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At the Beginning of the 20th Century views on the National Theater in Turkestan

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Abstract:

In the years of independence, sponsoring organizations, businessmen and entrepreneurs carried out certain work on solving youth problems and supporting families with children. Also, in terms of the national characteristics and mentality of the Uzbek people, their traditions of cooperation over each other were tested once again during the transition period. As a result of helping the needy and not leaving them indifferent, the opportunities to solve existing social problems in Uzbekistan were born.

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At the beginning of the 20th century, attention to the issue of theater in the Turkestan region became much stronger. On the pages of the press, from simple reports on this topic to theoretical articles, the issue of the development of this type of art in the country was devoted. In this place, it can be observed that the Russian colonial administration suggested using folk theaters to penetrate the consciousness and thinking of the local people. In particular, Ya. Polyudov's article on the influence of the Russian administration on national culture: "opening of Russian-system schools; publication of a local language newspaper ("Turkistan Region Gazette" is meant – N.M.); sending local youth to Russia for

education; organization of studies among rural population”^{*} although it will be implemented, but among the people, noting that these works did not give results as expected by the administration, he suggests using local folk theaters. According to him: "These theaters serve as schools, and are visited by everyone, regardless of gender and age"[†]. Ya.Polyudov, giving information about the clowns who perform at big celebrations and weddings, emphasizes that "each of them has its own special position." He positively evaluates the fact that the shortcomings of the society are revealed in the performances presented in these shows, and he suggests that local intellectuals should be involved in this work, saying that it is possible to "promote European culture and development" through this field.

A positive attitude towards local actors can be seen in N.S. Likoshin's article "Local Actors". The author provides information about the spectacles held during the Ramadan nights in the old city of Tashkent. He writes that acrobats, musicians, voice impersonators, along with local artists, are at the service of the people. He also praised the troupe of actors who came to Tashkent from Samarkand and said that "they are much better than their counterparts from Tashkent", because the troupe leader did not spare money for their clothes and stage decorations[‡], states that. N. Likoshin commented on the critical performances of mirob, eshan images, trade processes performed by local actors, "even if these attempts are simple in appearance, they are a big step towards the dramatic art of satire, which reflects everyday life"[§], was assessed as. N. Likoshin's article "Local music" is also important in cultural historiography^{**}. Already, it contains information about Uzbek folk musical instruments, as well as the visits of musicians from Tashkent to the All-Russian Exhibition in Nizhny Novgorod. The fact that they performed hundreds of tunes, that each musician can play a tune on two or three musical instruments, and that each motif is of special importance, the author suggests that this area needs to be studied separately^{††}. In general, it would be appropriate to include N. Likoshin among the authors who provided the most information in covering the history of the cultural and domestic life of Turkistan.

The author expressed his attitude by looking at the spiritual life of the local nation "M.G." "among Russian Muslims, Povolje are the most progressive, followed by Crimean Tatars and Caucasians. In his opinion, "despite certain reforms in their spiritual life, especially in primary education, Sarts show their conservatism (bigotry) and prove that they are really loyal children of their ancestors." The author, who emphasizes the loyalty of the local inhabitants of Central Asia to their traditions, notes that "new things enter this country with difficulty". "Of course, there are progressives among the Sarts," he writes, "but they are mainly composed of young people, and their influence among the masses cannot be said to be that strong." However, at the same time, the author expressed the opinion that "culture and development are not foreign to the old", "introduction of new things is being carried out, albeit slowly" and "no matter how strong bigotry is, it will have to give way to a new life". , did not forget to "emphasize" that "this is a natural situation since they have been living side by side with highly cultured people for half a century".

* Полюдов Я. Народный театр как просветительное начало для туземцев Средней Азии // Туркестанский сборник. Т. 464. Ташкент, 1908. С. 1.

† Ўша ерда. 2-бет.

‡ Лыкошин Н.С. Туземные актеры // Пол жизни в Туркестане. П., 1916. С.325.

§ Ўша ерда. 326-бет.

** Лыкошин Н.С. Туземная музыка // Пол жизни в Туркестане. Пг., 1916. С.326-330.

†† Ўша ерда. 330-бет.

