

A LOOK AT THE HISTORY OF CLUB ESTABLISHMENTS AND CULTURAL AND EDUCATIONAL PROCESS IN UZBEKISTAN

Muminmirzo Kholmuminov Zokirovich

Teacher of the Uzbekistan State Institute of Arts and Culture

Asilbek Kolkanatov Nazarbaevich

Master's Student in Management of Culture and Arts of the

Uzbekistan State Institute of Arts and Culture

ANNOTATION

This article provides important historical information on the activities of the first clubs in the territory of Uzbekistan. It was noted that clubs are an important tool in the cultural and educational life of our people, the stages of development and a tool for political and ideological influence on the population. Scientific research and studies have been conducted on the cultural and political services of clubs around the world in Uzbekistan, the involvement and active participation of interested people in the club. Recommendations are given for the practical study of club science, which is the original root of the field of culture and art, only if it is scientifically permissible.

Keywords: club and club studies, cultural-educational institution, cultural service, culture, hobby, enlightenment, teahouses, mobile show.

INTRODUCTION

The emergence of cultural and educational institutions in Uzbekistan dates back to the XIX century. Clubs, palaces of culture, houses of culture, libraries, cinemas, museums, parks, and mobile gatherings were the most popular places for people to gather and relax. In addition to raising the cultural and educational level of the population, they also served to propagate the ideology of the time.

The spiritual and educational sphere in Uzbekistan has its own immanent features, socio-pedagogical technology and management mechanisms. It includes all spiritual-enlightenment processes as an integral part of socio-cultural existence [1: p.4].

Meeting the needs of the population in the spiritual and political life of Uzbekistan was the most tested form of work of cultural and educational institutions. At the same time, club institutions were opened, whose activities were aimed at addressing political, economic, socio-educational and ideological issues. In the cities of Turkestan, along with red teahouses in the villages of factories and plants, a new type of cultural and educational institutions - clubs - began to appear. The first clubs in Uzbekistan, the Workers' Club, were opened on May 7, 1918 in Tashkent at the Turkestan People's University and at the Muslim Club in the Kushhovuz district of Samarkand. Clubs are mainly organized in military units, as well as by educational organizations, trade unions and party organizations.

In the 1920s, a system of special cultural and educational institutions (clubs, people's houses, red teahouses, reading rooms, etc.) was established within the People's Commissariat of Education as one of the main means of "communist education of workers" and public education.

In 1924, the number of club establishments reached 134, and in 1978 there were 3,880 houses of culture (clubs) and palaces in Uzbekistan [2: p.170,171].

In social life, the most tried and tested form of cultural and educational institutions - clubs - worked on political, economic, socio-educational, ideological issues. However, the people did not accept that the main task of the club was to "bring up in the communist spirit." During this period, however, the Communist Party began to view clubs as a reliable political foundation, well aware of the public's interest in cultural activities. These political events made it difficult for the clubs to influence their desire to provide cultural services to the population and to organize their leisure time meaningfully and enjoy the fruits of their creative labor. All opportunities have been created for clubs to be organized in different organizations.

Cultural institutions were centralized clubs, regardless of the organization or region. They belong to a single system of government, are run by a single party leadership, and work with new plans. Candidate of Political Science, Professor Haydarov Azamat Haydarovich, who has worked in this field for many years, noted that the plans (now annual plans) for the activities of all cultural and educational institutions in the former Soviet Union were handwritten on a set of special documents and forms. to be handed over to the scientific-methodical center of folk art and cultural-educational work.

In order to further improve the work of cultural and educational institutions in the service of the population, to make full use of the existing reserves and opportunities of cultural and educational work, the centralization of the leadership of the republican club institutions has been introduced [3: p.8].

