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THE EMERGENCE OF THEATERS IN THE TURKESTAN JADID MOVEMENT

Abstract: *The end of the nineteenth century, the history of the twentieth century Turkistan other rich display period. The ideas of Jadidism entered the country rapidly and determined the level of further development of Turkistan. Along with the ideas of Jadidism came the European theatrical art, which was considered a "novelty" for the people of the region, and the interest of the local nation in it increased. The interaction of the region's developers with the Tatar enlighteners played a key role in the short-term penetration and development of theatrical art in the cultural life of the Turkistan people.*

Key words: Turkistan, jadidism, theatre, uzbek language.

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Introduction

A. Shagidullinoy, a Tatar intellectual living and working in Kokand, came to Namangan in 1908 at the invitation of Ishakhon Ibrat, a Jadid enlightener from Turakurgan, and took part in the organization of the Matbaai Ishaqiya. His work and creative activity is multifaceted, 1911 Falokat-zoda 'story, and the first time in the history of Turkistan in the Uzbek language,' mahram '3 covering drama, and 1912, the printing unit published at [1]. Mahmudhoja Behbudiy's drama "Padarkush" was written in the same year, but was published in 1913. In the case of the first Uzbek national drama, these two dramas and their authors are still controversial among scholars.

Tatarstan theater troupes since 1911 in Turkistan, external reef. The presence of the professional Tatar theater troupe "Sayyar" in Tashkent, Samarkand, Kokand, Bukhara in 1911 under the leadership of Ilyasbek Kudashev-Ashkazarsky also had a great impact on the development of local theater in the country. The Sayyar theater troupe was founded in Kazan in 1908 on the initiative of I. Ashkazarsky, SI Volzhskaya and A. Qoriev. Under the influence of the "Planet" troupe

in 1912, the Ufa Tatars began to work in the theater troupe "Nur". [2].

As the years 1910-11 Kazan and Ufa, Russia Muslim symbols in the center of the cities there are many theater troupes. One such troupe was Ilyas Oshkozorsky Kudashev's theatrical troupe. Fakhriya Ibatullova Kudasheva was the wife of Ilyas Oshkozorsky Kudashev. In 1911, Veteran joined her troupe as an actress. In the same year, the troupe toured Russian cities and Turkistan, Kashgar. The main purpose of the trip was to teach Tatar theatrical art to local Muslims [3]. According to M. Rakhmonov, the theater troupe was the first to visit Turkistan and staged such plays as "The Unhappy Groom", "Marriage with Three Wives", "Master and Slave", "Shame or Tears" in all cities. [4].

In 1911, in Tashkent, Bukhara and the Fergana Valley, the Sayyar troupe staged Aliaskar Kamal's plays The Unhappy Boy, Play, Secrets of Our City, The Antichrist, and Ishak Bodanov's Poverty Is Not a Sin. A year later, the famous Tatar actress Sohijamol Izzatullina Voljkaya came from Ufa with the theater group "Nur" and performed in Bukhara, Samarkand, Tashkent, Merv, Chorjoi. [5].

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In 1913, I. Kudashev-Ashkazarsky led the formation of another permanent Tatar troupe in Tashkent. Well-known Tatar directors Zaki Boyazidsky and Mustafa Mansurov from 1914 were invited to develop the work of the troupe.[6]. They Tatar bands operate in accordance with the Young 'Turan' theater troupe si[7] is also a worthy contribution to the harmonization of the work. 'Turan' theater troupe director in December 1914, Tatar has retained the leadership of madyorov 'New York' and Zaki Boyazidskiy directors 'wedding' plays are staged[8].

I.Kudashev Ashkazarskiy Sayyor bands led by Turkestan year 1913 second visit to the cities of Bukhara and Tashkent, Namangan, Kagan, to be staged in the country, the art of theater in the emergence and development of life, but also direct practical help[9].

