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KOKAND MUSICAL DRAMA THEATER UNTIL INDEPENDENCE

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Abstract

Purpose of the study: To study the development of Uzbek theater in the European style. Especially to study the characteristics and history of the musical drama theater of Kokand city in Fergana region in the early period.

Methods: scientific-practical, historical analysis, comparison, historical research, comparison.

Results: During the years of Uzbekistan's independence, it served as an important ground for educating people of the new era, cultivating creative people capable of fully mastering the original creative experiences of the past era and understanding the requirements of the new era. In these processes, the main directions and trends of the stage and theater art development of the Kokand city musical drama theater are taught in the article from a scientific point of view.

Scientific novelty: According to historical sources, in the past, Kokand was a major center of culture and enlightenment in Central Asia, as well as one of the places where national folk art developed. Kokand City State Musical Drama Theater is the oldest theater in the Fergana Valley of our Republic. The organizational and creative formation of the Kokand city musical drama theater has not yet been fully studied

Practical application: Show the main directions and directions of the development of stage art in the regional theater in the pre-independence period. To study the activities of the creative team in forming the repertoire.

Keywords: *regional theater, musical drama, creative team, repertoire, stages of development, creative traditions*

Introduction

Various changes and innovations in the development of society, especially the processes and discoveries that give a great impetus to the development of humanity, do not happen by themselves. It is not a secret that for this, first of all, the existence of age-old traditions, a certain school of thought and skills, a cultural and spiritual environment,

which are considered the basis for the existing society, is the first and foremost necessity. It can be said that the rise in the level and worldview of the members of the society of any social period, for example, the cultural life of a particular nation is also a criterion that determines its unique place and creative weight in the series of world cultural evolutions. In the system of cultural life of the nation, the

field of theater art has become important as a unique educational institution in the development of consciousness of the members of the society, in the determination of sharp national and universal ideas in their worldview and faith. This art, along with its activity, is considered a social and motivational pulpit of the era in the rise of the nation's culture.

It is known that Uzbek theater art, which is one of the rare events in the history of culture of the 20th century, has followed a unique creative path until today. Since the establishment of the theaters of Fergana region, which took their rightful place in the history of theater art, they were recognized as a proud creative community until the years of independence. It is no secret that the historical formation processes of this place of creativity, the performance skills of dramatic works, are still functioning as a unique school today. It is known that Fergana region, unlike other cultural centers of our republic, is of particular importance due to the large number of theaters. For example, at the beginning of the 20th century, the Samarkand, Tashkent and Fergana theaters are characterized by their relatively early establishment in terms of creative activity among the theaters established in the cultural centers of the republic. At a time when today's rapidly developing, striving towards its great future, all our actions on this path are guided and strengthened by a sense of faith, a deep understanding of the historical roots of our theater art, regional theaters it is appropriate to study the periods of formation and development. Because stage art not only gives pleasure to people, but at the same time, it can be a source of national pride, a source of national pride, and a powerful educational tool – this is a fact that does not require proof. A lot can be said about the great role of the theater in our cultural life, about the fact that nothing can replace it, about the praise of the theater in general, about its influence.

But there is one important issue in this regard, that is, in order for the theater to fulfill its mission, to influence the hearts and minds of people and encourage them towards noble qualities, what are the activities and processes of theaters? He passed through the stages and political crises he experienced; What are the effects of these factors on their stage

works that are brought to the public's attention – to fully study, research and analyze all of them is one of the important issues facing science. As mentioned above, among the theaters operating in the Fergana region, the organizational-creative performance of the Koqan musical drama theater in the pre-independence period, which was established relatively early and became a sufficient basis for many cultural centers it is appropriate to talk about formation processes. From today's point of view, it can be said that the European-style theater, which entered our country at the beginning of the 20th century, has now completely absorbed into the socio-political, spiritual and educational life of the society.

Materials and methods

During the past period, the interest of the world community in Uzbek culture and art has increased. Today, the status of our theaters has been restored, and the demand and needs of our people for them have expanded. In particular, three theaters operating in the Fergana region (in the cities of Kokhan and Fergana) are active centers of culture. These are the Kokand City Musical Drama Theater, the Fergana Regional Musical Drama Theater and the Fergana Regional Russian Drama Theater, which for almost a century have been known for their incomparable art and skills, as well as the unique performance of classical and national works. It is known that he surprised not only his local fans, but also famous directors and actors of prestigious theaters in the capital, as well as their most sophisticated theater experts and experts. In particular, it is an exaggeration to say that the past period and time prove that the well-known artists who introduced the name of these theaters to the whole republic and the world in their time deserve to be the pride of any nation and state. On the stages of these theaters, the images of great figures such as Beruni, Ibn Sina, Amir Temur, Mirza Ulugbek, Alisher Navoi, Babur Mirza, as well as contemporaries and heroes of our time, were created. It can be remembered with gratitude that he taught such noble qualities as justice, enlightenment and sophistication, in short, the science of humanity.

