

# Culture Of Uzbekistan in the 30s of the 20<sup>th</sup> Century: Achievements and Contradictions

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**Abstract.** This article interprets the trends that took place in the cultural life of Uzbekistan in the 30s of the XX century, explains the requirements of that period and its influence on subsequent levels of cultural development. It was analyzed that the culture of the period of Soviet colonialism differs from the cultural progress of other periods by its contradictory aspects and positive and negative characteristics. The main feature of this period is based on the subordination of all spheres of life, including the sphere of spiritual culture, to communist ideology.

**Keywords:** culture, art, antiques, theater, education, television, literacy, science.

**Introduction.** It is no secret that the USSR government established full control over the cultural life in Uzbekistan from the first years. In particular, "On the prohibition of the export of art objects and scientific collections abroad" (May 22, 1921), "Allocation of funds for Muslim publications" (1922- y., August 10), "Expanding the network of schools for local children in Turkestan" (May 1923) and many other measures did not bear fruit. The network of schools developed rapidly, printing improved, and the scope of cultural and educational activities expanded. As a result of these works, representatives of science and culture among the local people, such as A. Avloni, A. Fitrat, Hamza, S. Ayni, A. Qadiri, A. Cholpon, Botu (M. Khodiyev), Ziya Said, Famous actors and directors such as M. Uyghur have grown up.

**Main Part.** By the 20s and 30s of the 20th century, many higher and secondary special educational institutions were established in the major cities of our republic, providing the specialties necessary for the national economy. During this period, the cultural life of the republic was organized under the strict control of the party. Even the slightest disregard for the Party's guidelines, deviating from them, and striving for free creativity were considered counter-revolutionary actions and were severely punished. Cultural heritage and ancient cultural monuments were viewed as enemies of the new socialist culture. A fierce fight against religion, which is considered a component of culture, began.

The "Chigatoy Gurungi" organization, created with the permission of TASSR, had been working on the promotion of national independence through the field of culture and literature, along with the work of collecting and studying the cultural heritage of the peoples of Turkestan. Poets and writers, intellectuals, members of this organization have done great work in the issue of nationalism of language and literature. They paid special attention to the national language, folk expression, and national spirit, looking at the heritage of the past, in particular, the Chigatai literature. They opposed the Russification policy with their practical work. But such efforts did not correspond to the standards of the ruling ideology.

In the 30s of the 20th century, G'ayrati, Oybek, G' entered the field of literature. Writers and poets such as Ghulam, Botu (M. Khodiyev), Hamid Olimjon, Abdulla Qahhor, Aydin Sobirova, Usman Nasir, Amin Umari, Uygun came and became known among the people.

The 30s of the 20th century are considered one of the periods when a radical change was made in religion and culture. During this period, famous geological scientists H.M. Abdullayev, mathematicians T.A. Sarimsakov, T.N. Qori Niyazov, biologists D.K.Saidov, A.M.Muzaffarov, A.Tolaganov, chemists O.S.Sadikov, Kh.U.Usmanov, K.S.Ahmedov, energy engineers H.F.Fozilov, philosophers I.Mo'minov, archeologists Ya.G'.Gulomov, etc.

In order to meet the growing scale of the construction of energy, hydraulic engineering, industrial objects, and urban planning, the Central Asian branch of the Trust for the Exploration and Design of Hydroelectric Power Plants and Hydroelectric Nodes "SAOGIDEP" (1930), the State Industrial Design Trust of Uzbekistan "Uzpromproekt" (1932), Central Asian State Institute of Hydrotechnics and Waterworks Design "Sazgiprovod" (1932), Central Asian Scientific Research Institute of Irrigation "SANIIRI" (1932), "Tashgorproekt" Tashkent Architecture and Planning Office (1937), in 1936 large design organizations such

as pilot plant "Central Research Institute of Cotton Cleaning Industry" ("SNIIXPROM") were established, and this institution functioned as a coordinating organization of all issues of cotton primary processing in the cotton-growing republics of the former union.

