

National Theatrical Art in the Bukhara People's Soviet Republic

Junaev Zukhriddin Boltaevich

PhD Doctorate of the Navoi State Pedagogical Institute, Navoi, Republic of Uzbekistan

junayev_zuhriddin@mail.ru

Abstract: This article describes the measures taken by the government of the Bukhara People's Soviet Republic (BPSR) in 1920-1924, formed after the overthrow of the emirate in Bukhara, for the development of theatrical art as a folk cultural field based on primary sources - periodicals, scientific literature.

Keywords: BPSR, theater “Etymkhon”, “Bukhara akhbori” (“Bukhara news”), troupe, “regional chigatoi troupe”, performances, educational control, actors, “Ozod Bukhara” (“Free Bukhara”), “Ko`hna Turkistan” (“Old Turkistan”), “Tursunaly Body”, “Kazi Kalon” (“judge”), poems.

Introduction. Despite the short period in the history of Uzbek statehood, the Bukhara People's Soviet Republic (1920-1924) left an important mark. With the formation of the national government in the USSR under the leadership of Fayzulla Khodzhayev, practical steps were taken towards national development. It has carried out radical reforms in all spheres of society, especially State measures to improve education, culture and art.

In the Bukhara People's Soviet Republic, which raised the idea of building a new democratic and modern state, practical steps should be taken to form modern Uzbek national art, turn it into an object of example and moral education, and ensure spiritual improvement. of course, its objective coverage is of great importance in the study of history today.

Literature review

The state of cultural institutions in the Bukhara People's Soviet Republic, When analyzing sources and literature on the activities of theater troupes, they can be divided into two groups depending on their nature and period: works and articles by leaders and intellectuals. The first group includes the works and articles of officials and intellectuals in the newspapers “Bukhara Akhbori” and “Ozod Bukhara”*, which are state authorities of the BPSR. These materials play an important role in the objective study of reality. The second group of literature includes works, articles and press materials created during the years of independence. In turn, “The new history of Uzbekistan. Book 2”, essays on the history of the statehood of Uzbekistan, including studies and works of leading scientists of our time K.Rajabov, Sh.Khaitov, K.Rakhmonov, contain valuable information on this topic [1].

Research Methodology

The BPSR government paid special attention to the development of theatrical art, which is one of the most popular spheres of culture. An ideological department has been created under the Ministry of Public Education, a department of political consciousness and dissemination of knowledge. The “Department for the Dissemination of Political Consciousness and Knowledge” was created under the Ministry of Public Education, and this department was responsible for organizing theater troupes and building theater buildings in the BPSR regions**.

It is assumed that the theater buildings that will be built are designed for the winter and summer seasons. A special commission was created to solve this problem. “Winter and Summer in Bukhara have created a 4-person enlightenment control panel to create the perfect 2 scenes... According to the project of Hamza Hakimzoda, decided to create a strong troupe of 40 people in

Bukhara. Half of the troupe roam, and half live in Bukhara. The school will enroll 5 people from each region: a total of 50 students... They will use their strength to stage a theatrical production"[2]. The project proposed by the writer and playwright H.H.Niyazi was used to organize theater troupes in the young republic. Back in 1921, a 400-seat building of the "Red Bukhara" theater was built in the Karki district, commissioned on January 15, 1922. Similar theaters were built in Karakol, Sherabad ("Awakened East" – "Stage of East"), Karmana, Chardzhou (named bay "Lira"), Shakhrisabz, Kogan. Talented people from the younger generation of Bukhara gathered and theater troupes staged performances in the above-mentioned theaters. There were not enough qualified specialists and artists. Nevertheless, amateur troupes staged such performances as "Red Army" (in Sherabad), "Kazi Kalon", "Old Turkestan", "Tursunali Bodi" (in Karakol), "Victim of Youth" (Karmana). A number of these poems even came out successful and made a positive impression on the people's deputies. "In 1921, the play "Kazi Kalon" was staged in Karakol. There were a lot of people and many words worthy of theatrical honor were uttered among them. The people were very happy and their mood lifted"[3]. In addition, the three-act performances "Old Turkestan" and the one-act "Tursunali Body" staged on the stage of the Karakul regional theater gave the population a high mood and inspiration from fine art.

