

A View of the History of Culture and Art Institutions

Yusupaliyeva Dilafruz Kaxramonovna

Associate Professor of the Department of “Culture and Art Management” of the State Institute of Art and Culture of Uzbekistan

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ABSTRACT

In this article, the activities of culture and art institutions formed in history in Uzbekistan, the goals and tasks of club institutions in the pre-independence era, and statistical indicators of culture and art institutions are covered.

Culture covers a wide range of concepts, such as the face of the nation, the behavior of the people, material and immaterial wealth, and the way of life formed over thousands of years. Culture develops in harmony with other social spheres. At the same time, it represents the level of development of society, that is, the sum of knowledge and values in society is seen in the development of culture.

After the independence of the Republic of Uzbekistan, a historical turn occurred in the life of our country. Now, regardless of the frowns of other countries, Uzbekistan faces urgent and urgent issues such as independent resolution of social-political, economic, spiritual-educational development issues in accordance with national interests, renewal of society, and development of ways to build a democratic state. there were responsible tasks. In the first days of independence, there were questions about how Uzbekistan would develop, what kind of society, what kind of state it would build, and what its image would be.

In the development of culture and art, first of all, rational policy, well-thought-out plans, and work aimed at clear goals have become one of the important stages in the history of our country, which is developing rapidly today. Applied art has been developing in Uzbekistan since ancient times. During the years of independence, practical arts such as pottery, knife making, jewelry, carving, wood carving, painting, embroidery, needlework, carpet making, and decoration were restored and are developing with new meaning. . With the honor of independence, the art of design is developing rapidly. The Academy of Arts of Uzbekistan, established in 1997, and the republican creative association "Tasviriy Oyina" played an important role in the development of fine arts and painting. Fine and miniature art was enriched with new meaning. Paintings

depicting our current life were installed on the streets of the city, and the walls of the buildings were decorated with patterns that bring people peace and pleasure.

In the years of independence, the art of cinema developed. In 1996, 8 film studios and about 30 independent creative studios operated under the management of "Uzbekfilm". The state joint-stock company "Uzbekkino" (now the Cinematography Agency) established in 1996, its financial support from the state is important for the development of cinematography. May 22-29, 1997 XII International Tashkent film festival was held. Representatives of 32 countries and 8 international organizations and masters of cinematography took part in it. In the process of spiritual and educational reforms implemented in the years of independence, theater art also developed. Decree of the President of the Republic of October 20, 1995 "On measures to support and encourage the further development of theater and music in Uzbekistan", March 26, 1998 "Uzbekistan Theater theaters were supported at the expense of the state budget on the basis of decrees on the development of art. According to the decree, in 1998, the creative-production association "Uzbekteatr" was established within the system of the Ministry of Cultural Affairs (today the Ministry of Culture and Tourism) and under the association of theater creative workers (now it has been terminated and its right to organize the activities of cultural institutions of the Republic is scientific- transferred to the methodological center). The joint theater teams were helped to create performances that evoke a sense of respect for the rich spiritual world of our nation, its cultural heritage, national and universal values, to attract talented young people to the theater, to strengthen the material and technical base of theaters, and to provide social protection for creative employees. The State Academic Opera and Ballet Theater named after Alisher Navoi was allocated 47 million dollars by Japan in 1995. equipped with new equipment worth ¥. Republican theaters paid special attention to covering the history of the Motherland through stage plays. National Academic Drama Theater and Kashkadarya Musical Drama Theater teams staged such historical dramas as "Sahibqiron", Khorezm Region Musical Drama and Comedy Theater "Jalaliddin Manguberdi", Uzbek State Theater named after Abror Hidoyatov "Great Silk Road".[1]

Theater artists from Japan, India, Hong Kong, Turkey, Russia, Great Britain performed at the international festival "Theatre: East-West" held in Tashkent in October 1997.

At the festival dedicated to the 660th anniversary of the birth of Amir Temur, 15 best historical stage works of the theaters of Uzbekistan, Kazakhstan, and Kyrgyzstan were presented. Uzbek theater masters participated in theater festivals of Germany, France, Slovakia, India, USA, Belgium, Egypt, and Russia with interesting performances.

In short, the theater art of our republic serves as a school of moral and aesthetic education, enriching the spirituality of our people, especially our youth, instilling the idea of national independence in their minds, strengthening patriotic feelings.

In 1992, the establishment of the republican association "Uzbek State Circus" was of great importance in the development of circus art. The Tashkent Circus was renovated based on modern requirements, named after the People's Artist of Uzbekistan Toshkenboy Egamberdiyev. Forgotten types of traditional circus art were restored and developed. In order to provide practical assistance to talented young people, the pop-circus college was opened in 1996.

Tours of Uzbek circus performers abroad were organized. The circus masters of our republic, who were on tour in Egypt, Jordan, Palestine, Pakistan, Malaysia, India, China, Syria, Lebanon, Iran, and the United Arab Emirates, demonstrated Uzbek national circus art.

