

## THEATRICAL MOVEMENT IN TURKESTAN

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**Annotation.** *This article talks about the entry of the European theater into Turkestan, its acceptance by the intelligentsia, and the coverage of this event in periodicals. stages of establishment of European-type Uzbek theater are studied.*

**Key words:** *Turkestan region, amateur theater, creative team, stages of development, professional theater, troupe.*

The political events that took place in the second half of the 19th century completely changed the life of Turkestan. Today it is no secret to anyone that the conquest of Central Asia by Russia was a bloody political event, and that Turkestan lost its firstborn children in these unrest. This is evidenced by historical data and sources. It should also be recognized that, along with the Russian military and educated people, Russian culture began to penetrate into Turkestan. According to the *Turkestanskiye Vedomosti* newspaper, the official publication of the Russian government in the colony, the Russian architect S. V. Lekhanov, his wife M. G. Lekhanova and N. F. Ulyanovs first organized an amateur drama club in Tashkent in 1867.<sup>1</sup> Later, in 1876, a musical and drama circle was founded in Samarkand, and in 1890 an amateur society was founded. In the same years, a circle of dramatic amateur performances was formed in the city of Ko'kan. In these circles, classical examples of Russian and European dramaturgy were staged in a short time. In particular, the Tashkent circle of A. N. Ostrovsky, and Samarkand amateurs with the works of Ostrovsky L. N. It is known that they staged Tolstoy's plays.<sup>2</sup> According to the newspaper "*Turkestanskiye Vedomosti*", in 1877, Ya. Russian theater group led by Nadler came from Russia and A.F. Pisemsky's play "*Sinister Fate*" was staged in the building of the "*Military Assembly*". This troupe was here until 1880 and performed in the military units of the Turkestan cities. Usually these performances were mostly light comedy, melodrama, farce and vaudeville. N. Ya. Rzhevsky's troupe staged performances based on Gogol's *The Inspector General*, Lermontov's *Masquerade*, Mohler's *Tartuffe*, Goethe's *Faust*, and Pushkin's novel *Eugene Onegin*.<sup>3</sup>

From 1880 to 1917, more than a hundred theater and musical groups visited Turkestan. The arrival of Western theatrical and musical culture in Turkestan

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<sup>1</sup> *Turkestanskiye Vedomosti*, July 23, 1903.

<sup>2</sup> V. P. Demchenko. *Russian Drama Theater in the Turkistan Territory*. - Tashkent, 1966, p 12.

<sup>3</sup> *Turkestanskiye Vedomosti*, 1889 yil 17-October.

intensified so much from 1905 to 1907 that. Between 1907 and 1910, an Italian opera troupe led by Ganselts came to Tashkent four times and gave performances. <sup>4</sup>...

Looking at the social situation in Turkestan from the last quarter of the 19th century to the beginning of the 20th century, one can see that the traditions brought from Europe were continued in the culture of the cultured peoples of this region. The Musical Societies (1884), the Mir Choir Society (1898), the Musical Drama Society (1906), the Philharmonic Society (1913) and Society for Vocal Art" (1916). settled in Turkestan, became rich. Local residents and advanced intelligentsia, having seen the performances of theaters that came to Turkestan on tour in the second half of the 19th century, felt a desire to open theater troupes, and the first troupes began to work. Enlightened poet Z., who saw these spectacles. X. his son Furkat wrote in the February 6 and June 8, 1881 issues of the Turkestan Regional Gazette that he was surprised that "in Western countries magnificent buildings for theaters are being built, men and women sit together on comfortable seats and watch performances."<sup>5</sup> During this period, an amateur movement was born among the population, propagandists, directors and translators came out of the intelligentsia. Thus, the first amateur troupes were formed. These troupes mainly staged plays by Russian authors imbued with the ideas of imperialism. Although these performances were at an amateur level, they attracted many with their spiritual content and the skill of the actors. According to eyewitnesses, many Sarts and Tatars also watched this performance.<sup>6</sup>