The opening of theaters and the organization of the troupe were in the center of attention of Prime Minister F.Khodjaev. In the summer of 1921, the Amu Darya River overflowed, and a number of buildings, including the Lyra Theater in Chardzhou, were destroyed. From September 1922 to the beginning of 1923, this theater building was rebuilt to accommodate 800 spectators. In the theater building, along with performances, there was an opportunity to hold circus performances, performances of painting and painting. A buffet (a kitchen for eating) was also organized inside the building for actors and spectators. F.Khodjaev, who took part in the opening ceremony of this artistic structure on February 6, 1923, said: "The government will be strong only when it is united with the people. This land of enlightenment is designed to unite people. At the moment we have three types of problems. The first is to regulate the economy of the country, the second is to repair (restore and improve) our cities and villages, the third is to help the villages affected by the war".[4]

The opening of theater buildings, theatrical performances, concerts, sports competitions, various performances and games of young children were combined. The development of theatrical art in the republic largely depended on qualified specialists: directors and actors, mature figures of music and scenery, creation and staging of high-quality performances.

The Ministry of Education of the BPSR took a number of measures to raise the theater in Bukhara to the level of mass art. More experienced "Russian traveling theater troupes" and some representatives of the Turkestan ASSR were invited to Bukhara. Back in 1921, the Moscow-Russian Traveling troupe conducted theatrical performances and tours in the districts of the Bukhara Republic. Along with them, a mobile traveling troupe of the Turkestan ASSR also staged theatrical performances. Some actors and directors were invited by the Ministry of Education to work in Bukhara. On April 5, 1921, Yusuf Kyzik (The Yusuf comedian)***, one of the famous comics of Turkestan, took part in a theatrical and concert performance in Bukhara and with his interesting anecdotes gave the performance interest.

In one of the reports: "On April 1, 1921, a four-act play by Hamza Hakimzoda, the second part of the "Fergana Tragedy" or the play "Fortress of Disaster" was staged on Istiklol Square (Registan Square) in Old Bukhara. Ms. Kuznetsova (Russian actress), who played the girls with her wife, is very appreciated, played very well. People were very impressed. There were even tears"[5].

The famous director Abdumannon Uygur was invited from the Republic of Turkestan to Bukhara for the revival of the "Azimjon" theater and the development of theatrical art. In the spring of 1922, a fire broke out in the building of the Azimjon Theater during a theatrical performance. Many people were killed and injured in the fire. Another disadvantage was that people were

reluctant to go to the theater. The “Etymkhan” theater in Old Bukhara and the summer theater on Registan Square were also closed. However, the theater troupe dispersed. “A Uighur comrade (Abdumannon Uighur) gathered several young people with him and formed a troupe with the old ones (actors of the Azimjan theater)... The successful staging by a Uighur comrade of some plays attracted our people to the stage again. Our nights have come alive again... Uygur was a friend of the director. There was no doubt that he would bring us good artists. But he could not stay in Bukhara. The troupe was disbanded again or left without a head”[6].

To popularize the local theater from the Turkestan ASSR, the head of the department of political control “Political Consciousness (department of ideology)” - the artist Kholmurod (name and surname are not called) from the Turkestan ASSR was invited. Basir Nogaev, a representative of the Tatar nation, will be appointed chief director of the theaters of the republic. Even a man named Jalil's son works much more effectively as a director. Two Russian actors were hired to the Azimjan Theater, who were paid a high salary of 100 gold soums per month [7].