According to Triodin's Club and Leisure, cultural and educational work is one of the methods used to achieve the set goals. Depending on the nature of the organization of the club members, there are different forms of public, group and individual work. Forms such as lectures, talks, oral journals, thematic evenings, debates were formed on the basis of the organization of materials. By having a deep knowledge of the club's work, it has used a number of methods, both manually and politically, using high-powered means to influence the people. Sources at the time said: Interpreting the club's work as a cultural service aircraft meant a one-sided understanding of the club's activities. At present, the agenda is to involve club members in the creation of cultural and aesthetic riches, to conduct active research in this area. In the process of finding new forms, it is necessary to rely on tools to create a live dialogue between club members and organizers, educators, not in the form of monologues, but in the form of dialogue [4: p.4].

Active forms of club work in political and ideological influence on the population contribute to the political and moral organization of people, to meet the needs of broad social dialogue, the formation of collective psychology, the emergence of a healthy social environment, the development of creativity and amateurism. creates favorable conditions.

One of the factors influencing the interest and attitude of the population to the club at that time was the systematic study of the needs and requirements of the population in the form of questionnaires to study the main areas and problems of the club. There was a need to shape public opinion. The significance of this work was, on the one hand, the deepening of the process of understanding the spiritual world of the population. On the other hand, it was to arouse the desire of many consumers of material and spiritual wealth to create it in the process of creation

and to become a member. In mid-1921, a four-month political education course for 200 people was opened in Tashkent. From the beginning of 1921, the Commissariat of Public Education of the Republic of Turkestan began to organize three-month courses for trainers who would organize cultural assistance to the proletariat. In February 1927, a six-month course for cultural and educational workers began in Tashkent. In 1921, three-year Lomonosov courses were opened. The course, based on the working faculty program, was extended from 1923 to four years. Such courses were opened under the auspices of the Turkestan Political Education Committee, and in 1924 they were completed by 324 people [5: p.82].

This situation requires the responsibility of the club staff to freely choose the form of recreation, to offer them training based on their specific characteristics. Thus, the inclusion of live forms in the work of the club does not work without a thorough study of the needs of the population. In this regard, special emphasis was placed on political and educational work with cultural and educational institutions. In 1923, a meeting of Turkestan's propaganda staff focused on improving the content of the club's work. The council is taught that "even if there are fewer clubs, teahouses, clubs, courses, they should be real clubs, real red teahouses and do a good job." (Turkestanskaya pravda, September 29, 1923). Profintern Central Club has become a methodological center for all club institutions in Tashkent. It coordinated the work of all clubs, held model events, provided practical assistance in organizing cultural and public activities of clubs in Tashkent. The cultural activities of the club's institutions, which work to identify and satisfy people's interests, are widely recognized.

"I would agree to move my whole life to the club, to the labor palace," Zubarenko said. What I would do with my family at the club would be activities for the future" (Turkestanskaya Pravda, December 20, 1923) [6: p.13].

In June 1926, the first republican one-month course for retraining club and library staff was organized in Tashkent, and 50 people were admitted to it. In February 1927, a six-month course for cultural and educational workers began in Tashkent. During this period, along with such courses, staff for the cultural sphere began to be trained in Soviet-Party schools, communist universities, and working faculties.

For example, in 1925 the number of red teahouses was 177, and in 1928 their number increased to 366. Accordingly, the number of clubs and peasant houses was 140 and 244, and the number of libraries was 84 and 270. Club establishments began to appear first in the regional and district centers, and then in the districts and rural areas of the republic. Between 1920 and 1928, their number increased from 40 to 531. Between 1933 and 1937, 1,490 cultural and educational workers were trained throughout the country.

A report by Uzsovsprof 39 clubs as of January 1, 1935, found that clubs with industrial-technical and socio-political circles accounted for one-third of all clubs. However, under the dictatorial Soviet system, cultural and educational institutions were not able to fully fulfill the tasks assigned to them. It is true that during this period, a wide range and comprehensive cultural and educational institutions - libraries, clubs, houses of culture, palaces, cinemas, museums were built, staffed, to some extent material and economic support received. The political leadership of the center was primarily interested in such an approach. Although cultural and educational activities have existed in our country for a long time, the cultural and educational institutions we envisioned came into being only after the October coup. In 1959, there were 342

club establishments in cities and towns, 2,691 in rural areas, 3,205 in public libraries, and a total of 1,910 cinemas.