Even bloody melodramas and "little farces, comedies" of traveling troupes would be more acceptable to the audience than amateur performances.<sup>7</sup> The new theater, based on the rules of written dramaturgy, directing and scenography, began to supplant the traditional clown theater that had existed in Turkestan since time immemorial. On March 8, 1908, the Asia newspaper stated: "The theater issue must be resolved in Turkestan," and on February 22, 1912, Turkestan Regional Gazette stated: "They still do not fully understand the main significance of the theater in Turkestan," May 10, 1914 A year later, the Oyina newspaper wrote: "The theater must educate people, be a source of knowledge, speak the truth through the window of life as if from the pulpit of literature, expose evil, lead to good and share joy with people," he writes. Back in the first decades of the 20th century, the leading representatives of the intelligentsia - Jadids, along with the development of national culture, expressed their thoughts and opinions on work in accordance with European advanced ideas, especially in the field of theater, and the development of advanced ideas of East and West. Antiquities in Uzbek Western Europe, Rus. They

<sup>4</sup> V. P. Demchenko. Russian Drama Theater in the Turkistan Territory. - Tashkent, 1966.

<sup>5</sup> M.Rakhmonov. Uzbek theater and tarihi. .- Tashkent: Fan nashriyoti, 1968, 207 bet.

<sup>6</sup> Turkestanskije Vedomosti, 1890, January 9th.

<sup>7</sup> Turkestanskije Vedomosti, 1910, October 24.

actively translated the works of Azerbaijani, Turkish and Tatar playwrights, from the end of the 19th century to the beginning of the 20th century, they actively organized theater groups in Kokan, Tashkent, Samarkand and other cities. The Russian orientalist Samoilovich published in 1916 in his article entitled "Dramatic Literature of Varieties" "A new literature appeared in Turkestan. For me it was expected," he wrote.<sup>8</sup> In fact, at the beginning of our century, instead of the weighty examples of our thousand-year-old literature, which took on the coloring of strict law, fiction began to take shape with a completely new European direction in content and form. Novels, stories, poems of Western literature weighing a finger are boldly used in the Turkestan Turkish language. Talented representatives of this direction appeared in rare cases. From the tenth years of the twentieth century, the experience of modern Uzbek dramaturgy sprouted, playwrights grew up.

Abdulla Avloni writes in his "Biographical Situation": "Starting in 1913, in order to open the eyes of the people and bring them closer to culture, I entered the theater, became the leader of those who set up theater works, went to several cities of Turkestan and opened the way for a theater among the Uzbeks..." "Turon" I created a theatrical improvement society"<sup>9</sup> . Miyon Buzruk Salihov also noted Avloni's words: "This gang, which was gathered as an amateur since 1913, was officially renamed the "Turan gang" at the end of 1914 and became more and more organized."<sup>10</sup> In the essay "Munavvar Qori" by Sirojiddin Ahmed, one of the learned researchers of Jadid literature and theater art, there are more concrete evidences confirming this information: "Munavvar Qori is one of the organizers of the "Turon" troupe, which started working in 1913. Together with his friends Abdulla Avloni, Ilhomjon Inoghomov, Komilbek Norbekov, Tolagan Hojamyorov (Tavallo), Muhammad Poshshahojaev, Ubaydulla Hojaev, Tashpolat Norbotabekov and others, he participated in all the troupe's activities. According to experts, more than 30 examples of drama were created before the October riots."<sup>11</sup> A number of works of this literary genre, which has entered the formative period, appeared in all genres such as tragedy, drama, comedy.

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<sup>8</sup> A. N. Samoilovich. Dramatic Variety Literature, 1916

<sup>9</sup> Issues of national revival and Uzbek philology, page 110.

<sup>10</sup> M. B. Solikhov. Materials for the history of Uzbek theater, page 79.

<sup>11</sup> Shukhrat Rizaev. Djadidskaya dramaturgy. - Tashkent: Shark publishing house - printing concern, 1997,