It was difficult to imagine the development of theatrical art without musical art. Measures have also been taken to train specialists for the musical support of theatrical productions. In 1921, on the initiative of A. Fitrat, a one-year music school was opened in Bukhara. 50 students were enrolled in the school, they were provided with scholarships in the amount of 15 gold soums, free food and clothing. The most famous musicians, musicians of Bukhara, dutar, tanbur, naya, gidzhak taught children the secrets of playing musical instruments. Students were taught European melodies along with oriental notes. A music school was opened in the courtyard of A. Fitrat, where European (Russian) musicologists also taught.

In the summer of 1922, students of this school (after 1 year of study) gave report concerts and theatrical performances in the building of the “Etymkhan” theater. The play “Oguzkhan” by A. Fitrat will be staged. The main role is played by the writer himself (“Oguzkhan” is the role of Boboy (The old man)). According to Cholpon, A. Fitrat also had strong acting abilities and talent [8].

In order to ensure a high level of performance of foreign songs, the Ministry of Education “opened a course of music taught by the orchestra” [9]. In 1923-1924, when the republic was relatively calm, the construction of winter and summer theaters was approached more seriously. If we look at the newspapers “Bukhara Akhbori” and “Ozod Bukhara”, we will see that the government has allocated funds to the Ministry of Education for the organization of theaters and concerts, the construction of new theaters and clubs.

Reports of millions of dollars raised for the construction of the theater building confirm our point above. “800 million soums were collected in Bukhara and Chorzhoi. In the coming days, it is planned to build new theaters and clubs at the expense of these funds”[9]. From the second message:

“The winter stage will be installed near the Devonbegi Mosque, opposite the “Chit-Satin” store. The stage was designed for both theater and cinematography and was built within a month. Fayzulla Khodjaev took serious measures on the part of the education inspectorate to quickly install a stage in the building. In a few days there will be theaters here”[10].

In its short historical period, the government of the BPSR paid maximum attention to the improvement of theatrical art, one of the most elegant branches of spiritual culture, despite many internal problems.

“Bukhara Akhbori” and “Ozod Bukhara” (since the end of 1923), the only Uzbek-language media in the country, published articles sharply criticizing the shortcomings and unused opportunities in the field of theatrical art. “Theatrical and stage work in Bukhara” (“Mysterious”), “My last word: an answer to Comrade Kilichzoda” (Cholpon), “Stage” (“Abu Varaja”), “Let our stage not be a child's play” (Rafik), “The state of our theaters” (Said Ahrori) [11], Reading articles such as we realize a number of shortcomings associated with theatrical culture.

From the above articles, it is repeatedly noted that not a single modern theater building has been built in Bukhara, and due to the lack of funding for education, the planned works have remained on paper.

“In Bukhara... it seems that no attention was paid to the visual arts, especially theater and stage work... until now (until the beginning of 1921) there was no building for the theater... even for creating and repairing scenes. there is no satisfactory answer when amateurs go to control education” [12].

There was a lot of talk about the untimely start of theatrical performances, the lack of seats when selling tickets, the role of women in men, indiscipline in the theater, people “smoking”, the noise of performances. “The beginning of the theatrical performance is due to the fact that the audience angrily clap their hands and kick the ground with their feet. Written with capital letters on the right: “Don't smoke!” There are also comrades who plug their mouths with cigarettes and say, “Very nice.” Walk between the scenes, go backstage and talk to the ladies - there are much more of them”[13]. People who worked during the day in various fields, at workplaces and in offices, some people tired of shopping and noise in the markets, did not hide that they came not to enjoy the theater as an art, but to relax the brain, “to see beauty girls and actors in makeup”. Theatrical art, as a school of education, should have been aimed at the development of moral culture among the people.

There have been cases when theatrical productions included words in Uzbek, Turkish, Persian, Arabic, Tatar and Russian, as well as plays in an incomprehensible language. This is comparable to the period of the crisis of the culture of the Ottoman Empire (Turkey), which was strong in the Middle Ages and declined since the 18th century.

