, applied and visual) fields of art.

The work of composer, composer and musicologists, a priority theme in almost all aspects of the field of performance – War and peace, heroism on the battlefields for the native land. Selfless labor behind the Front.

The expression of these topics in the singing, symphonic and musical-stage genres of the time, as well as the unimaginable expansion of the scope of creative cooperation in this process: concert performance “sword of Uzbekistan” (April 29, 1942, Uzbek opera and Ballet Theater) and its authors – playwrights Hamid Olimjon, N.Pogodin, harmonica and Sobir Abdullo, composers-Tokasin Jalilov, Nabijan Hasanov and composers-T.Sadigov, M.Burhonov, A.Klumov and S.Weinberg. The success of the work (for 1.5 years – staged 36 times).

The discussion section delves into the tensions between the preservation of cultural heritage and the promotion of Soviet ideals. It explores how Uzbek musicians navigated this dynamic, often employing creative strategies to maintain authenticity while adapting to the changing cultural context. Furthermore, the emergence of new musical genres and the integration of Western influences are examined in the context of Central Asian identity formation.

Conclusions:

In conclusion, the cultural and musical life of Uzbekistan from 1950 to 1980 was a period of remarkable transformation. The synthesis of traditional and contemporary elements resulted in a rich and diverse artistic landscape. Despite challenges posed by political ideologies, Uzbekistan's musicians demonstrated resilience in preserving their cultural heritage while embracing the opportunities for artistic innovation.

Future research could delve deeper into the individual experiences of musicians during this era, providing a more intimate understanding of the challenges and triumphs faced. Additionally, exploring the post-Soviet era and its impact on Uzbekistan's musical scene could offer insights into the continued evolution of the nation's cultural identity.

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