The development of agriculture and the need to increase the efficiency of all its branches Central Asian Scientific Research Institute of Cotton Growing "SoyuzNIXI" (1929), Central Asian Scientific Research Institute of Plant Protection (1930), Rice Research Institute (1930), Breeding and Seed Research Institute (1930), Central Asian Veterinary Research Institute (1931), R.R. Schroeder Research Institute of Horticulture, Viticulture and Winery (1932), Research Institute of Cattle Breeding of Uzbekistan (1937) and Research Institute of Livestock Breeding of Uzbekistan (1939) were established [1, 234 ].

In order to solve health problems, the Institute of Tropical Medicine of Uzbekistan (1925), Institute of Epidemiology, Microbiology and Sanitation (1930), Research Institute of Occupational Health and Safety (1930), Institute of Tuberculosis (1930), Uzbekistan The State Research Institute of Dermatology and Venereology (1932), the State Institute of Spa and Physiotherapy (1933), the State Research Institute of Experimental Medicine of Uzbekistan (1934), the Institute of Sanitation, Hygiene and Occupational Diseases (1934) were established.

In order to solve constructions in the field of culture, the Research Institute of Cultural Construction of Uzbekistan "UzNIIKS" (1931), the Research Institute of Language and Literature of Uzbekistan (1934), the Research Institute of Pedagogy of Uzbekistan (1934), in 1933 The Institute of the History of Revolutionary Movement and Party Building "UzNIIR" (1931), which was transformed into the Scientific Research Institute of Marxism-Leninism of Uzbekistan, was established.

In the 1930s, in order to develop scientific and technical thought and widely introduce scientific and technical achievements to production, the Council of Scientific Engineering and Technical Societies of Central Asia (1931), the Council of Scientific and Technical Societies of the Republic of Uzbekistan (1931), many scientific -technical societies- such public organizations as irrigators (1930), builders (1930), hydraulic and hydrotechnical engineers (1932), water engineering and research (1943), road transport and road construction (1933) and others were established.

Studying the historical, cultural and social works of Ibrat, the son of Ishaq Khan Junaydullahhoja, is especially important today. Today, Ibrat's work "History of Culture" is preserved in two copies in the manuscript fund of the Scientific Center of Oriental Manuscripts named after Abu Rayhan Beruni under the Tashkent State Institute of Oriental Studies. Certain parts of Alloma's works, such as "History of Fergana", "History of Culture", "Zamon Tarozusi", "Alti Tilli Lughat", "Collection of Letters" have reached us. Scientific, artistic and educational works related to linguistics, many books were burned and buried during the years of repression. Ibrat's exemplary services as the first printer, the founder of a new school, are commendable. Ibrat also wrote a book as a poet. His "Devoni Ibrat" has not reached us. From 1935, he was removed from all positions. In April 1937, a 75-year-old poet and enlightener, who was popular among the people and reached the rank of a judge, but was persecuted due to conspiracies, was arrested. Ibrat dies in Andijan prison. The location of Ishak Khan Ibrat's grave remains unknown.

In 1937-1939, more than 41,000 people were arrested in Uzbekistan on false accusations, more than 37,000 of them were punished, and 6,920 people were sentenced to be shot. In general, in 1937-1953, more than 100,000 people were repressed by the troika of the People's Commissariat of Internal Affairs (NKVD) of the Uzbek SSR, and 15,000 of them were shot. In 1936-1940, 5,758 people from state and public figures, writers, poets and scientists were imprisoned, 4,811 of them were sentenced to be shot. Most of them were bright representatives of science and culture of Uzbekistan.

In 1937, the famous archaeologist-ethnographer, academician S. Tolstov went on an ethnoarchaeological expedition to study the secrets of the ruins of the ancient state of Khorezm. Despite the fact that the work of the expedition, which carried out many excavations and intensive research, was stopped early, it managed to identify traces of the art of dance. In his book, S. Tolstov writes that in the Middle Ages, people gathered in hotels and teahouses, and in order to relieve their fatigue, they danced towards the fire until they were exhausted. He emphasized that this dance is no different from the Lazgi dance.

