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HISTORY OF THE DEVELOPMENT OF MUSICAL ART AND ARCHITECTURE IN UZBEKISTAN IN THE 1960S-1980S

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Abstract.
The 1960s-1980s of the 20th century were a unique turning point in the history of culture and art of Uzbekistan, a period of great lyrical upsurge and aesthetic renewal. The relative ideological softening of this period gave artists the opportunity to partially break away from the rigid molds of socialist realism and take a deeper look at national identity and the historical roots of the people. The art of this period became not only a means of ideological propaganda, but also a high intellectual arena reflecting the inner world of man, national values, and philosophical observations. Studying the history of art of this period is of great theoretical and practical importance in understanding the foundations of modern Uzbek art and the laws of its development.
Keywords: Uzbek art, musical art, Soviet ideology, national identity, architecture.

Introduction

It reminds us that it is the task of the creators of the present era to educate young people in the spirit of love for the Motherland, respect for history, and to form a love for art in them so that each citizen of the Republic of Uzbekistan knows how to be proud. The head of our state is carrying out great, global work in educating the youth of our country. On March 19, 2019, the President of the Republic of Uzbekistan, under the leadership of Shavkat Mirziyoyev, at a meeting dedicated to increasing attention to young people, involving them widely in culture, art, physical education and sports, instilling the use of information technologies, promoting reading among young people, and increasing the employment of women and girls, set great demands on the youth of today. It would also be a mistake to call the years 1946-1985 a period of complete depression for Uzbek culture. Because during this period, although ideological pressures and stereotypes intensified, culture developed to a certain extent. Although the positive work created in these years, the cultural and educational activities carried out among the masses served the highly politicized and despotic regime, it still remained the national culture of the Uzbek people of that period, and served to raise the cultural and educational level of the people. The 60s were declared a stage of "developed socialism" in Uzbekistan. Society expected the country's leadership to implement serious qualitative changes in the socio-economic and cultural and educational spheres. However, in practice this did not happen. But instead, the political leadership intensified fanaticism and mass political activities.

The development of Uzbek singing in the 1950s and 1960s was directly related to the resolution "On the state of musical art in Uzbekistan and its further development", adopted by the government of the republic on April 8, 1951. It set the priority of developing Russian classical and Soviet music, which ensured that Uzbek singing gradually abandoned its traditional national genres and paid special attention to modern genres. As a result, in the republican organizations and farms, on the instructions of the "higher", choirs and groups based on various European genres began to appear. These were about 700 new "modern" song works, especially choral songs, appeared in 1946-1955. The special assignment to organize choirs in each Uzbek village was nothing more than

a forced effort to glorify the "Soviet way of life", increase the number of supporters of socialism, and turn the idea of "developed socialism" into a social necessity. Although these works were created in large numbers, their inconsistency of the content, the inconsistency with the national spirit, the inability of such works to satisfy the needs of the people were clearly felt. At the same time, although ideological pressure was strong on Uzbek composers during this period, they began to pay great attention to the classical genres of songs in the Uzbek national maqom style. For example, in 1958, I. Ikromov created songs that penetrated the hearts of the nation, such as “Istar kongil” and “Solim” to the poem Furqat. Both songs gained popularity among the people. The art of traditional Uzbek singing is directly related to the name of Yunus Rajabiy. This great artist, in collaboration with O. Hoshimov, created the musical dramas “Nodira”, “Kochqor Turdiev”, more than 100 songs, such as “Fabrika allasi”, “Tong navosi”, “Bahor keldi”, “Ofarin”. In his creative work, especially maqoms play an important role. He published a 5-volume collection of "Uzbek folk music" and 6 volumes of "Shashmaqom". His work "A look at our musical heritage" was written as a commentary to these books.

The works of such composers as Otavali Nuriddinov, Nabijon Hasanov, Komiljon Jabborov, Fakhriddin Sodiqov, Saidjon Kalonov also occupy a special place in the art of Uzbek singing. Their national classical art is also loved by the people because it is combined with modernity. These achievements in the art of Uzbek singing do not lead to the conclusion that they were achieved without any problems. The idea of “developed socialism” has completely taken over the art of Uzbek singing since the mid-60s. The art of singing was forcibly subordinated to the principles of “national in form, socialist in content” in Soviet culture. The traditional classical art of singing was contrasted with European choral and opera art. The relative, albeit positive, acceptance of this art form by the Uzbek people, which occupies a unique place among the peoples of the world, should be assessed as a positive situation. However, the difficulties in their spiritual assimilation by the people, the organization of audiences for the A. Navoi Opera and Ballet Theater on an “order” basis, were evidence of attempts to artificially and administratively instill this art form in the minds of the majority of the population. Cultural and educational institutions also focused their activities on implementing the idea of “developed socialism” in public life. However, the role and importance of these institutions in the development of Uzbek culture cannot be underestimated. Because it is important to say that dozens and hundreds of famous artists took their first steps on the path of great art precisely in these cultural institutions. However, after the war, especially in the 60s-80s, the form and methods of work of cultural and educational institutions began to adapt to the "cultural path", which was more politicized than artistic. As a result, the results of the work of each club and other cultural institutions were evaluated not by the extent to which it raised the cultural level of the people, but, on the contrary, by the way in which it worked as a propagandist of communist ideology. This was clearly expressed in the decisions aimed at improving the work of rural cultural and educational institutions in the second half of the 60s, in the actions aimed at making changes to the structural and organizational structures of cultural institutions in the 70s, and in the policy aimed at strengthening political and ideological work in clubs in the 80s.

Results.

