
НУРЛИ ЙЎЛ БОШИДА

(Каттакўрғон шаҳар драма театрининг илк қадамлари)

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Аннотация:

Ушбу мақолада Шўролар даврининг илк кунларида Марказий Осиёда, хусусан, Каттакўрғон шаҳрида олиб борилган маданий маърифий ишлар, шаҳар театрининг илк қадамлари ҳақида сўз юритилади.

Калит сўзлар: Каттакўрғон, Шўро, театр, труппа, спектакл, образ, актёр.

В НАЧАЛЕ ПУТИ

(первые шаги Каттакурганского городского драматического театра)

Пардаев Шавкат Низомович

Аннотация:

в данной статье проводится анализ культурно-просветительских работ в Центральной Азии и первые шаги Каттакурганского драматического театра в начале Советский эпохи.

Ключевые слова: Шўро, театр, труппа, спектакль, образ, актёр.

AT THE BEGINNING OF THE ROAD

(The first steps of the Kattakorgan City Drama Theater)

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Annotation:

This article deals with the cultural and educational work carried out in Central Asia in the early days of the Soviet era, in particular, in the city of Kattakorgan, the first steps of the city theater

Keywords: Kattakorgan, Shuro, theater, group, performance, image, actor.



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As in all of Central Asia, in Samarkand after the revolution of 1917, not only the revolutionary forces, but also the opposition formed various currents and parties in the desire to follow the people. Their main task was to instill self-confidence among the population, thereby achieving sufficient support forces among the masses. As a result, several language schools and a number of theater troupes appeared in the city.

In November 1919, Mikhail Alekseev, head of the political-education (politprosvet) of the Kattakurgan garrison, sent the following information to the Revolutionary Military Soviet of the Russian settlements belonging to the Samarkand region and the Bukhara Khanate in order to end the leadership in the region.

"The troupe of Russian amateurs under the military commissariat of Kattakorgon city is providing a high cultural service to the red soldiers of active military units with their rally-concerts and performances. But cultural and educational work among the local population is not satisfactory. Khatirchi, Hashdala, Payshan, Zirabulok, Josh, Mitani, Ishtikhan, Faiziabad volosts and cities lack local Muslim-language amateur troupe and national concerts to propagate Soviet power. For this, it is necessary to unite Uzbek and Tatar amateurs in the city, create a single people's theater and mobilize them to the cities...". The main composition of the Russian troupe operating in the city of Kattakurgan was 18 professional and semi-professional artists led by Alexander Mikhailenko, who was sent to the military garrison of Kattakurgan on May 13, 1919 with a referral from the All-Russian Theater Society. Among them A. There was also Elena Nikiforova, an artist and director, actress and ballet master, who graduated from the Rosproletkult course under Meyerhold's leadership in 1918, worked in the traveling circus "РЭХОМЭ" of the L. E. Sashko-Lyubimov All-Russian Theater Society. Russian troupe in 1919-1920, Trachtenberg's "Yalmogiz", A. N. Ostrovsky's "Board and oil, spoon and...", M. Gorky's "Children of the Sun", M. Stages Lermontov's "Masquerade".

Now we would like to comment on the sentence "It is necessary to unite the Uzbek and Tatar amateurs in the city, create a single people's theater and mobilize them to the cities..." in the above quote.

In 1919, there were three Muslim troupes in the city of Kattakorgon. One of them is G. A. Boykina and G'. A. The Tatar "Sayyor" troupe (now the State Academic Drama Theater of Tatarstan with the Order of Lenin named after Galiaskar



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Kamal) was under the leadership of Kamal. The artists of this troupe were Bari Tarkhanov (1892-1933), Salih Saidashev (1900-1954), Nuri Soqaeв (1885-1927), Nafiga Arapova (1902-1943), Fatima Kamalova (1903-...), Kamol-1 (1893 - 1933), Sohibjamol Volzhskaya (1892 - 1979), Gulsum Bolgarskaya (1891 -...), Karim Tinchurin (1887 - 1947), Sulaymon Valiev (1899 - 1956), Fatima Ilskaya in their repertoires "Er va Khotin", "Arshin" Mololon" (Uzier Hojibekov), "Nasriddin Efandi" (N. Isenbet) and "Samon Bazaar" (K. Najmi) and concerts called "Eastern Nights" have already won the attention of the audience.