During the 1960s and 1970s, the activities of cultural and educational institutions of Uzbekistan have significantly improved, cooperation in Central Asia has been strengthened, and contacts and mutual assistance with cultural and educational institutions of the sister republics have been improved. In 1985, the resolution “On procedures for improving the use of club facilities and sports facilities” provided a great opportunity to further improve the activities of cultural and educational institutions. Candidate of Historical Sciences, Associate Professor M. Nurmammedova’s book “Cultural and educational work in Uzbekistan” provides the following statistics on the activities of clubs in those years:

N	Types of club facilities run by public education departments	Total number of institutions			
		In 1933	In 1934	In 1935	In 1936
1	Red teahouses and kolkhoz red corners	3224	3224	2977	3628
2	Kolkhoz clubs	–	177	141	222
3	Cultural houses	–	–	65	69
4	National clubs	–	23	26	28
5	Women’s clubs	–	56	47	55
6	Children’s and youth clubs	–	24	33	61
7	Other club institutions	320	84	164	132
8	Collective farmers’s houses	19	–	–	–
Total		3563	3638	3453	4195

[8: p.23].

In 1970-1980, Uzbekistan attached great importance to the field of cultural construction and expanded the network of cultural and educational institutions. As of December 1, 1979, 370 kolkhozes and 180 sovkhoses had vice-chairmen and deputy directors for the culture of life. In the spring of 1983, 27 mobile radios and a number of mobile tours were organized throughout the country.

There were 3,471 clubs in the country in 1971, 3,704 in 1975, and 4,041 in 1980. In particular, the number of clubs in rural areas increased from 2,812 to 3,199. By 1980, there were about 20 centralized club systems in the country. In just five years, the number of clubs in the village has grown to more than 150 and libraries to more than 805. Currently, there are 3,060 club institutions, 5,283 libraries, 160 folk museums, 289 folk culture universities in the villages of Uzbekistan, which are part of the Ministry of Culture and have more than 8,000 amateur art groups, including 150,000 people.

Library services are centralized in the Autonomous Republic of Karakalpakstan and eleven regions. This work was completed in 1980, allowing every villager to access all the book

resources available in the country [9: p.8]. The first All-Union scientific-practical conference on topical issues of the club's work was held on October 7, 1975 in Moscow.

Discussions were held on the development and improvement of the club. A number of topical issues were considered and prospects:

- further development of club business theory and coordination of scientific research;
- improving the organization and methodology of management of club institutions;
- improving the training, retraining, selection and employment of club staff;
- formation of state assets of clubs, organization of self-government in them; [10: p.4].

In the pre-independence period, the following amateur art groups operated in the areas where clubs, houses of culture and palaces of culture were awarded the title of “People’s Amateur” and “Children’s Exemplary”:

REPUBLIC OF KARAKALPAKSTAN

(14 teams) “Buston” (1981, 1990), “Tarona” (1982, 1990), “Uchkun” (1963, 1973), “Gulpaq” (1981, 1990), “Arular” (1975, 1977) folk song and dance ensembles, “Guncha” children’s dance ensemble (1982, 1990), “Arzu” (1982, 1990) and “Jayhun” vocal-instrumental folk ensemble (1986, 1990), “People’s Theater” (1958, 1961), “Y.Mamutov” (1959, 1969), “A.Khalimov” (1959, 1964), “H.Jumaniyazov” (1949, 1963), “A.Utepov” (1965, 1973) folk theaters, “Qirq qiz” dutar folk ensemble (1965, 1979)

