# CERTIFICATE

## OF PUBLICATION

This certificate is confirms that

**Gulnozakhon Muhammad qizi Alijonova**

Is the author of an article titled

**THE COVERAGE OF TURKESTAN ART AND MUSIC HISTORY IN THE 'MILLIY TURKISTON' JOURNAL**

Published in Volume 5. Issue 6. 2026

International Journal of Advanced Research in Education, Technology and Management

SCAN TO VERIFY

BHATRA SINGH
EDITORIAL SECRETARY

ResearchGate

Google Scholar zenodo

INTERNATIONAL STANDARD SERIAL NUMBER INTERNATIONAL CENTRE

PKP|INDEX

Academic Resource Index ResearchBib



# THE COVERAGE OF TURKESTAN ART AND MUSIC HISTORY IN THE 'MILLIY TURKISTON' JOURNAL

**Gulnozakhon Muhammad qizi Alijonova**
Associate Professor, Department of History
Oriental University
Doctor of Philosophy (PhD) in Historical Sciences
E-mail: gulnozaalijonova58@gmail.com

**Abstract**

The journal Milliy Turkiston occupies a significant place among the émigré publications that contributed to preserving the national identity, historical memory, and cultural heritage of the peoples of Turkestan during the first half of the twentieth century. Alongside political and social issues, the journal devoted considerable attention to the history of Turkestan's art and music. This article analyzes the ways in which the journal reflected the artistic and musical heritage of Turkestan, highlighting its role in promoting national culture and strengthening cultural consciousness among Turkestani emigrants. Particular attention is paid to the articles discussing traditional musical instruments, maqom art, folk songs, classical musical traditions, and the historical development of musical culture in the region. The study demonstrates that the journal served not only as a source of information but also as an important instrument for preserving and transmitting cultural values and national identity. The materials published in Milliy Turkiston reveal the richness of Turkestan's artistic and musical traditions and emphasize their significance in the broader context of national awakening and cultural continuity.

**Keywords**: Milliy Turkiston Journal, Turkestan Art, History of Music, National Culture, Maqom Art, Folk Music, Traditional Musical Instruments, Cultural Heritage, Émigré Press, Turkestan History, Cultural and Educational



Activities, National Identity, Art History, Musicology, Turkestan Intellectuals, Cultural Identity, Traditional Arts, Cultural Values, Historical Memory, National Awakening.

Tajik Music

Tajik folk music mainly consists of two major traditions:

1. The musical traditions of the mountainous regions of Tajikistan, whose songs and melodies have evolved over long historical periods and possess complex forms;

2. The music of the valley regions, which developed primarily in later periods.

The melodies of Mountain Tajikistan are characterized by their clarity and expressiveness. Tajik folk songs and musical genres are highly diverse. Dance music is particularly distinguished by its lively rhythms and elevated melodic structures. In addition, the "Gorogly Epics," dedicated to folk heroes and performed with instrumental accompaniment, represent a valuable example of traditional folk creativity.

The principal musical instruments of Mountain Tajikistan include the ghijjak, Pamiri rubab, tutak (a flute-like instrument), doira, and qairaq. Musical instruments used among urban populations are generally more sophisticated and are almost identical to traditional Uzbek folk instruments [2:90].

Classical Tajik music is rooted in folk artistic traditions. Its most prominent example is the "Shashmaqom" (Six Maqoms), which is performed with the accompaniment of various musical instruments.

Turkmen Music

Although Turkmen music has historically been closely connected with the musical traditions of Iran, Tajikistan, and Uzbekistan, it has preserved its distinctive melodies and maqom traditions.

Turkmen folk music can generally be divided into three categories:



1. Folk songs performed by women, youth, and children;
2. Epic songs performed solo by bakhshis accompanied by the dutar;
3. Folk melodies and instrumental music performed with various musical instruments.

Bakhshis occupy a special place in Turkmen musical culture. Through their performances, they have transmitted national history, epic traditions, and cultural values from generation to generation.

Turkmen bakhshis (folk singers) frequently draw inspiration from the works of renowned poets, particularly Makhtumkuli (18th century), as well as folk epics such as Gorogly, Shohsanam, Gharib, and Sajjatli Hamro. Consequently, these songs are highly appreciated by the people. Their melodies are diverse and engaging, preventing listeners from becoming bored.

The principal traditional musical instruments of the Turkmen people include the two-tuydok (a reed flute), ghijjak, and dutar.

The musical development of the Kazakh and Kyrgyz peoples is closely associated with the dombra, which has long served as the primary accompaniment for folk singers and storytellers. Even today, the sounds of the dombra can frequently be heard in villages, rural settlements, and traditional yurts. The development of other musical instruments occurred mainly in more recent periods.

The art and music of the Karakalpak people have likewise developed along their own unique trajectory. Their melodies and musical traditions were created by talented individuals devoted to artistic expression within their communities [3:48].

It should be emphasized that national dance and music attained a remarkably high level of development among the peoples of Turkestan. This was particularly evident in the flourishing of dance culture, especially among women. Today, celebrated dancers from our region can compete with any dancers in Europe.

In our national dances, the movements and expressions of the hands, feet, head, body, eyebrows, and fingers are executed with exceptional mastery. This

represents one of the most refined aspects of our artistic heritage.

Other branches of folk art also underwent significant stages of development. The ancient monuments located in present-day Uzbekistan date back to the pre-Islamic period and demonstrate direct cultural connections with the civilizations of Antiquity, Iran, India, and China.

The remarkable achievements of architectural art among our ancestors can be observed in palaces, mosques, madrasas, and mausoleums. Notable examples include:

- The Samanid Mausoleum in Bukhara (9th century);
- The Bibi-Khanym Madrasa in Samarkand (14th century);
- The Ulugh Beg Mausoleum;
- The Shah-i-Zinda Complex, among others.