The 1930s was the period of formation of modern Uzbek sculptural art. Russian artists who visited our country began to teach the laws of this art to local masters. In the art of this period, sculptors worked on

clay, plaster, wood, stone and bone. Artists mastered the technique of using these materials in a short time. Parks, recreation centers, and city squares are decorated with mythological sculptures.

The policy of the state in the field of culture is directly related to this factor. On February 15, 2017, in accordance with the Decree of the President of the Republic of Uzbekistan Shavkat Mirziyoyev No. PF-4956 "On measures to further improve the management system in the field of culture and sports", the Ministry of Culture of the Republic of Uzbekistan was established.

In the 1930s, the theory of the unification of nations was put forward, which determined the entire national policy and had a negative impact on the development of the spiritual sphere of nations. In February 1938, a decree was passed on the compulsory study of the Russian language in the national republics, which created special conditions for it. During this period, there was a question about unification of writing in the Short republics. In 1940, it was decided to change the written language of the indigenous peoples to Cyrillic. A controversial aspect in the cultural sphere was that twice (in the late 1920s and late 1930s) the entire local population was temporarily rendered illiterate.

An important achievement was the increase in the literacy rate of the population, which reached almost 79% in 1939. Almost all the working population has been trained in the system of ending illiteracy. In the late 1930s, the implementation of public seven-year education began. In 1940, there were more than 5,500 general education schools of all types in Uzbekistan, where about 1,3 million children studied. Comprehensive, team-based approaches to public education have been rampant, putting the emphasis on quantity and reducing quality.

With the strengthening of the authoritarian regime, the current government began to fear the films and their filmmakers that could reflect the rich cultural heritage of the nation. During the repression, professional directors like Khudoibergan Devonov (1879-1940), the first cinematographer in Central Asia, and Sulaymon Khojaev (1893-1937) were shot. Others were fired and pushed out of the industry. As a result, the art of cinema lagged behind the free development and suffered from ideological and artistic narrowness. However, at this time, European films were looking for a new way, a new style and a new form, and were rising to the stage of neorealism. After the repression of 1937, the label "social realism" was attached to every released film.

Along with scientific and technical fields, new techniques and technical innovations used in social, cultural and household life also spread throughout the Central Asian region. Since the 1930s, "Zinger" sewing machines, equipment and apparatus of "Siemens" company for telephone, post-telegraph, etc., lithography, typography, typoelectric printing house, electricity, "Underwood", "Olliver", "Relington", "Monoptik", "Lithograph" typewriters, radio, gramophone, gramophone, syncography, camera, cinematography, etc. "Soviet Technical Committee", "State and Land Property Administration", volunteer, amateur farmers' and gardeners' associations, owners of industrial parks, experimental stations, technical warehouses of experimental areas, in the distribution of new techniques throughout Central Asia. agricultural machinery and seed distribution warehouses, representatives of Soviet and foreign countries engaged in the sale of machinery, displaced population became mediators.

In Central Asia, the introduction of new techniques and modern equipment on a large scale became widespread, especially in the 1930s. This aspect applies equally to all types, that is, agriculture, industry, transport, cultural and household equipment and technologies. In the 1930s, the organization of cultural institutions in Uzbekistan and the attitude towards them changed in a positive direction, as well as clubs, schools, theaters, libraries, religion, and our national holidays created in these years are described.

In the 1930s, ethnographic research in Uzbekistan, the works of Turkestan museums, the committee for the protection of ancient objects, works of art and nature (Turkkomstaris, later - Sredazkomstaris, Uzkomstaris), museums, scientific societies, higher education institutions in Tashkent, Samarkand and other cities educational institutions, it was carried out through the Science Committee under the People's Commissars of the Republic, established in 1932.