ANDIJAN REGION

(10 teams) “Chashma” (1963, 1965), “Armugon” (1979, 1982), “Navruz” (1971, 1971), “Navo” (1985, 1990) folk song and dance ensembles, “Andijan Polka” youth folk dance ensemble (1972, 1982), “Asaka” (1955, 1959), “Parvona” (1972, 1979) folk theaters, Maqam folk ensemble (1968-1975), folk art group “Andijan samosi” (1983, 1990), “Asia” (1956, 1987) circus-illusion folk group

BUKHARA REGION

(17 teams) “Lola” (1968, 1970), “Dildor” (1972, 1979), “Gozal” (1984, 1987), “Nurafshon” (1979, 1982), “Navo” (1980, 1987), “Oromitan” (1971, 1985), “Binafsha” (1980, 1989), “Feruza” (1979, 1984) folk song and dance ensembles, “Mohi Sitora” (1987, 1988), “Nozanin” (1983, 1988), “Afshona” (1986, 1989) folklore and ethnographic folk ensembles, “Sayyod” (1980, 1986), “Do’stlik” (1970, 1971) vocal and instrumental folk ensembles, “People’s Theater” (1938, 1961), “People’s Theater” (1926, 1959), “Puppet People’s Theater” (1959, 1970), “La’li” (1970, 1990) pop-circus folk ensemble.

JIZZAKH REGION

(6 teams) “Tog’ shalolasi” (1972, 1974), “Oltin Boshog” (1977, 1979), “Jizzakh guldastasi” (1967, 1976), “Dustlik Chamani” (1976, 1984), “Cho’lquvar” (1972, 1975) folk song and dance ensembles, “People’s Theater” (1957, 1958).

NAVOI REGION

(8 teams) “Chinnigul” (1985, 1990), “Guli” (1978, 1983), “Gulichiroy” (1970, 1978), “Chuli Iraq” (1976, 1986), “Aktau” (1972, 1982), “Jastulek” (1974, 1986) song and dance ensembles, “People’s Drama Theater” (1978, 1981), People’s Theater “Navruz” (Phoenix) (1982, 1987).

NAMANGAN REGION

(11 teams) “Namangan gullari” (1967, 1972), “Olvalizor gullari” (1970, 1973), “Swallow” (1949, 1964), “Dilshod” (1968, 1969), “Guldasta” (1971, 1974), “Khushnavo” (1979, 1981), “Gulbahor” (1974, 1975), “Chust taronalari” (1984, 1985) folk song and dance ensembles, “Samo” (Galaktika) vocal-instrumental folk ensemble (1972, 1977), “People’s theater” (1950, 1959), “Oltin Kalitcha” Puppet National Theater (1973, 1982)

SAMARKAND REGION

(22 teams) “Youth” (1975, 1977), “Rohat” (1968, 1976), “Zarafshan” (1969, 1971), “Saikal” (1975, 1977), “Oq Oltin” (1979, 1986), “Shashmaqom” (1969, 1974), “Tarona” (1977, 1981), “Jamboy taronalari” (1982, 1990), “Shashmaqom-Sogdiyona” (1969, 1972) folk song and dance ensembles, “Beshqarsak” (1957, 1988) and “Chavqi” (1986, 1988) folklore and ethnographic folk ensembles, “Navnihol” children’s vocal-instrumental ensemble (1979, 1980), “War and Labor Veterans” folk choir (1965, 1969), People’s Drama Theater (1957, 1959), People’s Drama Theater (1964, 1969), People’s Drama Theater (1972, 1979), People’s Drama Theater (1968, 1973), People’s Drama Theater (1959, 1959), “Boomerang” People’s Theater (1982, 1986), Puppet People’s Theater (1968, 1973), “Buratino” Puppet Theater (1976, 1980), Fine Arts Studio (1965) I, 1986).

SYRDARYA REGION

(6 teams) singing “Youth” (1968, 1971), “Friendship” (1970, 1973), “Dilrabo” (1970, 1987) and folk dance ensembles, “Gulistan” vocal-instrumental variety folk ensemble (1974, 1976), “Young Spectators” (1975, 1988) and “People’s Theater” (1961, 1988).