The main results of the research on the development of music and architecture in Uzbekistan in the 1960s–1980s can be summarized in the following areas:

1. Results in the field of music

- Ideological pressure and restrictions: The Soviet government imposed a requirement on Uzbek music to develop Russian classical and Soviet music, and attempted to forcibly introduce

European genres such as choir, opera, and ballet through administrative methods. The art of singing was forcibly subordinated to the principle of "national in form, socialist in content."

- Preservation of national heritage: Despite strong ideological pressure, Uzbek composers and artists showed great courage in preserving the national heritage. Composers paid great attention to classical genres in the Uzbek national maqom style.

- Contribution of prominent figures: Yunus Rajabiy (in collaboration with O. Hoshimov) created more than 100 songs, musical dramas, published the 5-volume "Uzbek folk music" and 6-volume "Shashmaqom" collections. Also, the national classical art, combined with modernity, of such creators as I. Ikromov, Otavali Nuriddinov, Nabijon Hasanov, Komiljon Jabborov, Fakhriddin Sodiqov, Saidjon Kalonov was loved and listened to by the people.

2. Results in the field of architecture and urban planning

- Stylistic renewal: Instead of excessive indulgence in the external luxury and excessive decoration of buildings, simple, meaningful and aesthetically perfect forms began to be created, attention was paid to the quality of construction. A wonderful synthesis of art forms (painters, sculptors and folk masters) emerged in urban planning.

- Major infrastructural changes: the Tashkent metro was launched for the first time in Central Asia, the Tashkent TV tower complex was built. After the 1966 earthquake, Tashkent was almost completely rebuilt, and many magnificent buildings were built from reinforced concrete and baked bricks (the Palace of Friendship of Peoples, the “Uzbekistan” and “Chorsu” hotels, the Museum of Glory, circus buildings).

- New cities and dachas: The “free planning” method in housing construction became widespread, and such districts of Tashkent as Chilanzor, Yalang'och, Karakamysh, Shimoli-sharq, Kuylik, Sergeli were built. Also, new industrial cities and architectural complexes such as Navoi, Angren, Almalyq, Chirchik, Ahangaron, Zarafshan arose during this period. The architecture of Karakalpakstan also enriched itself with the university, the Palace of Arts, the theater and hotels built in Nukus

3. General socio-economic conclusions of the culture of the period

- Lack of funds: State funds allocated to the sphere of science and culture decreased year by year due to the deterioration of the economic situation of the Soviet state (from 67.9% in 1940 to 46.9% by 1980).

- Political fanaticism and persecution of national values: Especially in the mid-1980s, religious ceremonies were restricted, mosques and madrasas were closed and turned into warehouses. The national holiday "Navruz" was banned and the artificial holiday "Navbahor" was introduced instead (but the people did not accept this).

- Historical significance: The relative ideological softening of the 1960s–1980s allowed artists to break away from the molds of socialist realism and return to national identity. The artistic freedom and tradition of appealing to national symbols, which were laid during this period, served as a solid foundation (base) for the development of Uzbek art in the subsequent period, especially during the period of independence.

Discussion.

For a deeper analysis and discussion of the results of this topic, they can be divided into several important conceptual aspects:

1. The conflict between political-ideological pressure and national identity (in the case of music):

-Artificial integration: By a government decree of 1951, an attempt was made to forcibly assimilate Russian and European classical genres (choir, opera, ballet), pushing aside traditional Uzbek singing.

- The formula "national in form, socialist in content" : Although works of art during this period were in the national tone, their internal content had to glorify the party in a worthy manner. The fact that the audience gathered for performances at the Navoi Theater on an "order" (mandatory) basis also indicates that this art form was not naturally accepted by the broad masses of the people for a long time.

2. Architectural Turn: The Harmony of Functionality and Modernism

The 1960s-1980s were a completely new era in the architecture of Uzbekistan. If we analyze the data in the article, a radical turn was made in this area due to both ideological and natural factors:

-Abandonment of "Stalinist luxury": Since the late 1950s, the tradition of filling buildings with excessively expensive external decorations has been abandoned, and a transition has been made to simple, functional, geometrically perfect forms.

- The 1966 Tashkent earthquake and renovation: This tragedy gave rise to a radical change in the architecture of the capital. After the earthquake, Tashkent was rebuilt almost from scratch as a modern megalopolis based on reinforced concrete structures. Buildings such as the Palace of Friendship of Peoples, the "Uzbekistan" and "Chorsu" hotels were the most advanced architectural examples of their time (Soviet modernism).

- Urbanization and "Free Planning": The emergence of huge microdistricts such as Chilanzor, Karakamysh, Sergeli solved the problem of providing the population with modern housing on a mass scale. The construction of new industrial cities such as Navoi from scratch in the middle of the desert demonstrated the potential of the Uzbek school of urban planning

3. Economic crisis and cultural stagnation:

-Financial crisis: Due to the weakening of the Soviet economy, the percentage of the budget allocated to science and culture was reduced year after year (from 67.9% to 46.9%).

-Religious and national persecution: During the reign of I. Usmonkhodjaev, who came to power after the death of Sharof Rashidov, Moscow's instructions were blindly followed, and the attack on national values intensified.

Conclusion.

The 1960s-1980s were a period of deep aesthetic and ideological transformation in Uzbek art, despite ideological pressures. The center of art was not a "social order", but the concept of the individual and the national spirit. Although there were attempts by the State to forcibly introduce European genres (choir, opera, ballet) into music by administrative methods, Uzbek composers and artists showed great courage in preserving the national heritage. This period opened a completely new page in Uzbek architecture and urban planning. Instead of excessive indulgence in the external splendor of buildings, simple, meaningful and aesthetically perfect forms began to be created.

The artistic freedom, the diversity of the world of images, and the tradition of appealing to national symbols laid during this period served as a solid ideological and aesthetic basis for the development of Uzbek art in subsequent periods, in particular, the period of Independence.

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