In 1930, the Samarkand Regional Museum was established, and in 1930-1937 it was called the State Central Museum of Uzbekistan [3, 12]. In the 1920s and 1930s, the following leading themes of ethnographic works were identified: tribal composition of Central Asian regions; ethnogenesis of the Uzbek and Karakalpak peoples; living conditions of rural and urban residents; cultural traditions and religious beliefs; organization of new ceremonies; folk construction and architecture; means of production; applied arts; folk theater and

circus; craft production; "red teahouses", family life, etc., problems of pre-capitalist societies in Uzbekistan. In 1933, the Hamza theater was given the status of an academic theater. Local, Russian and European classics are staged in this theater: Among these are Hamza's "Boy ila Servant" (1939), Gogol's "Revizor" (1935), Ismailov's "Rustam" (1934), Shakespeare's "Hamlet" (1935-1939 years) and we can show that other works were staged [4, 23].

In the 1930s, the task of preparing serious scientific studies written on qualitatively new conceptual and methodological approaches and studying the problems of women's liberation, especially the problems of women and culture, was urgent. In the earlier period, it was mainly reduced to the study of women's education. The cultural aspects of women's issues, such as women's participation in artistic culture, literature, art, etc., remained in the shadows. At the same time, fundamental changes that appeared after independence not only created an opportunity to objectively study the conflicting history of the involvement of women in cultural construction, to analyze its social consequences, but also intensified interest in this important area of public life.

However, in 1930, the Central Committee of the party decided, against logic, to abolish these bodies dealing with women's issues. The political leadership of the former USSR based its decision on the importance and complexity of the tasks of "socialist construction". From now on, the work among women was entrusted to the entire party apparatus and its departments. Such a turn indicates that the issue of women is deepening in the context of the strengthening of Stalin's totalitarian-repressive regime.

In the 1930s, special importance was attached to the understanding of the processes of creation and operation of cultural and educational institutions. Like all institutions of spiritual life in the Soviet era, their role in the process of cultural change was unclear. On the one hand, they contributed to a certain spiritual enlightenment of the masses of women, on the other hand, they were a powerful channel for the penetration of communist ideology and the formation of a Marxist worldview. The activities of cultural and educational institutions are built according to class antagonism. They ignored the national-religious and universal spiritual values without taking into account the national characteristics, customs and traditions of the local peoples.

Taking into account the special role of cultural and educational institutions in the formation of a form of social consciousness acceptable to the ruling elite, the extent of their influence on the mass of women, in the period when the political leadership is being analyzed, a wide network of "red teahouses", women's corners He tried hard to create, organize clubs, festivals, etc.

The liberation of the Oriental woman meant not only schoolgirls being given food. This strongly demanded the inclusion of older women in the educational process. That is why both state authorities and the public paid special attention to the elimination of women's illiteracy. In the 1923/24 academic year, 500 women worked in 23 contingent educational schools in Uzbekistan. In the 1925/26 school year, there were 9454 students in 96 schools. In the academic year 1930/31, 17,612 women were enrolled in schools for the elimination of illiteracy [5, 32].

In order to actively involve women in the movement to eliminate illiteracy, students of educational schools used certain privileges. They were released from work 2 hours ago, with the condition that their wages would be preserved. Textbooks and study guides were given to everyone free of charge. First of all, women who studied at educational schools were admitted to outpatient clinics for medical consultations, and their children were recruited to kindergartens and kindergartens. As a result of the measures taken in 1928-1933, 808 thousand women were involved in the education system. In general, according to statistics, more than half of women and girls remained illiterate in the republic [6, 36].