SURKHANDARYA REGION

(15 teams) “Surkhan gullari” (1978, 1981), “Kumush tola” (1970, 1983), “Rayhon” (1970, 1978), “Rohat” (1960, 1971), “Lola” (1968, 1986), “Shalola” (1965, 1967), “Oqarbulak Tongi” (1970, 1980) folk ensembles of song and dance, folklore and ethnographic folk ensemble “Boysun” (1987, 1989), folk dance ensemble “Navnihol” (1974, 1989), “People’s Drama Theater” (1981, 1989), “People’s Drama Theater” (1954, 1960), “Drama People’s Theater” (1934, 1968), “People’s Drama Theater” (1966, 1968), “Buratino” (1965, 1968) and “Yoriltosh” (1983, 1989) puppet theaters

TASHKENT CITY

(16 teams) “Yashlek” Bashkir-Tatar (1968, 1989), “Gulshan” (1986, 1986), “Oltin Vodiy” (1989, 1990), “Dilrabo” (1986, 1990) folk song and dance ensembles, “Russian embroidery” Russian folk amateur ensemble (1981, 1986), “Rhythm” (1968, 1989), “Youth” (1978, 1986), “Face to Face” (1984, 1990) dance ensembles, “Continent” vocal and instrumental ensemble (1985, 1989), Folk chamber choir (1987, 1990), exemplary children’s choir “Sun” (1977, 1983), People’s Drama Theater (1956, 1970), People’s theater studio “Logos” (1983-1986), amateur puppet theater

“Karvon” (1986, 1990), folk ensemble of folk instruments “Valley” (1986, 1990), “Inspiration” Opera studio (1968, 1989)

TASHKENT REGION

(15 teams) “Do’stlik taronalari” (1959, 1961), “Navruz ajam” (1977, 1981), “Parkent gullari” (1972, 1987), “Zafar taronalari” (1978, 1984), folk ensembles of song and dance, “Gulyor” (1977, 1988), and “Zarrin yaproqlari” (1984, 1989), folklore and ethnographic folk ensembles, vocal and instrumental folk ensemble “Yangi Yol” (1968, 1972), “Bostonliq lolari” (1977, 1981) and “Qizil chinnigul” (1980, 1989) People’s Choir, “Nihol” People’s Theater (1977, 1982), “Chigiriq” (1956, 1980) and “Polvon” (1975, 1990) Puppet National Theater, “Hosil” makam folk ensemble (1978, 1982), “Dorbozlik” folk ensemble (1983, 1989), “Qaldirgoch” circus ensemble (1981, 1984).

FERGANA REGION

(20 teams) “Quvasoy” (1970, 1979), “Vodil chashmasi” (1974, 1976), “Anor” (1965, 1968), “Zebo” (1980, 1986), “Rayhon” (1985, 1986), “Zilola” (1972, 1977), “Gulnoz” (1976, 1978), “Tabassum” (1960, 1967), “Tanovor” (1974, 1982), “Orzu” (1975, 1980) folk song and dance ensembles, “Raduga” variety folk choreographic ensemble (1980, 1986), exemplary children’s choreographic ensemble “Solnishko” (1972, 1986), “Nurkhan” (1956, 1959), “Zanjirali Mirzatov” (1959, 1988), “Beshariq” (1985, 1990) folk theaters, “Guncha” puppet folk theater (1965, 1968), “Maqomchilar” folk ensemble (1967, 1968), “Vodil chinori” national national circus group (1970, 1981), “Khalk Filarmoniyasi” (1963, 1973), “Sarvigul” Uzbek musical instrument folk ensemble of instruments (1980, 1987)

KHOREZM REGION

(12 teams) “Humor” (1987, 1989), “Dilorom” (1971, 1973), “Muborak” (1977, 1989), “Yulduz” (1971, 1973), “Navruz” (1972, 1974), “Navbahor” (1978, 1982) folk ensembles of song and dance, folklore and ethnographic folk ensemble “Orazibon” ensemble (1985, 1987), People’s Theater (1931, 1967), People’s Theater (1922, 1959), People’s Theater (1966, 1966), “Makam” Makam People’s Ensemble (1966, 1968), Makam Folk Ensemble named after Khodzhikhon Baltaev (1970, 1973).

