

# The Sound State of Uzbekistan.

## Popular Music and Politics in the Karimov Era

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### AV Examples

#### Preliminaries

I apologise for the poor quality of some of the AV examples, but I always chose the best option available online. Due to copyright issues I unfortunately am not able to cite lyrics or their translations in full here. I have provided information to the best of my knowledge, but I am more than happy to correct any mistakes you discover. In these cases – or if the links given are no longer active – please e-mail me: [kerstin.klenke@oeaw.ac.at](mailto:kerstin.klenke@oeaw.ac.at)

#### Entering estrada

**Video 0.1** (p. 3): Ozoda Nursaidova: “May He Protect” [*Asrasin*] (2001)  
[https://www.youtube.com/watch?v=pJX\\_cAMmtPI](https://www.youtube.com/watch?v=pJX_cAMmtPI)

The lyrics of *Asrasin* are only very loosely connected with the storyline as presented through the images: the yearning for a beloved and the hope that Allah will protect him from evil. In an interview, the clip’s director and male hero, Sa’dulla Abdullayev, told me that he had produced the video clip to accompany an already existing song by Ozoda Nursaidova as he “had just felt a lack of patriotism in society at that time” (09.2008).

#### Prelude: introducing estrada

**Video I.1** (p. 14): Tamara Khanum (Petrosyan) in: “Tamara’s Songs” [*Pesni Tamary*] (1962)  
<https://www.youtube.com/watch?v=hv80oCZ9tNA>

This short documentary by Xadji Axmar celebrated Tamara Khanum’s fortieth year as a performer and makes ample use of original footage from the early years of her career. To my knowledge, it does not include material from the civil war or the Second World War, but the segment 08:30–11:38 is at least reminiscent of war-time performances. These often took place on makeshift open-air stages, such as on the back of trucks or simply on the bare ground, with the audience of soldiers or factory workers surrounding the performers.

**Video I.2** (p. 17): Botyr Zakirov & Luiza Zakirova: “But Where Are You, Happiness?” [*Gde zhe ty, schast'e?*] (1969)

<https://www.youtube.com/watch?v=HqRY1-BYoUM>

Here, Botyr Zakirov and his sister Luiza Zakirova perform in the so-called film-concert “New Year Abduction” [*Novogodneye pokhishcheniye*]. Productions such as these and music films, of which more than 20 had already been produced in the Uzbek SSR in the 1950s, were of crucial importance in attracting large parts of the Uzbek population to estrada (s. Yusupov 2004: 39).

**Video I.3** (p. 18): Rano Sharipova: “City of Eternity – Samarkand” [*Gorod Vechnosti – Samarkand*] (1970s)

<https://ok.ru/video/66476121740549-0>

Excerpt from a film of the same name by Tashkent’s TV studio. The song is sung in Uzbek and Bulgarian. I am grateful to Margarita Atanasova for her help in detecting the song's second language.

**Video I.4** (p. 20): Yalla: “Snowdrop” [*Boychechak*] (1970s and 2000s)

<https://www.youtube.com/watch?v=dBV4Tk29arw>

*Boychechak* is a folk song sung by children at the appearance of the first snowdrops in spring. They pick them and, singing the song, proceed to go from door to door to present the flowers to neighbours, who give them sweets and money in return. This video includes the original clip for the song from the 1970s plus a remake from the 2000s; both parts show the band’s members at the respective time of production.

**Video I.5** (p. 21): VIA Sado: “Apples from Namangan” [*Namangani Olmasi*] (1985)

<https://www.youtube.com/watch?v=1VbmSurdp5g>

VIA Sado here performs an estrada arrangement of the well-known Uzbek folk song “Apples from Namangan” at the *Friedrichstadtpalast* in East Berlin. The three singers are Kumush Razzakova, Mila Romanidi and Aziza Muxamedova.

**Video I.6** (p. 23): Bolalar: “My Friend (Don’t Be Angry)” [*Do'stim (Hafa Bo'lma)*] (1995)

<https://www.youtube.com/watch?v=o5XkYwgDNWQ>

Here, the band Bolalar performs at the celebrations for the Day of Almaty on the Old Square (now Astana Square) in Almaty, Kazakhstan. I am grateful to Saida Daukeyeva for providing me with background information on performance context and location.

**Video I.7** (p. 23): Al-Vakil: “Bomb” [*Bomba*] (1997)  
<https://www.youtube.com/watch?v=iyOt4j6e9no>

This is live footage of a concert in 1997 by Al-Vakil, who were famous for their spectacular shows. Two years later, two of the group’s members were convicted for the murder of an estrada singer, Laylo. Many people in the Tashkent music and art scene believe these convictions to have been based on fake evidence or forced confessions under torture.