In particular, there are dozens of works of art that express high feelings such as love,

honesty, friendship, and humanity, discuss the problems of the times and people, and still remain in the memory of the audience. It is known that it has formed the bright pages of the history of Chaklari. In a word, we have the right to say that these theaters have had an incomparable influence on people's hearts and have become an integral part of our spiritual life. With the help of this article, we found it necessary to express our research opinions about the cultural institution that laid the first foundation stone in the system of regional theaters of Fergana – Kokand Musical Drama Theater. It can be said without hesitation that the traditional foundations of stage art existed for the establishment of the first theater in the city of Kokand in Fergana province, and these hereditary traditions go back to a long history. According to historical sources, in the past, Kokand was a major center of culture and enlightenment in Central Asia, as well as one of the places where national folk art developed. If we talk about when and where Uzbek national art was first established, we can say with great pride, pride and satisfaction that Uzbek national theater art was first established in Kokand. structured and developed. Its deep roots go back to the reigns of the Kokand khanates, especially Amir Umar Khan, Madalikhon and Khudoyarkhan (Umarov A., Mirzahamdamov Z., 2011. 3).

The emergence, formation and creation of the Uzbek national theater art, famous artists who lived and created in Kogan at that time, as well as gathered from the large cities and villages of the Fergana Valley, is associated with masters, askiyachists, hafiz, musicians and singers and dancers. Professional actors such as Bidiyorshum, Zakir Eshon, Sa'di Makhsum, Rozigov, Normat Qiziq, Shomat Qiziq, Usman Qiziq, Rustam Qiziq, Matholiq, Qiziq, Rustam Hafiz Singers and the most famous singers such as Boymat Hafiz, Saydali Hafiz, musicians and singers such as Abdurakhman pari, Ogil Hafiz, Zuhro qiziq Iqlim Dodho, Huvaydo Otin, Oynisa Hafiz, Isirga Otin, Hamdam bachcha, dancers and dancers such as Farzinkhan bachcha, Oq bachcha, Chontak bachcha, Kumush bachcha, Chnrvan bachcha were great artists who laid the foundation stone for the art of Uzbek professional theater not only in the city of Kokand, but in the whole republic (Umarov

A., Mirzahamdamov Z., 2011. 4). In the second half of the 19th century, that is, during the reign of Khudoyor Khan, the art of Kokand theater grew and developed. Khudoyor Khan, who deeply realized that art, especially theater art, has a great influence on people and its educational value, and in pursuit of his happiness, pleasure, and ideological goals at the same time, built the palace gave great importance to the work of growing and developing theater art in all aspects.

Result and discussion

For this purpose, Khudoyor Khan gathered well-known and famous artists in the palace and used them widely and effectively for his political goals. According to historical data, during the reign of Khudoyor Khan in Kokand, an acting troupe of 30 people, a dance troupe of 60 people, and a folk ensemble of musical instruments of 75 people performed in the palace. The repertoire of the troupe is mainly created and performed by them: "Mudarris", "Avliyo", "Xon hajvi", "Zarkokil" "Qalandarlar", "Dorbozlik", "Kelin tushirdi", "Qozi", "Sudxo'r" is composed of about 200 plays of different genres and sizes, sayings and muqallids (Salihov M., 28). The political events and changes that took place in Turkestan in the second half of the 19th century, the conquest of Central Asia by Tsarist Russia, the termination of the Khanate of Khudoyor Khan in Kokand in 1896, the invasion of Turkestan by the Russians, and the strengthening of their position. in order to carry out its policies, like everywhere else, in Kokand there was a move to establish its own culture and spirituality instead of the centuries-old national culture, spirituality and traditions of our people. As a result, after the termination of the Kokand Khanate, a European-style musical drama circle was established in the city for the first time, led by the son of Rozi gov Nazarmat, who worked and created in the Kokand Palace troupe until 1876. is appointed and his leadership continues until 1915 (Salihov M., 31). As a result of the research results of the serial processes of the cultural and literary environment of Kokand, the period that we have defined, the first quarter of the 20th century – covering the long period before independence, according to its essence in the socio-cultural life and

development of the society. It is reasonable to say that it is appropriate to study the process of organizational and creative formation of the Kokand Musical Drama Theater in the following period:

1. The first stage of organizational-creative formation (1915–1940s).
2. Processes of organizational and creative activity during World War II (1941–1945).
3. The stage of organizational and creative development in the post-war period (1945–1960s).
4. The period of growth in the organizational and creative formation of theaters (1961–1990s).