KASHKADARYA REGION

(11 teams) “Chol chamani” (1972, 1983), “Gulshan” (1980, 1985), “Tog guzali” (1972, 1975), “Buston” (1969, 1971), “Dil Navosi” (1983, 1988), “Oltin Qollar” (1972, 1980), “Shodiyona” (1970, 1971), “Sado” (1984, 1988) song and dance folk ensembles, “Chiroqchi Chiroqlari” folklore and ethnographic folk ensemble (1973, 1980), “Khalk Teatri” (1952, 1959), “Khalk Darvozlari” group (1976, 1988).

“Spiritual and educational sphere in Uzbekistan: theory and practice” covered in his scientific work. Candidates of sciences and associate professors Sh.Berdiyev, V.Miniev, A.Rozmetov also conducted research in the field of cultural and educational work.

As a result of our research, we can emphasize that by studying and analyzing the roots of cultural and artistic institutions, we can clearly form the future of the industry using only the right and appropriate sources for this profession. By studying the history of the club, we focus

on improving and developing the cultural sector in Uzbekistan, strengthening the fundamental base of cultural institutions. The current disparities in the management of culture and the arts require an in-depth study of the history of cultural and educational work. Given that clubs are historically the cradle of professional creativity and creative institutions, only an in-depth study and systematic analysis of club studies can reveal the scientific nature that regulates, regulates, coordinates, allocates and decides the activities of existing institutions.

REFERENCES

1. В.Алимасов., Ю.Манзаров. Ўзбекистонда маънавий-маърифий соҳа назария ва амалиёт (фалсафий-социологик тадқиқот). «Навруз» нашриёти. Тошкент 2014. 120 б.
2. M.Abdurahmonov, N.Rahmonov. Madaniyatshunolik (bakalavriat uchun) darslik Toshkent – 2008. 193-b.
3. R.X.Hodjajev va boshq. “Klub muassasalariga rahbarlikni markazlashtirish va O‘zbekistonda madaniy komplekslarni yaratish”. Toshkent 1980-y. “Matbuot” tipografiyasi. 30-b.
4. See: V.N.Tixonovskiy. Klub ishiga aktiv ish formalarini tadbiiq etish haqida (metodik tavsiyanoma). RNMS NT i KPR bosmoxonasi Toshkent – 1988-y. 16-b.
5. M.Yuldosheva Milliy madaniyat rivojining mashaqqatlari. “O‘zbekiston milliy ensiklopediyasi” Davlat ilmiy nashriyoti Toshkent-2007. 134-b.
6. M.Nurmuhammedova. O‘zbekistonda madaniy-ma’rifiy ishlar. Toshkent “O‘qituvchi”. 1993y. 95-b.
7. M.Nurmuhammedova. O‘zbekistonda madaniy-ma’rifiy ishlar. Toshkent “O‘qituvchi”. 1993y. 95-b.
8. M.Nurmuhammedova. O‘zbekistonda madaniy-ma’rifiy ishlar. Toshkent “O‘qituvchi”. 1993y. 95-b.
9. R.X.Hodjajev va boshq. “Klub muassasalariga rahbarlikni markazlashtirish va O‘zbekistonda madaniy komplekslarni yaratish”. Toshkent 1980 y. “Matbuot” tipografiyasi. 30-b.
10. Актуальные проблемы клубной работы. Москва 1976 г. Материялы всесоюзной научно – практической конференции. Выпуск II. Ст 430. «Полиграфист».
11. O‘zbekiston Respublikasi Madaniyat vazirligi Respublika madaniyat muassasalari faoliyatini tashkil etish ilmiy-metodik markazi arxiv manbalari. Toshkent 1991 y.