**Video I.8** (p. 23 & 282): Rayhon: “Okay, Alright” [*Xo’p mayli*] (2007)  
[https://www.youtube.com/watch?v=MzKGdl\\_ClxI](https://www.youtube.com/watch?v=MzKGdl_ClxI)

**Video I.9** (p. 23): Ozodbek Nazarbekov: “Come Here! (as used for goats)” [*Jigi-Jigi*]; music: Nodir Umarov, lyrics: Lutfi [fourteenth/fifteenth century] (2016)  
[https://www.youtube.com/watch?v=kKuRL\\_ZvKGI](https://www.youtube.com/watch?v=kKuRL_ZvKGI)

In the videoclip, Ozodbek Narzarbekov takes the place of the girl’s suitor singing and in the end turns out to be the girl’s father or – as some Uzbek friends of mine interpreted the storyline – her lover.

## **2 Approaching estrada: opposition, affirmation and beyond**

**Audio 2.1** (p. 72): Dadakhon Hasanov: “There Was a Massacre in Andijon” [*Andijonda qatli om bo’ldi*] (2005)  
<https://www.youtube.com/watch?v=PDTVfPn7hq0>

## **3 Staging estrada I: concerts, *reyting* and artisthood**

**Video 3.1** (p. 79): Independence Day spectacle 2012 (excerpt)  
<https://www.youtube.com/watch?v=HwaUjqLcdic>

The overwhelming nature of Uzbek state spectacles is best appreciated by watching a full-length show, but an excerpt can certainly give an impression of the sheer quantity of people involved. This collection of participants was even greater until the early 2000s, when Independence Day was still celebrated on Independence Square (see **Video 5.1**).

## **5 Nationalising estrada: the concept of *milliy estrada***

**Video 5.1** (p. 158): Yulduz Usmanova: “We Will Give You to No One, Uzbekistan” [*Hech Kimga Bermaymiz, Seni, O’zbekiston*]  
<https://www.youtube.com/watch?v=1sIR3Igtw-s> (1999)  
<https://www.youtube.com/watch?v=03a4NnHGyqg> (2000)

Both videoclips show the climax of the Independence Day spectacle – the final estrada song, towards the end of which all estrada artists return to the stage and president Islom Karimov thanks them. You can see this round of thanks in the clip from 2000 and in **Video 3.1**.

**Video 5.2** (p. 159): Setora: “The Spirit of the Ancestors” [*Ajdodlar Ruhi*] (2001)

<https://www.youtube.com/watch?v=syzcJRrV8NI>

This videoclip centres on the historical figure Jalal-al-din Manguberdi, the last ruler of the Khorezmian Empire, who fought for over a decade against the Mongols under Genghis Khan before being killed in 1231. The clip not only shows the destruction of peaceful life in and around the court wrought by the foreign invaders, but also the next generation’s revenge before it leaps to contemporary Uzbekistan and ends on the sentence “The homeland is as sacred as a place of prayer” – the title of one of Islom Karimov’s collections of speeches.

**Video 5.3** (p. 163): “Girl from Surxandaryo” [*Surxonli Qiz*] (2012).

<https://www.youtube.com/watch?v=yh9zM4zG0dw>

This is a clip by Mahmud Namozov from the province of Surxandaryo, whose style of estrada is widely considered to represent the older musical traditions of his region of origin exceptionally well.

**Video 5.4** (p. 179): Larisa Moskalyova: “Pearl” [*Marvarid*] (2001)

<https://www.youtube.com/watch?v=Rkp-OK6JO-o>

This clip is part of the music film “Tohir and Zuhra” [*Tohir va Zuhra*], which was very popular during my first visit to Uzbekistan in 2001.

**Video 5.5** (p. 183): Sogdiana: “The Heart is a Magnet/The Heart is Full of Sorrow” [*Serditse magnit/Yurak mahzun*] by Sogdiana (2005)

<https://www.youtube.com/watch?v=gdSn9LUsoY> (Uzbek)

<https://www.youtube.com/watch?v=uMMT5lMpKr8> (Russian)

This is one of the rare songs from Uzbek estrada that made it into clubs/discotheques in Tashkent. At the time I conducted fieldwork, at least, they usually played only foreign music.

**Video 5.6** (p. 192): Gulsanam Mamazoitova and Farrux Raimov: “Bridegroom/Newly-Wed Man” [*Kuyov*] (2015)

<https://www.youtube.com/watch?v=FYwi0BUVt04>

The song and video clip are considered *milliy estrada* by most people I know in Uzbekistan. The subject of petty domestic quarrels among newlyweds is treated in a humorous way, with the quarrels taken up, discussed – and solved – by outspoken female relatives and curious neighbours (and a rather clumsy policeman). Relatives and women from the neighbourhood (*mahalla*) are portrayed with stock types whose roles and positions in the situation are immediately clear to Uzbeks. Dress is decent and much use is made of atlas silk. At the same time, the setting is thoroughly modern and shaped by affluence. The song features musical

traits that make it at least *milliy* enough: a 6/8 metre, which is typical of Uzbek dance tunes, and the accordion, which is prominent in Khorezmian folk music.