At the beginning of the 20th century, Turkestan progressives-modernists emphasized that the development of national culture is primarily in the reform of education, in the development of reading rooms, publishing houses, and in the modern reform of the entire economy. Noting that funds are needed first of all for the implementation of these works, and it is necessary for the generous rich to allocate a certain part of their investments, they always repeated that the rich of other nations spend a lot of charity and donations for their compatriots. At this point, the need to pay attention to the issues of not only enjoying the favors of wealthy investors, but also uniting young people, engaging them in useful work, and ensuring their active participation in cultural and educational events began to be shown. At this point, it is appropriate to remember the emergence of enlightened societies and the fact that they set the task of ensuring both spiritual and material continuity of enlightenment. The confirmation of these opinions can be clearly seen in the article "Muslim society in Tashkent" written by Munavvar qori Abdurashidkhanov.

The article talks about an organization (union) created by the initiative of a group of rich people in Tashkent, and how the young people involved in it spend their free time. With the efforts of this organization, the funds received from the rich were distributed to the poor and needy, to schools and madrasas in the form of donations, and were spent on education and education of poor orphans in schools. Also, the members of this society are not satisfied with these actions and look for new ways to earn money, that is, they bought a gramophone and played the records of several hafiz songs to the public, they staged a play in the summer theater of the city park, and "on the 8th of August, in connection with Ramadan, Shaikhovuntohur For the first time in the park, they made a "Viewing Night"^{††}.

Undoubtedly, this action was for the development and benefit of the people and society, and most importantly, it is explained by the increased confidence in young people, and "these shows not only benefited the society materially, but also brought a lot of spiritual benefits." Munavvar Qari's article "How societies are opened" tried to explain the important point of education and culture - the role and importance of societies in the material and spiritual use of schools.

The mission of the society is to "earn money, increase members and serve the common good within the framework of the law, and it takes great effort, enthusiasm and self-sacrifice. Only when the work reaches this level, a few employees of the nation, who are as selfless as themselves, gather around the founder and slowly begin to achieve their goals"^{§§}. Among the activities of these societies, the organization of theater groups was in the first place. Because "charitable societies were opened in every part of the Caucasus, and their theater branches were established, the most famous of them is the "Salvation Society" in Baku, which through theater reformed the morals of the Caucasian people, awakened ignorance, and increased their enthusiasm for progress and education"^{***}.

Through the medium of theater, says Munavvar Qori, the Muslims of the Caucasus benefited financially, helped the poor and the weak, and opened schools in the villages around the city that

†† Мунаввар Қори. Тошкент мусулмон жамияти // Самарқанд. 1913 йил 23 август.

§§ Мунаввар Қори. Жамиятлар қандай очилур // Садои Туркистон. 1914 йил 14 июнь.

*** Мунаввар Қори. "Турон" театри очилишида сўзланган нутқ // Мунаввар Қори. Танланган асарлар Тошкент, 2003. 154-бет.

educate hundreds of ethnic children. On February 27, 1914, in his speech at the official opening of the "Turon" troupe in the building of the Coliseum theater in Tashkent, he addressed the young and wealthy "theaters are not only for games and clowns, but a most exemplary scene in terms of nationality and morality, and a useful school for the great." He begs to feed them with his eyes. After all, "the original meaning of theater is a school or a school of the great." The stage of the theater is like a house made of glass on all sides, and whoever enters it, sees his good and bad, faults and defects, and becomes an example. And in this scene, he tries to apologize for his bad habits and corrupt morals"^{†††}. Exactly such thoughts are written by M. Behbudiy in "Is the theater rare?" takes the main place in the article^{†††}. The article "Theater in Europe" published in Oyna magazine provides detailed information about the theaters of major Western countries and their number. It is said that there are hundreds of theaters in these countries, and cinematography is emerging and developing next to them^{§§§}.

In 1913, the publication of M. Behbudi's work entitled "The Case of the Uneducated Child" and its staging was a major event in the cultural and educational life of Turkestan. After all, it was he who motivated the creative cohesion of new theater enthusiasts and the development of their activities in the form of a troupe. This performance was widely promoted throughout Turkestan. He achieved such a great success that even "the people came in great numbers, three or four hundred people went back because they didn't like the belat and there was no place" and "the belats were sold out a couple of days ago because of the enthusiasm of the young people." Some people sold their land to others for a profit of two hundred thousand. "From seven o'clock, thousands of people attacked the school"^{****}.