For centuries, performances and performances of traditional or ancient folk theaters were mostly held in open spaces and parks in the city. Taking into account that new European-style theater shows cannot be held in open squares and avenues, the tsar's government began to build special buildings for theaters in major cities of Turkestan, including Kokand, from 1880.

The city dumas began to deal with the design and construction of theater buildings and other documents. In this regard, in 1878, a club-type "Voennoe sobranie" was completed in Kokand, on its stage, the soldiers of the city's military garrison, as well as the city's artistic amateurs, consisting of Russian and local people, began to show their performances to the city's residents. . The repertoire of performances presented in this building consisted mainly of plays by Russian classical writers and dramatists. The repertoire of the drama circles consisted of oral dramaturgy, not in the form of written plays, and was built on the basis of improvisation. First of all, Uzbek acting art has not yet reached the level of creating real images and characters, revealing their inner and outer world with real artistic paints. Secondly, the fact that the Uzbek oral dramaturgy of that period mainly consisted of fun, clowning and pantomime (action without words) due to the fact that drama, musical drama, tragedy and other genres had not yet been formed, Uzbek acting led to the development and formation of his name only in the comedy genre. Although the ancient Uzbek theater made good use of clothes, the possibility

of artistic decoration, lighting, decoration, props, props, as well as make-up and wigs was not created for the staged performances. Actors often tried to express these tools live on stage. The main important point for us is that at the end of the 18th century, the drama club led by the son of Rozigov Nazarmat in Kokand was formed and founded in 1915 by Hamza Hakimzoda Niyoz and Mirshahid Miroqilov. It is the foundation of the Uzbek State Musical Drama Theater named after Hamza, which celebrated its 95th anniversary in 2011 (Umarov A., Mirzahamdamov Z., 2011. 18). We repeat that the path of formation and development of the theater in Kokand, Uzbek folk theater, in particular, the puppet theater, has traveled a long way, like the development of several centuries, and has gained rich experience.

In addition, the performances of professional and semi-professional traveling theater groups from Russia, Azerbaijan, Tatarstan, Armenia, circus and various concert groups will arouse interest in the intellectuals and youth of Kokand, and will greatly contribute to the development of Uzbek national theater art in the European style in Kokand. Mahmudhoja Behbudi's play "Padarkush", which was performed in Samarkand in 1913, in Tashkent in January 1914, and in Kogan in February, inspired a group of intellectuals and progressive youth, and on July 20, 1912, they gathered and They decided to create such a creative troupe in the city. As a result, in the fall of 1912, such a traveling troupe was formed.

Conclusion

The troupe members first staged the plays "Och harflar" and "Eski Turkiya translated from Azerbaijani. Azerbaijani director Ali Askar Mahkamov closely assisted in this work. Already in the autumn of 1914, these two performances were presented to the audience in the building "Obshchestvennoe sobranie" in the new city. Young amateur Mirshohid Miroqilov and his brothers Mirzohid Miroqilov took part in common scenes in the performances. On the 7th issue of February 19, 1914, the "Oyina" magazine published the following announcement about the play planned to be staged in Kokand: "Progressive young people of Hogand are eager to put the

tragedy “Padarkush” on stage on February 24 for the benefit of schools in Hogand. The son of Mr. Akobir Samarkandi Shomansur, who lives in Hogand, received permission from the high-ranking governor of Ferghana. Some of the volunteers from Samarkand are going to go to Hogand and prepare the necessary persons from the Hogand brothers to stage the play “Padarkush” (Umarov A., Mirzahamdamov Z., 2011. 11). Based on what we have studied above – the sources of theater studies and the websites of these cultural institutions, as well as archival data reflecting their activities, we can conclude that in the initial creative process of the Kokand Musical Drama Theater, amateur performance, traveling troupe in the form of profession-

al actors along with amateur performers, it rose to the level of a unified artistic team for almost a century. According to the requirements of the time, in addition to stage works that bring to life the politics and ideology of the former union, masterpieces of national, classical and world classical drama were also addressed. This ensured that our people did not stray away from our identity as much as possible, and became familiar with the best examples of world dramaturgy. During the studied period of almost a century, the creative forces of the theater were able to creatively study the theater experiences of the peoples of the world and master the secrets of creative skills through various tours and cultural events.

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