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## THE HISTORY OF AMATEUR ARTISTIC ENSEMBLES IN SURKHANDARYA

©*Nasriddinova N., PhD., Termez State University,  
Termez, Uzbekistan*

## ИЗ ИСТОРИИ ХУДОЖЕСТВЕННОЙ САМОДЕЯТЕЛЬНОСТИ В СУРХАНДАРЬЕ

©*Насриддинова Н. Х., Термезский государственный университет,  
г. Термез, Узбекистан*

*Abstract.* The article reviews and briefly analyzes the development of issues related to the organization of amateur art activities using the example of the Surkhan oasis. It provides data on the style of performance, ensemble participants, repertoire, and uniqueness. The history of folk oral art in the Surkhan oasis goes back thousands of years. National values were preserved in full. Initially, cultural and educational institutions, clubs, and "red teahouses" created by the Soviet government were organized based on its objectives. In particular, "cultural education" was carried out in the form of publishing wall newspapers, reading newspapers, reading books, listening to the radio, and various conversations and lectures. However, these activities did not receive due recognition among the people. The residents of the Surkhan oasis are also considered to be a people who have remained faithful to their rich material and spiritual heritage. In particular, the oasis has exceptionally well preserved ethnographic values.

*Аннотация.* Рассмотрен и сделан краткий анализ развития вопросов организации художественной самодеятельности на примере Сурханского оазиса. Представлены данные по стилю исполнения, участникам ансамблей, репертуара, своеобразию. История народного устного творчества в Сурханском оазисе насчитывает тысячелетия. Национальные ценности сохранялись в полной мере. Первоначально культурно-просветительские учреждения, клубы и «красные чайханы», созданные Советской властью, организовывались исходя из её задач. В частности, «культпросвет» осуществлялся в форме издания стенгазет, чтения газет, чтения книг, прослушивания радио, различных бесед и лекций. Однако эти виды деятельности не получили должного признания в народе. Жители Сурханского оазиса также считаются народом, сохранившим верность своему богатому материальному и духовному наследию. В частности, в оазисе исключительно хорошо сохранились этнографические ценности.

*Keywords:* folklore, people, ensemble, tradition, performance, style, repertoire, stage, culture, music, song, lapar, ayshuv.

*Ключевые слова:* фольклор, народ, ансамбль, традиция, исполнение, стиль, репертуар, сцена, культура, музыка, песня, лапар (народная песня-диалог), айтышув (состязание акынов).

Humanity creates both material and spiritual wealth during its conscious life and creative activity. Culture is formed on this basis. The development of human society, in turn, is a process closely related to the cultural advancement and spiritual perfection of humanity. Because the lifestyle, values, and spirituality of each people do not form by themselves, but the aspirations,

living conditions, past history of activity, social attitudes, and religious beliefs of each people play an important role in the formation of these values.

The role of folk ensembles in preserving the invaluable values of the people, customs and traditions that have been refined over the centuries, and promoting them through the stage is extremely important. The inhabitants of the Surkhan oasis are also considered a people who have remained faithful to their rich material and spiritual heritage. In particular, ethnographic values are extremely well preserved in the oasis.

The unique lifestyle, clothing, and folk oral creativity of the oasis people are noticeably different from other regions of the republic. The inhabitants of the Surkhan oasis are considered a people who have continued the traditions of the Sherabad school of epic poetry without deviation. In this regard, the history of folk oral creativity in the Surkhan oasis goes back thousands of years. National values were preserved quite well. Initially, cultural enlightenment institutions, clubs and "red teahouses" established by the Soviet government were organized based on the tasks of the Soviet government. In particular, "cultural enlightenment" activities were carried out in the form of publishing wall newspapers, reading newspapers, reading books, listening to the radio, and various conversations and lectures. However, these activities did not gain sufficient prestige among the people, since they were not based on the ancient values of the people and reflected the communist way of life, which was far from customs and traditions.

Just one example: in 1927, the amateur circle "Ozod Sharq" was organized in the city of Termez under the "Red Teahouse", which had only 6 members, of whom 1 was Jewish, 3 were Tatar, and 2 were representatives of the local ethnic group. The members of the circle mainly included melodies and songs in their repertoire aimed at promoting the new regime and spreading European culture [1].

For this reason, this circle did not spread widely among the people and disbanded a year later. The clubs and cultural educational institutions established by members of collective and state farms established based on the land reform carried out by the Soviet government are also distinguished by the fact that they promoted the Soviet way of life. On July 16, 1932, the Central Committee of the All-Union Communist Party of the Soviet Union (Bolsheviks) adopted a "Resolution on Measures to Improve Ideological and Cultural Education in the Village" [2].

Based on this decision, cultural, educational and mass political work was intensified in the "Peasant Houses" in rural areas. As a result, rural clubs, amateur theater troupes and amateur art circles began to be formed in Uzbekistan. One of the first such amateur art circles was the "Commune" amateur art circle in the Kirov collective farm of the Denov district [3].

The members of this circle were mainly men, and their purpose was to perform folk songs and folk songs in accordance with the spirit of the times. Another such circle is the "Mehnat" amateur art circle of the "Mehnat Rohat" collective farm in the Zharkurgan district [4].

The "Mehnat" amateur ensemble was also formed in a scattered manner, and the members of the ensemble sang their songs and folk songs mainly at the collective farm's harvest festivals and family ceremonies. Speaking about the amateur art ensembles operating in the region, it is impossible not to mention the "Blue Shirts" propaganda amateur art theater, which was founded in 1929 in Baysun. This art ensemble operated until the beginning of World War II [5].

The name "Blue Shirts" was given to the group because its members appeared on stage wearing blue shirts. Due to the lack of a separate stage, scenery, make-up, and other necessary equipment, this folk ensemble performed mainly in large squares, markets, and public gatherings. The "Blue Shirts" theater was founded by a creative group formed by Master Kurban Davlatmamat ugli.

Although Master Kurban's original profession was a baker, he was a person who was quite interested in art. Due to his mastery of the tambourine and the circle, Usta Qurban became popularly known as "Usta Qurban the tambourine" or "Usta Qurban the circle." In addition, Usta Qurban had a magical voice and was considered a hafiz in his time.

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