

THE ENTRY OF THEATER ART TO TURKISTAN IN THE LATE XIX AND EARLY XX CENTURIES

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ABSTRACT

This article discusses the history of the introduction and development of theatrical art in Turkestan in the late nineteenth and early twentieth centuries. opinions were expressed about the artists who contributed to the development of the theater.

Key words: *art, theater, national values, press, jadidism, development*

I. Introduction

The late nineteenth and early twentieth centuries were a period of cultural change in the history of Turkestan, rich in various innovations. Undoubtedly, the greatest innovation in the cultural sphere during this period was the influx of theatrical art into our country. It is well known that theatrical art is one of the greatest discoveries made by mankind in its thousand-year history and is a rare product of human culture. The national theater of our country also has a history of more than a century, and the study of historical processes that this type of art has gone through in its development is one of the urgent tasks of today.

Theater is a mirror of the nation's culture. It is no coincidence that today in our country serious attention is paid to this area. Today, theatrical art also plays an important role in educating the younger generation, protecting them from the influence of various external dark forces. The emergence of theatrical art in our country dates back to the colonial period, and the first steps in this direction were taken with the efforts of the devotees and progressives of the nation. Periodicals play an important role in the study of the history of Uzbekistan's colonial period. Along with important historical information, it combines the views and attitudes of contemporaries and witnesses to the process, which allows to determine the attitude of different sections of society not only as a historical source, but also as an object reflecting the socio-political views of the time. This feature of the press materials helps to observe the dynamics of complex and controversial processes of that period, to study its changes. Especially in the press of that period, especially in the national press, the attitude of progressives to various social events helps to identify the roots of historical truth, the causes of contradictions, to objectively assess the complex, multifaceted processes of history.

II. Main part

At that time, the regional press, along with other spheres of society, gave very interesting and noteworthy information about the national theater and folk performances. At the same time, Turkestan's fast-growing local press, as well as Russian-language newspapers published in the country, provided information on the subject. The first information about the national theater news was first published in 1911 by Behbudi in the newspaper of Turkestan region. This article describes the first "Muslim" theater in Samarkand, which was attended by a group of Caucasian, local and Tatar Muslims, as well as Armenian men and women. The proceeds (300 soums) were distributed to the victims of the Samarkand Muslim Reading Room, Usul Jadid School and the Seventy Earthquake. It has been reported that

The press also commented on the first play written for the national theater. For example, Haji Muin writes in the 12th issue of the Turkestan regional newspaper in 1912 that Behbudi's play reflects the events of Turkestan's life, and that the play was handwritten in unpublished form. The Jadids, who understood the importance of the national theater, appreciated it. Munavvar Qori Abdurashidkhonov, in his article "The first performance in the local language in Tashkent" in the 18th issue of the Turkestan regional newspaper in 1914, praised the National Theater and called "Oyna" and "Padarkush" the first swallows of this window. Mirmukhsin wrote in the Turkestan regional newspaper in issues 65 and 70 of 1914, "The National Theater in Tashkent Again" and "The Theater Needs Importance" that the play was staged twice at the Colosseum Theater in Tashkent and left a lasting impression on the audience. At that time, an article in the 48th issue of the Sadoi Turkiston newspaper, entitled "Muslim Theater in Andijan", said that Padarkush was skillfully played by an amateur troupe in Andijan, and that Europeans who came to see the theater compared them to experienced artists, not amateurs. It should be noted that the progressives of Turkestan at that time were not only interested in "Padarkush", but also in the presence of stage productions that raised current issues of life in the country. Rauf Muzaffarzoda, one of the pioneers of that time, in his article "National Life and the Muslims of Turkestan" in the 31st issue of "Sadoyi Turkiston" newspaper in 1914, made some critical remarks: "... When it comes to theater, there is more than one famous Padarkush nothing can be shown. No matter in which city it is played, the players will not be able to get rid of the takfir and talin of the ancients".

III. Discussions

Russian-language newspapers in the country also reported on theatrical performances by locals. The reports also say that local intellectuals have staged theatrical performances in which they criticize shortcomings in public life. In Russian-language newspapers, readers will be acquainted with the content of the performances of Padarkush, the next Qasim Saidi's "Wedding", Abdulla Qodiri's "Unhappy Groom". It is also written that not only the locals but also the European part of the population took part in these performances. However, in those difficult times, the devotees of theatrical art wrote in their memoirs that they faced many obstacles. In particular, Abdullah Qadiri later wrote in the magazine "Mushtum" under the pseudonym "Chapani" entitled "Hovadarga desang shar-shar, maorifga desang zambar" about how difficult it is to attract people to the theater, which is "a real example." According to the article, at the wedding of Mufti Mullo Yaqub in the village of Toytepa, the villagers gave 300 soums

to a middle-aged "dancer" and a dressmaker.

Conclusion

From the above, it is clear that the theatrical art in our country has undergone many complex processes during its development. Today, magnificent theaters have been erected in every region and district of the country. Today, the Uzbek National School of Theater has been established, where many artists work. Last year, the 100th anniversary of the Uzbek National Theater was widely celebrated. It should be noted that the theater is a hotbed of education and plays an invaluable role in preserving our national traditions and customs, especially in raising the spiritual consciousness of the younger generation.

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