Since 1996, the "Goalkeepers of Uzbekistan" group led by Olimjon Toshkenboyev has been on tour in European countries and performed more than 2,000 shows. In January 1997, 15-year-old Karima Zaripova took part in the International Festival of Young Circus Artists at the Bouglion Circus in Paris and won the highest prize of the festival - a gold medal in the genre of "Plastic

Etude" (boneless play). In 1998, a children's studio supporting talented young people was opened in the Tashkent circus.

Uzbek circus performers took part in the All-Russian Circus Festival held in Dubai, United Arab Emirates in 1999, in Saratov in 1999, in the International Circus Festival in Wuhan, China in 2000, in Liege, Belgium in January 2001. successfully participated in the 10th festival of European circuses held in As a result of the efforts of our circus performers, various numbers and attractions specific to the Uzbek circus took place in the international circus programs.

In the years of independence, the art of national music and singing developed. Ministry of Culture of the Republic, "Republican Center of Folk Creativity and Cultural-Educational Affairs" established in 1992 (today it is called the Research Institute of Cultural Studies and Intangible Cultural Heritage and its divisions in the regions have been terminated) [2], its departments in the regions organized various competitions and festivals in order to develop the art of music and singing, the activities of amateur and folk groups, and to restore forgotten folk melodies. In 1992, in Tashkent, auditions were held for "Voices equal to the ages" and "Eternal Voices", in Khorezm region for folk groups, askiya, amateurs and clowns, in Kokand for performers of big songs, lapar and yalla. In May 1994, Munojot Yolchiyeva and Shavkat Mirzayev took part in the "Eastern Music" festival in Paris and demonstrated the art of Uzbek national singing to the world.

In April 1996, through the "Uzbeknavo" tour-concert association (now known as the Uzbekkonsert state institution), which was established on the basis of the Turkestan Palace, the "Bahor" complex and other creative concert organizations, in search of talented singers from among the people. Activities such as finding and attracting to auditions, development of international cooperation in music and singing art were carried out. Decree of the First President of the Republic of Uzbekistan on August 27, 1996 "Uzbekistan - My Country" had a positive effect on the development of the art of singing. In 1996, more than 54,000 singers participated in the "Uzbekistan - My Country" song contest in all regions, cities and districts. Such a competition was held every year in August, and the third Sunday of August was designated as the day of the song holiday "Uzbekistan - My Country". Hundreds of new songs honoring the Motherland and independence were created during this competition. The songs "Uzbekistan - My Motherland", "I love you, Uzbekistan", "The motherland is one", "Independence flowers", "My motherland", "Soldiers of Uzbekistan" are among them. [3]

On March 11, 1997, the decision of the government of the Republic on holding the International Music Festival "Sharq Taronalari" served as a program for wide promotion and development of unique examples of musical art. Performers, art critics, and public figures from more than 40 countries of the world took part in the first international festival "Sharq Taronalari" held in Samarkand on August 25-September 2, 1997. 'songs spread all over the world. It has become a tradition to hold the "Sharq Taronalari" International Festival in Samarkand every two years.

The development of the art of music and singing in Uzbekistan is positively influenced by the celebrations dedicated to Independence and Nowruz days, which are held every year on August 31 and March 21.

During the years of independence, the customs and traditions of about 130 different nationalities and peoples living in Uzbekistan are developing at the same time. Currently, 120 national cultural centers are operating in Uzbekistan. National-cultural centers are dealing with issues such as restoring the language, cultural traditions, and customs of their compatriots, reviving the connection with the historical homeland. Clubs of national music, dance, crafts and other areas are organized under national cultural centers.

In 1992, the Republican International Center, which supports various national cultural centers, was established. The integration of different nationalities and peoples living in our republic plays

a key role in its activities. Meetings and exhibitions dedicated to artists, writers, poets, scientists, cultural and artistic figures of different nationalities are organized. National cultural centers make an important contribution to the development of the republic's culture with their activities.

Museums are of great importance in the cultural and educational life of the society, in restoring and strengthening the historical memory of the population. Therefore, in the years of independence, special attention was paid to repairing existing museums, enriching them with new exhibits, and building new museums. Museum of the great Uzbek poet Boborahim Mashrab in Namangan, Khafiz Hajikhan Boltayev Museum of Status in Khorezm, Khorezm Museum of Applied Art and History in Urganch, Blacksmith Museum in Bukhara, House-Museum of Nazar Ogli, the People's Gift, in Oktash, Samarkand Region, home-museums were established in Tashkent, such as the museum of Hadicha Sulaimanova, the first legal scholar from among Uzbek women, and the museum of Uzbek dancer Mukarrama Turgunbayeva. Also, many museums were opened in higher educational institutions.

On September 1, 1996, the Olympic Museum of Fame, the only one in Asia, began to operate in Tashkent. This museum shows the success of Uzbek athletes in international competitions and has become a center for the development of sports in our country.

On October 18, 1996, the State Museum of the History of the Timurids was opened in Tashkent. The museum reflects the spirit of the Timurid era with historical equipment, weapons, uniforms of generals and ordinary warriors, household items made of gold, musical instruments, manuscripts of Amir Temur, Babur, astronomical devices of Ulugbek and more than 2,000 equipped with more historical and cultural monuments. The State Museum of the History of the Timurids has become a center of cultural, spiritual, educational work and scientific thinking in Uzbekistan. In 2002, the Archaeological Museum was established in Termiz.