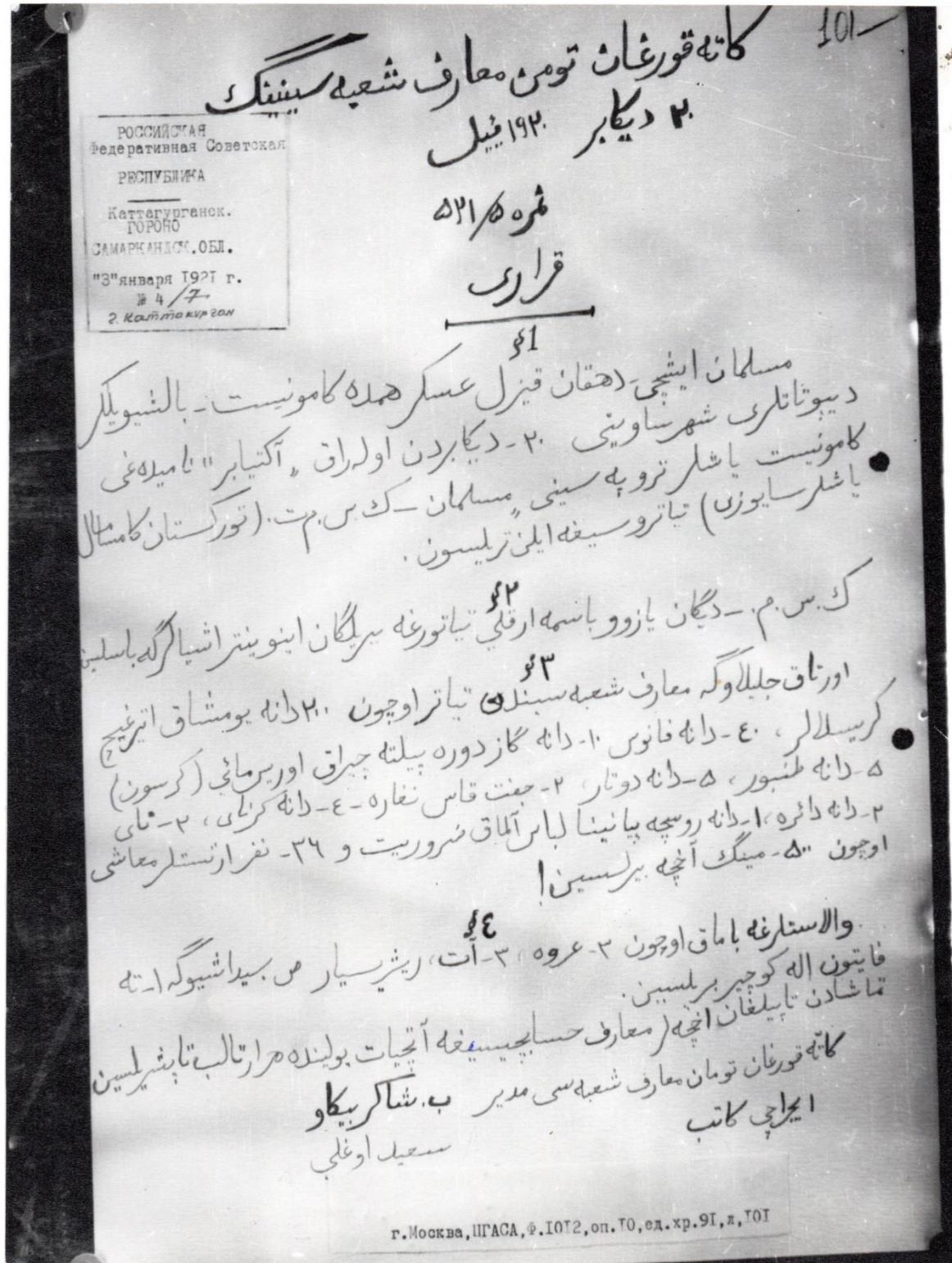
Inspired by their performances, local intellectuals organized various theatrical events in the city's "Oktyabr" club with the intention of creating their own troupe. Salih Saidashev, an actor of the Tatar troupe, helped closely in the staging of these events. Gradually, the work of the troupe as concerts, one-act performances began to appear, and it was called the Communist Youth Union (KSM - Kommunisticheskiy Soyuz Molodyozhi).