On the eve of the Second World War, 30 HEIs were operating in Uzbekistan. Among these are Central Asian Industrial Institute, Central Asian State University, Tashkent State Pedagogical Institute, Tashkent Financial and Economic Institute, Tashkent Textile Institute, Tashkent Medical Institute, Tashkent Agricultural Institute, Tashkent Institute of Irrigation and Agricultural Mechanization, Tashkent Institute of Railway Transport Engineers, Tashkent Institute of Communication Engineers, Tashkent State Conservatory, Fergana State Pedagogical Institute, Bukhara State Pedagogical Institute (1930), Kokand, Tashkent and Samarkand Medical School, Uzbek State University in Samarkand (1933 ), the Institute of Agriculture of Uzbekistan and others were stopped [7, 123].



The first experimental radio broadcasts in Uzbekistan were carried out in 1926 in Tashkent. On March 27, 1927, the first radio broadcast was broadcast. Nazirkhan Kamolov was the first announcer. Initially, the broadcast time was set from 6:00 to 14:00 and from 17:00 to 24:00, and the programs were conducted in Uzbek, Russian, Turkmen, Kazakh, Tajik and Kyrgyz languages. Writers such as Hamid Gulom and Turob Tola worked on the radio of Uzbekistan before the Second World War and made a great contribution to the artistic perfection of the Uzbek language in terms of oratory and pronunciation culture. One of the greatest successes of this period is that Tashkent remained the homeland of television. In 1928, V.P. Grabovsky and L.F. The Belyanskys created a "radio telephone" that transmitted and received a moving image from one place to another using an electron beam. It is worth noting that the first film produced in the early 30s of the 20th century was a great step forward in the art of cinematography of Uzbek films during the era of silent cinema. In the 30s, various films were made in the studio. Their artistic level was also different [8,10].

Sulaymon Khojaev (1893-1937). 20th century 2nd half - 30th year. He is a famous actor in the first Uzbek films created at the beginning of the 1930s ("Ravot Kashqirlari", 1926; "Chachvan", 1927; "So'nggi bek", "Avliyo qizi", 1930; "Tong oddidan", 1933). The actor also participated as a screenwriter, assistant director and director. The film "Before the Dawn" dedicated to the Jizzakh uprising depicts the brutal suppression of the 1916 popular uprising. In the work, the actor demonstrated that he is a mature creator who mastered the art of montage, able to skillfully use all the visual and emotional possibilities of silent cinema. Arrested during the shooting of the next film (1934) as a conflict in the cultural sphere of the Shoro regime, he was sent to the Malik camp to serve a 6-year sentence. Soon after, he was accused of anti-Soviet propaganda and shot there [9,26].

With the efforts of Professor H. Akbarov, doctor of philological sciences, the film "Before Dawn" was found in the film fund located in the town of Beliye Stolbi, Russia, and a copy was copied. During the Soviet era, Uzbek films were filmed and shown with the permission of Moscow. This film was also sent to Moscow for approval and did not return.) In 1941, there were 75 scientific institutions in the republic, where more than 8 thousand scientists worked [10, 25].

**Discussion.** In 2021, the revival of the Tashkent International Film Festival, which has not been canceled for a long time, and is called the "Masterpiece of the Silk Road" in Uzbekistan, was an important event. The Tashkent International Film Festival, known as the International Film Festival of Asia, Africa and Latin America, was traditionally held from 1968 to 1997 under the motto "For Peace, Social Development and People's Freedom". Its first festival was held in the capital of Uzbekistan with the premiere of Kamil Yormatov's film "The Flood over Asia" [11]. Starting from 2021, the "Great Silk Road Masterpiece" film festival, which is being held on the basis of the noble idea "For peace, enlightenment and development", was revived in 2021 at the initiative of the President of Uzbekistan and was set to be held annually. The organizer of the film festival is the Cinematography Agency of Uzbekistan.

**Conclusion.** In general, the cultural centers of the Uzbek SSR served as the basis of science for the neighboring allied republics. This is due to the influence of cultural traditions and rich scientific heritage that have existed in the territory of our country for centuries. Cultural and art institutions, the foundation stone of which was laid in a very turbulent period, were effectively used to achieve our achievements during the period of independence.

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