Similar architectural masterpieces can also be found in Khiva, Kokand, and other cities.

The Uzbek people developed highly sophisticated traditions of painting and decorative arts. Exquisite gilded ornaments, artistic metalwork crafted from iron, silver, and copper, as well as decorative wall designs, represent some of the finest examples of artistic craftsmanship.

Archaeological discoveries in Turkmenistan, particularly at Anau Fortress and other sites, also date back to ancient periods. Ancient tombs discovered near Ashgabat belong to the Parthian era and are decorated in distinctive Eastern styles.

Numerous monuments of medieval architecture have survived. Among them are the Kyz-Kala and Sultan Sanjar Mausoleums in Merv (12th century), the Abu Said Mausoleum (14th century), and the Anau Mosque (15th century), all distinguished by their architectural beauty.

Embroidery occupies an important place in Turkmen applied arts. Carpet weaving also achieved an exceptionally high level of development. Turkmen carpets are renowned for their technical perfection and intricate craftsmanship.



Tajik artistic culture likewise possesses a long and rich history. The fortress discovered at Mount Mug in the Zarafshan Valley and the artistic artifacts recovered there date back to the pre-Islamic era. Other significant monuments include the mihrab of Iskandar village (12th century), the tomb of Muhammad Bashar near Panjikent (14th century), the Kok-Gumbaz Mosque in Ura-Tepa (16th century), as well as numerous medieval madrasas and cemeteries.

Moreover, the varieties of folk art are numerous and exceptionally diverse [4:76].

In recent years, the People's Artist of the USSR, Bulbul, who visited Turkmenistan, wrote:

“There are a great many folk songs recorded and preserved in the archives of the Department of Arts under the Council of Ministers of Turkmenistan, yet no one is working on them...” (Turkmen Iska, No. 80, 1947).

There is no need to remind people of Bulbul's statement. He simply conveyed the reality that he personally witnessed in the Turkmen steppes. As one of the prominent contributors to the cultural development of the Azerbaijani people, his observations deserve particular attention.

It is also important to highlight the achievements of our national art and music in Europe. We witnessed in exile the appreciation of an artistic heritage that had been neglected and humiliated by the Russians in our homeland. Between 1941 and 1945, at the initiative of the National Committee, a musical concert ensemble composed of artists representing the five major Turkestani communities demonstrated the richness and beauty of our national culture. Their performances proved that the artistic and musical heritage of Turkestan constituted the shared cultural wealth of a single people. Performing traditional Turkestani melodies on national musical instruments in several European cities, they received enthusiastic applause from audiences and favorable reviews in the European press.

Likewise, the film Tohir and Zuhra, shown in the Soviet occupation zone of



Germany, in Berlin, and in the Mecklenburg region, achieved considerable success despite having been altered from its original form. Through this film, German audiences were introduced to the beautiful landscapes of Turkestan, the charm of its folk melodies, and the elegance of its national costumes. At the same time, the Russian film Chapaev, which was screened for German audiences, reportedly failed to attract viewers and was considered unsuccessful.

The Bolsheviks feared giving broader public recognition to artists and creators emerging from among our own people. Instead, they concentrated on disseminating Russian cultural works. A review of theatrical repertoires in the Turkestan republics reveals that more than half of the staged productions consisted of works by Russian playwrights. Whatever was performed on Moscow stages was subsequently imposed upon theaters in Tashkent, Ashgabat, Alma-Ata, and Pishpek. Orders were issued requiring Russian theatrical productions to be staged in Uzbek, Tajik, Kazakh, Turkmen, Kyrgyz, and Karakalpak theaters. We refrain from discussing those works in detail here.

The Bolsheviks also intervened in other spheres of folk art. As demonstrated throughout this article, many of our historical and cultural monuments were subjected to destruction and alteration. The architectural heritage of madrasas, mosques, and cemeteries was systematically damaged. Historic buildings in Bukhara were demolished or converted into clubs and cinemas. The Gur-i Amir complex in Samarkand was reportedly desecrated, and valuable treasures were removed to Moscow. Traditional decorative arts were likewise appropriated for ideological purposes. In Turkmenistan, carpet weavers were instructed to incorporate portraits of Lenin and Stalin, as well as scenes of harvests and agricultural labor, into their designs. These practices were presented as examples of “people's artistic realism.”

Folk art is a cultural treasure that was born with our people, developed alongside them, and remains inseparable from their collective life and identity.

Regardless of the methods employed by the Bolsheviks or the pressures they imposed, they could not eradicate this heritage. National art continues to emerge from among the people themselves, flowing freely and naturally like a spring, preserving its vitality and enduring significance.

## FOYDALANILGAN ADABIYOTLAR RO'YXATI

1. A.Toshkentli. Turkistonning san'ati va musiqasi // "Milliy Turkiston" jurnali. 1950-yil iyul-avgust. № 68. - B. 13-19.

2. Çelebi E. Türkistan Millî Mücadelesi: Sovyet Tarih Görüşü Bakımından Bir Değerlendirme. ATDD. 2019;6(4):1916-1940. https://izlik.org/JA33PC88FU

3. ALLWORTH, Edward (1964), Uzbek Literary Politics, Mouton & Co., London-The Hague-Paris.

4. JO'RAYEV, M.NURULLIN, R vd., (2000), O'zbekistonning Yangi Tarixi-II: O'zbekiston Sovet Mustamlakachiligi Davrida, Sharq Ne., Toshkent.

5. WHEELER, Geoffrey (1962), Racial Problems In Soviet Muslim Asia, Oxford University Press, Great Britain.