At the same time, a second Muslim troupe was also active in the Lunacharsky Workers' Club. This troupe was led by Shavkat Karimkhoja, a representative of the "Turon" group in Tashkent. He is a nationalist who staged plays such as "Medhat Pasha" and "Turk Dynasty" propagandizing Pan-Turkism and Pan-Islamism in the "Turon" troupe, and here he also began to inculcate his ideas in amateurs. As a result, the representative of the Russian troupe, artist L.E. Sashko-Lyubimov will stage a play called "The Death of a Mouse Laughs at a Cat" together. Although the plot is unknown, the title and the director's nationalism suggest that the work is a satire of the revolutionary government that replaced the Turkestan Autonomy.

Although the performances of Muslim amateurs were typical for that period, they had a serious impact on the position of the Soviet government from an ideological point of view. Because the directors who lead them try to stage all big and small stage works in Turkish, before the performance they dress the artists in Turkish military uniforms and bring them to the stage, they sing the nationalistic songs "Kema kellar" and "Turk ogloni" in Turkish accompanied by a dukhova orchestra. has already entered.

At the end of 1920, on the basis of the Communist Youth Union (KSM) troupe, the Turkestan Komsomol Youth Union (KSMT) theater was established, and the Russian troupe operating under the Kattakurgan garrison was added to it.





Establishment of the theater of Kattakurgan district educational branch (KSMT).
Decision on (1921)

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State of Russian and Uzbek troupes of the theater, technical composition, repertoire plan, number of new works to be staged in a year, as well as a plan to attract the audience are determined, and cities and volosts where the Uzbek collective should serve are determined.

The troupe consisted of 38 actors (18 Uzbeks), 12 musicians, and 25 choir members. One of the 2 directors is designated for the Uzbek troupe. Salih Saidashev became the chief director of the Uzbek troupe, and B. Jalilov, and Sh. Karimkhoja is appointed. Alexei Mikhailenko was appointed as the head (director) and chief director of the Russian troupe, and L. E. Sashko-Lyubimov, Elena Nikiforova will be appointed as the chief ballet master. The theater is placed at the discretion of the Qattakurgan city educational branch and the city council of workers' and peasants' deputies. Both troupes perform 12 works in a year (4 of which are new), and 20 performances and concerts in a month are determined by the city trade union regulation and tariff commission. Taking into account the lack of costumes, make-up, wigs and other props in the theater, the team is allowed to spend 25 percent of the total income on necessary stage equipment.

The 175-seat Oktyabr club in the city, the 560-seat summer house in the city park will be given free of charge to Uzbek artists, and the activists' hall of the city military commissariat to the Russian troupe. Also, Uzbek artists in Khatirchi, Hashdala, Ishtikhan, Mitani, Ziyovuddin, Narpay, Nurota, Payshanba, Kyziltepa, G'ijduvon volasts and uezds; the Russian troupe will be given the task of performing performances in the new Bukhara (Kogon), Gijduvan and settlements where Europeans live.

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