## 6 Authorising estrada: licences, certificates and the status of *milliy estrada*

**Video 6.1** (p. 195 & 236): Gulnora Karimova & Gérard Depardieu: “Heaven Keeps Silent” [*Nebo molchit*] (2012)  
<http://www.youtube.com/watch?v=BRJvekJ30KE>.

**Video 6.2** (p. 203): Shoxrux: “My Homeland” [*Vatanim*] (2011)  
<https://ok.ru/video/21974026851>

The refrain of the song is: “My homeland, my only pride. My homeland, my heavenly home.”

**Video 6.3** (p. 213): Davron Ergashev: Mario (2005)  
<https://www.youtube.com/watch?v=2dIVMdyJ1Hc>

The part that was cut can be heard at 2:25–2:45. The “Mario” addressed in these lines is the singer’s character’s rival in love, who can be seen in the sequence lying in a hammock. The segment, sung in a kind of Tashkent dialect youth slang, translates roughly as: “Mario is sleeping. Mario is resting. It seems to me that this Mario knows my secret prayer. Where are you, ey, Mario? Are you not coming, Mario? As for me, Mario does not have to come.”

**Video 6.4** (p. 230): Botyr Zakirov: “My Application” [*Arzi Hamari*] (1960)  
<https://www.youtube.com/watch?v=T56MDOPw9K0>

This is a segment from a TV programme called “Estrada of Tashkent” from 1960. Botyr Zakirov performs the Hindi song “Arzi Hamari”, which is taken from the Indian film “Job/Employment” [*Naukri*] (1954), and he is accompanied by the Estrada Symphony Orchestra of the Uzbek SSR. The song’s Hindi title is translated as “Lament of My Heart” [*Zhaloba moego serdtsa*] into Russian. The original version of the song you can find here: <https://www.youtube.com/watch?v=IdYZYStgha0>. I am grateful to Rasika Ajotikar for providing me with background information on the song’s original version.

**Video 6.5** (p. 230): VIA Yalla: “The Musical Teahouse” [*Muzykal’naya Chaykhana*] (1987)  
<https://www.youtube.com/watch?v=FskOvhoQY10>

The video is a segment from the competition “Song 88” [*Pesnya 88*]. It shows various elements that point to the creation of a diffuse orient: The song features the tabla as an Indian drum, the costumes of the band are a non-localisable mix of oriental fabrics and designs, while the lyrics very generally praise the feasting presumably common to the East and play with other oriental clichés. Even today the song remains well known in the Russian Federation and also in other post-Soviet countries.

## 7 Mobilising estrada: independence ideology, *nationalist realism* and the workings of *milliy estrada*

**Video 7.1** (p. 243): Feruza Djumaniyozova: “My Uzbekistan” [*O’zbekim*] (2005)  
<https://www.youtube.com/watch?v=KylJxaKLDB8>

**Video 7.2** (p. 257): Radius 21: “Moth” [*Tungi Kapalak*] (2007)  
<https://www.youtube.com/watch?v=jykarC07Cbs>

**Video 7.3** (p. 258): NN: “Honey Tea” [*Asal Choy*] (2013)  
<https://ok.ru/video/3120891218>

Unfortunately, this clip is not available on the internet any more [March 2020]. If you are interested in knowing more about it, please do not hesitate to contact me:  
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### Exiting estrada

**Video C.1** (p. 289): Sevara Nazarkhan: “You Are My Grand One, My Homeland” [*Ulug’imsan Vatanim*] (2001)  
<https://www.youtube.com/watch?v=eq6hQ3bmjCo>

This is an excerpt from a recording of the gala concert for *E’tirof* 2013, another of the many awards that have materialised and then vanished in Uzbekistan. In the pan shots of the audience, it captures well how much this song is liked, particularly by women. In the lyrics, “my homeland” assumes the guise of important people, places and events from the history of the region, such as “You are Khujand that did not open its gate to the men of Genghis Khan”. While the text presents the homeland as a hero, there are also lines expressing loss and pain. By reaching spatially beyond the borders of contemporary Uzbekistan (Khujand, for example, is a city in Tadjikistan today) and chronologically beyond the horizon of Uzbek ethnogenesis, the lyrics end up being quite imperial and possessive – in addition to being extremely affectionate.