The article dedicated to the staging of "Padarkush" was published by "Turkistan Regional Gazette" "Cultural movement between Sartlar"^{††††}, called it. There are also critical statements about this pesa. Even so, in Ibrahim Tahiri's article entitled "Press and Reform" "There is no honesty and purity in the language of Padarkush... the contents are general, the sentences are inexpressive"^{††††}, is called. In response, "Lof" in "Oyna" journal ^{§§§§} in the title of the article tried to prove that these ideas are inappropriate. But without any doubts, it is possible to assess that "Padarkush" is of great importance in the history of Uzbek culture as an event that does not require exaggeration.

After "Padarkush", new works appeared in the national dramaturgy. In particular, plays such as "Wedding" by Khoji Mo'in and Nusratilla Qudratilla, "Bachtsiz Kuyov" by Abdulla Qadiri, "Is Advocacy Easy?" by Abdulla Avloni, "Pinak", "Mazluma Khotun" by Khoji Mo'in were included in the repertoire of theater troupes^{*****}. The plots of these works were taken from the life of the local people and aimed to convey the pains of social life to the audience.

At this point, it is appropriate to analyze the article "Discussion about the theater" written by A. Avloni. Because in this article, one of the interesting methods of journalism is dialogue, i.e. the interpretation of two people's conversation, to explain to the reader what theater is. "One of the

††† Мунаввар Қори. "Турон" театри очилишида сўзланган нутқ ... 153-155-бетлар.

††† Беҳбудий М. Теётр надур? // Ойна. 1914 йил 10 май.

§§§ Театр // Ойна. 1914 йил 30 декабрь.

**** Туркистонда биринчи миллий театр // Ойна. 1914 йил 25 январь.

†††† Культурное движение среди сартов // Туркистон вилояти газети. 1913 йил 22 декабрь.

†††† Тоҳирий И. Матбуот ва ислоҳ // Ал-Ислоҳ. 1915 йил 5 март.

§§§§ Лоф // Ойна. 1915 йил 16 апрель.

***** Бу ҳақда тўлиқ қаранг: Ризаев Ш. Жаҳид драмаси. Тошкент, 1997.

interviewees was clearly aware of his situation, and it was clear from his words and appearance that he was the same person. And the second one is an uneducated, chapani, more interesting person, both of them have seen theater shows. Through the discussion between them, the author stated that "theatre is a mirror of every nation in order to destroy its bad customs and habits, to correct its own situation", that the funds received from these performances are spent "for the benefit of the nation, i.e. for the benefit of the society's charity", and that the theater is a "heresy". emphasizes the wide development of theaters in Kazan, Egypt, and Istanbul, and the need to explain the meaning of the word "nation" to Muslims of Turkestan through these performances^{†††††}. The full names of the members of the society are given in the article, the essence and tasks of the society, the importance of the theater are explained in simple language.

Thus, in the eyes of the progressives, the theater field was first of all a "school of the great", a "study hall" that promoted the ideas of enlightenment and learning, just like the school and the press. On the other hand, funds obtained through the theater served cultural and educational processes. At the same time, he served as an important factor in the emergence of new theater art in Turkestan and the formation of dramaturgy.

In the national literature of the early years of the 20th century, mainly in articles in the press, the coverage of cultural and educational processes in Turkestan was focused on several directions. Because they have:

- increase the socio-political level of the population;
- Developing the economy and culture of Turkestan;
- training of national specialists for the country, which is in great need of highly skilled, educated, socially active people;
- meeting this need through modern educational institutions or sending them abroad for education;
- radical reform of educational institutions;
- that natural sciences should be thoroughly taught in the field of education;
- educators of the nation - to enlighten women;
- learning many languages, especially Russian, to achieve modern education and development;
- the need to expand cultural and educational activities was defined as the main topic.

Why did they choose these directions? The reason is that most of the national intellectuals went abroad, saw the level of cultural and educational development in different countries, compared them, and wanted to introduce these development achievements to Turkestan.

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