



CULTURAL POLICY OF THE SOVIET GOVERNMENT IN TURKESTAN

Ikhtiyor Bokhodirov

The doctor of philosophy (PhD) on historical sciences, Department of "Social Sciences" of Tashkent State University of Economics, Uzbekistan

ABOUT ARTICLE

Key words: Soviet, culture, sovietization, theater, literature, music.

Received: 05.12.2024

Accepted: 10.12.2024

Published: 15.12.2024

Abstract: In the study, the seizure of power by the Soviet regime with the help of force of arms and the structure of the Council of People 's Commissars of Turkestan in the region are highlighted in the study. The policy of the Council of People 's Commissars in the Turkestan ASSR in 1917-1924 in the cultural sphere, its essence and the mechanism of its implementation, features are analyzed.

INTRODUCTION

In 1917 The revolutionary processes that covered Turkestan after the revolutionary events did not ignore the cultural and spiritual spheres. The Bolsheviks and the Turkestan Council of People's Commissars, who came to power in Turkestan after the October coup d'état, pursued a policy of cultural development in the region from the perspective of their goals.

In 1919, the artistic music ethnographic commission was established in Tashkent. The commission has partially collected traditional music and published a certain part. In 1919, a permanent commission for the protection of monuments of the past was established in Samarkand. A little later, a committee for the protection of museum work, monuments of the past, art and nature was established in Tashkent. In 1919, the Central Department of Archives was established in Tashkent. In the same year, the People's Museum of Turkestan was opened. In 1921, the Turkestan Committee (Turkkomstaris) was established for the protection and study of historical and cultural monuments. Initially, the committee was engaged in taking into account and studying the condition of all historical and cultural monuments in the country. "Turkkomstaris " organized 19 scientific expeditions in 1921-1924.

The Soviet government always considered it its main goal to suppress all national values from the minds of the masses and to instill new customs and Soviet traditions. For this purpose, on July 9, 1923, the People's Commissariat of Labor of the Republic of Turkestan issued its special order No. 50. "Revolutionary Holidays and Weekends" was established by the decision. Based on this decision, the following days were declared "holidays" in Turkestan: January 1: New Year; January 22: January 9, 1905 "Bloody Sunday"; March 12: the day of the overthrow of Tsarism in 1917; March 18: Paris Commune Day; May 1: Baybalminal Day; November 7: Day of the Poor.

In the field of the press, the Soviet government paid great attention to the policy of censorship. After all, the Soviets, like the moderns, realized that the press is a powerful ideological weapon. Since 1918, many editions of the Jadid press have been suspended. Instead of them, in 1918-1920, several dozen new newspapers and magazines in local and Russian languages with a Bolshevik spirit were published. Only in 1918, 11 newspapers were published in Uzbek language. These were: "Ishtirokyun" in Tashkent, "Khalq dorilfununi", "Shield of workers" in Namangan, "Voice of workers" in Samarkand, "People's newspaper" in Kokand, etc. Later, they were joined by national newspapers such as "Uchkun", "Kyzil styzn", "Kyzil Bairak". "Nasha Gazeta", "Izvestia", "Krasny Front", "Turkestan Communist" newspapers were also published in Russian.

The revolutionary processes in Turkestan also brought drastic changes in the theater sector. The Turkestan Council of People's Commissars paid serious attention to the establishment of a professional Uzbek and Russian theater. The Bolsheviks understood that the theater would become a tool of their propaganda. In 1919, the Communist Party of Ukraine made a decision to establish the "Association for Theater Works". In 1918, a special art department was established under the People's Commissariat of Education. The Bolsheviks faced serious non-material difficulties in this area. National intellectuals opposed the production of revolutionary plays, while Muslim clerics opposed religion to theater.

In 1918, Hamza established the "Country Muslim Political Drama Troupe" under the Turkfront political administration. Actor and director Mannon Uyghur created a drama troupe named Karl Marx based on his "Turon" troupe. In this troupe, theater scholars such as Muhyiddin Qori Yaqubov, Abror Hidayatov, Yetimjon Bobojonov entered the art. These troops were part of the propaganda train of the Turkfront political administration during the independence movement. In 1920, the State Model Drama Troupe was established in Tashkent.

In the new era, the art of Uzbek national singing also developed in a unique way, which was manifested in the aspects of national-traditionalism and the "cultural revolution" policy of the Soviet government. From the beginning of 1920, special schools were opened in the country to teach playing national musical instruments. However, these schools were European in style, with teachers teaching musical notation and European music theory. In particular, in the special music school in the Old City of Tashkent, Druzhinin, Karin-Karo, Drobnichek, Pekarsky in the violin class, Kartseva, Petlina, Kastalskaya, Kublitskaya, Zagurskaya, Damanskaya in the piano class, Vlasov, Wein, Karelin in the vocal class, Mirenov in music theory, Romanovskaya, Yakubovsky, Kulyabko-Karelsky and others taught.

In 1921-1924, music lessons were taught as a compulsory subject in educational institutions in Turkestan. But the subjects of education were mostly European. In 1921-1922, there were 7 directions in the national professional musician training music school under the People's Commissariat of Education in Fergana, which were: piano, violin and viola, cello, contrabass, brass instruments, choir class and folk tunes. On this basis, the Soviet of People's Commissars started the initiative to exclude the Uzbek national music culture and replace it with "international" culture.

In 1917-1924, two principles are prominent in Uzbek literature. The first is that during these years newspapers and magazines such as "Inqilob", "Bilim Ochoghi", "Mushtum", "Fargana" were published by the government, and their number was constantly increasing. The purpose of creating these publications was to raise the reputation of the Soviet state among the people, to spread its ideas widely. But at the same time, progressive writers used these publications for their own purposes. In this sense, the struggle of "Mushtum" magazine against evils in people's and society's life can be cited as an example. Abdulla Qadiri's work as a cartoonist in this magazine was particularly effective, and his series of stories based on the lives of Kalvak and Tashpolat Tajang played an important role in exposing

various vices in people's minds, especially in Soviet society. The second principle is that modern literary criticism was also taking shape, and its representatives such as Otajon Hashim, Sotti Husayn, Olim Sharafiddinov, and Abdurahmon Sadi appeared on the scene. With their work, Uzbek literature gradually became a field of class struggle. During this period, writers such as Fitrat, Abdulla Qadiri, Cholpon bravely fought against it, despite the violent policy of sovietization in the field of literature in the country.

In short, after the October coup, an attempt was made to adapt the national culture to a socialist model. Artists who did not want to move in this direction were forced to some extent. As a result, some of them were diverted to another, proletarian, socialist trend. The period of cultural and spiritual destruction, working towards "new communist spiritual values" has begun. This condition, first of all, found its expression in giving a political tone to art, ideologising it. All the power of art and the talent of artists should serve for the victory of socialism and its future.

REFERENCES

1. Mirzaev M.A. Establishment and development of preservation and study of historical and cultural monuments in Uzbekistan (1917-1921). Diss. sugar ist. science - Tashkent. 1994. -S. 14-15.
2. Own MDA, fund 38, list 4, collective volume 33, sheet 63.
3. History and its lessons. Appropriation of the national wealth of Uzbekistan during Tsarism and Soviet colonialism. Responsible editor: Alimova D.A. -Tashkent: Sharq, 2001. -B. 65.
4. Yuldoshev S. Development of music education and education in Uzbekistan. - Tashkent. 1985. -B. 67.
5. Own MDA, fund 34, list 1, collective volume 716, sheet 16.