The decree of the President of Uzbekistan dated January 12, 1998 "On the radical improvement and improvement of museum activities" of the Government of the Republic of Uzbekistan adopted on December 5, 1998 "Issues of supporting the activities of museums" The decision "on" determined the prospects for the development of museum work in our country. The Ministry of Culture, the "Golden Heritage" Foundation, the Academy of Arts, the Ministry of Finance, the Ministry of Labor (now known as the "Golden Heritage" International Charitable Public Fund, the Ministry of Economy and Finance, the Ministry of Poverty Alleviation and Employment) with the management of museums a program on the development and financial support of museums was developed in cooperation. Museums were taken under state protection, their repair; enrichment of museum exhibits was financially supported from the state budget. "Uzbek Museum" Republican Fund was established in 1998 in order to coordinate the activities of museums, provide scientific and methodological support, and provide material support. The magazine "Moziydan Sado", which helps to increase the museological culture of the population, was founded and it was published in Uzbek, Russian and English languages since 1999. Only in 1999, the main fund of museums was enriched with 7544 historical and cultural monuments.

Museums of Uzbekistan serve the spiritual development of our society by presenting ethnographic exhibitions of the history of our country and works of folk art among the population.

Independence: the priority of culture and art was raised to the level of state policy as the first priority task after the independence of our country. Our moral values have been restored.

The emergence of cultural and educational institutions in Uzbekistan began in the 19th century. Clubs, palaces of culture, houses of culture, libraries, cinemas, museums, amusement parks, and mobile theaters were the public places where the people gathered and enjoyed cultural entertainment. Along with improving the cultural and educational world of the population, they also fulfilled the task of widely promoting the ideology of that time.

In Uzbekistan, the spiritual and educational sphere has its own immanent features, socio-pedagogical technology and management mechanisms. It includes all spiritual and educational processes as a component of socio-cultural existence.[4]

In the 1920s, the system of special cultural and educational institutions (club, people's house, red teahouse, reading room, etc.) was established as one of the main means of "communist education of workers" and public education within the People's Commissariat of Education. In 1924, the number of club institutions reached 134, and in 1978, 3,880 cultural houses (clubs) and palaces were operating in Uzbekistan.[5]

In order to further improve the work of cultural-educational institutions to serve the population, to fully use the existing reserves and opportunities of cultural-educational works, the centralization of the management of republican club institutions was introduced.[6]

According to V. Triodin's work entitled "Club and free time", cultural and educational work consists of methods used to achieve the set goals. Mass, group and individual forms of work differ according to the organization of club participants. Forms such as lectures, conversations, oral journals, thematic evenings, and debates were formed based on the organization of materials. By knowing the work of the club very well, he used a number of methods with high influence on the people, both morally and politically. The sources of that time say: Interpreting the work of the club as a means of providing cultural services to the population means a one-sided understanding of this activity. At present, it is on the agenda to involve the club participants in the work of creating cultural and aesthetic wealth, to conduct active research in this field. In the process of searching for new forms, it is necessary to rely on working tools so that live dialogues between the club participants and the organizers, educators, and not in the form of a monologue, but in the form of a dialogue.[7]

In those times, one of the factors affecting the interest and attitudes of the population towards the club was the need to systematically study the needs and demands of the population by conducting questionnaires to study the main areas and problems of the club's activities and forming a social opinion. The importance of this work is that, on the one hand, the process of understanding the spiritual world of the population is deepening, and on the other hand, it is to awaken the enthusiasm of the majority of consumers of material and spiritual wealth to create it themselves in the process of creation and to encourage members was to convert. In the middle of 1921, a four-month political education course for 200 people was opened in Tashkent. From the beginning of 1921, under the Commissariat of Public Education of the Republic of Turkestan, three-month courses were organized for the training of guides who organize cultural support for the proletariat. In February 1927, six-month courses of cultural and educational workers began to operate in Tashkent. In 1921, three-year Lomonosov courses were opened. This course, established on the basis of the program of the working faculty, was transformed into a four-year course in 1923. Such courses were opened under the Turkestan Political-Educational Committee, and in 1924 324 people graduated from them.

For example, in 1925, the number of red tea houses was 177, and in 1928, their number reached 366. Accordingly, the number of clubs and peasant houses was 140 and 244, and the number of libraries was 84 and 270. Club institutions began to appear first in regional and uezd centers, then in republican districts and rural areas. In 1920-1928, their number increased from 40 to 531. During the years 1933-1937, 1490 culture and enlightenment workers were trained throughout the republic. The training of these specialists was mainly carried out in courses.

As a result of our research, it is permissible to say that, by studying and analyzing the roots of culture and art institutions, we can clearly form the perspective of the field, using only the sources that are correct and suitable for this profession. Improvement and development of cultural networks in Uzbekistan, strengthening of the fundamental bases of cultural institutions

are in our focus. Today's imbalances in the management of culture and art require a deep study of the history of cultural and educational work.

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