In 1913 Sayyor cast a spokesman Abdullah Qoriev his team Simbirsk, Samara, Saratov, Tsaritsyn, Astrakhan, Baku taught, Turkistan Chardjuy, Merv, Bukhara, Samarkand, Andijan, Namangan, Kokand, Tashkent, Turkestan, Okmachit He has toured cities such as Qazoli and put on performances. This case was of great concern to TRMB chief Sizix. Sizikh asked the head of the Kazan province gendarmerie, lieutenant colonel Dobrodeev, about A. Qoriev. According to confidential information, the Tatar actor A. Qoriev returned to Kazan from Nizhny Novgorod this year due to the approach of winter. A. Qoriev was a broad-minded and enlightened man, and during his stay in Kazan he regularly met with students of madrassas. He met with Tatars in the cities he visited and told the Kazan enlighteners about the enlightenment work being carried out by them. In addition to providing this information, the head of the Kazan gendarmerie department advised the head of the TRMB Sizikh to take strict control over the activities of A. Qoriev. In turn, Lieutenant Colonel Sizikh in a letter to the police departments of Tashkent, Turkestan, Perovsk, Aralsk, Krasnovodsk, Ashgabat, Merv, Murgab, Chorjoi, Samarkand, Chernyaev, Syrdarya and Margilan ordered to strictly control the activities of A. Qoriev.

In spite of A.Qoriev Sayyor troupe, June 13, June 8, 1913, Kagan prayer plays in Samarkand Yishun.

On September 13, 1913, on the second day of the festival, F. from Kazan came to the Colosseum Theater. There was a Tatar theater evening with the participation of Ilskaya, in which the poems "Peers", Fatih Amirkhan's "One-Hour Woman" were

performed. The theater was very interesting and was greeted with great applause. Proceeds were donated to charity. During the difficult times of the First World War, the Tatar theater troupe and Tatar women organized the Mawlid-Nabi Day, a religious holiday of the entire Muslim world, as a gift to the people of Turkestan on January 18, 1915 in Khiva. The behavior of the children on stage could be seen in the fact that they were well educated in Tatar schools in Tashkent. The performance "Mawlundun Nabi" was performed on the stage, and the youngest participant was a 5-year-old boy. At the end of the article, gratitude was expressed to the gentlemen and ladies who took an active part in organizing the celebration of Christmas. The evening was attended by several teachers from Turkestan.

Gradually, the interest of the local population in theatrical art also increased. On January 15, 1914, in the New City part of Samarkand, Uzbek and Tatar young developers performed together in Uzbek "Padarkush" and Tatar "Oldaduk and oldanduk." There were so many people coming to watch the performances that tickets were already sold out at high prices. Fifty more seats have been prepared in addition to the 320-seat theater hall. Some used to buy their tickets for twice the price[10].

On March 2, 1914 Kattaqo'rg'onda local Tatar and Uzbek amateur rights by Padarkush drama. After that, the Tatar troupe performed the comedy "My husband is back" in their own language.

The organization of theatrical work in the Emirate of Bukhara was carried out mainly by Tatars. These are mainly from Samarkand Kazan and Tatar bands, performances of local Tatar, Uzbek and Tajik amateur performers or organizers try to attract as fore. Thus, by the Tatars living in Bukhara, a new trup pa, which helped, Tatar, Turkish and Azerbaijani plays and acting began. The troupe was led by Tatar intellectual Hussein Najib. H. Najib appealed to Behbudi and asked for permission to stage "Padarkush". He informed that the profits from the show would be distributed to poor students. On March 5, 1914, the drama "Padarkush" was shown in the building "Torikiston" in Bukhara. However, even though the Tatars were not able to perform "Padarkush" skillfully, on the same day they performed Aliaskar Kamal's comedy "The First Theater" to the delight of the audience.

In conclusion, it should be noted that Tatar intellectuals have made a worthy contribution to the emergence of theatrical art in Turkestan. This is the next important factor in the development of the cultural consciousness of the local population in the process became one of.

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