A number of performances staged on stage criticize aspects that do not meet the criteria of our national and moral culture, as well as the extravagant actions of the actors. “There are a lot of disadvantages when it comes to casting, depending on the person, acting out the role, makeup, wig, dress, set design in general... betrayal of work - meaningless statements by the artist, exaggeration of appearance. For example, to fall into the place of falling 6-7 times (“Bakir Hadji”), to shake the world 15-20 times when you add tea to show a little fear (“I'm dead”), when you drink poison: “You must drink, not you drink”. It was unnatural for him to stretch too much and be afraid to approach her when he pulled the bed out of bed. Sometimes the moral character and artistry of the actors who performed on stage were not at the proper level. After Mannon Uygur, a native of Chardzhou Hajizade became the director of the Azimjan theater. There was a strong tendency to show immoral acts in theatrical productions, and talented artists were given secondary roles. Talented actresses such as Ms.Gulchehra were removed from the stage. “As for Ms. Gulchehra, she still surpasses all our artists with her moral abilities, knowledge of the Uzbek language and inspiration for the Bukhara stage. Judgment Day is on her (Hajizade) for not coming to the rehearsal due to illness”[15].

It is quite natural that the staging of such senseless and “hundred-seen” performances as “Zhor-Zhor”, “Balli Badai”, “I'm died” and “Bokyr Hadji” irritated theatrical people and repelled real talents from creativity.

That is why the educator Said Ahrori regretted in 1923: “Everyone who is unemployed in Bukhara is an artist. It is not known what language the actors speak during the performance... poems are of no value either in terms of plot, purity, or morality... In short, our scene is not a sample, perhaps it was an embassy that studied dirt in a practical way” [16].

Analysis and results

S.Akhrori, A.S.Cholpon, A.Fitrat, analyzing the situation with the theater in the USSR, considered the need to transform theatrical art into an urgent spiritual need. They write with sadness about the importance of such aspects as the morale of the actors entering the stage, their

professional abilities, their personal suitability for the role they play. The articles also pay special attention to the moral and spiritual significance of plays written for the theater, their high artistic level, as well as the criteria for preserving the purity of the Uzbek language in their performance.

The activities of the Government of the Republic of Bukhara in the field of theatrical art, one of the most fine arts, which has a long history of “school for adults” and “educational center”, and the work done in this area, although not exhausted, will be a historical lesson for today's generation. After all, an in-depth study of the past and the extraction of relevant lessons from it illuminates the path of our future.

Conclusion/Recommendations

In short, various cultural institutions were created during this period (theater, library, museum, film studio, club, etc.). In particular, special attention was paid to the opening of theaters, equipping them with modern buildings and equipment. In addition to the capital Bukhara, the opening of theaters in Chardzhou, Karki, Termez and other cities, the establishment of the first film studio in the history of the Uzbek people and Turkistan – “Bukhkino” shows what attention was paid to art and culture.

Comments:

1. The press organ of the Government of the Bukhara People's Soviet Republic. This newspaper was published from September 9, 1920 to October 16, 1923 under the name “Bukhara News”, from October 1923 to 1924 and until the end of the Republic under the name “Free Bukhara”.
2. The Republic of Bukhara was divided into 9 districts (some sources indicate 10 districts) and 132 villages.
3. Yusufjon Kyzik Shakarjanov was one of the talented amateurs who grew up in the school of interests of Saadi Mahsum (1809-1889).

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2. «Buxoro axbori», 41-son, 1921 yil 30 iyun (Buxoroda rukni. 1) Saxna hay’ati. 2) Teatr ishi. 3) Rasm maktabi).
3. «Buxoro axbori», 19-son, 1921 yil 13 yanvar; 21-son, 27 yanvar; 34-son, 1 may; 128-son, 1922 yil 21 yanvar; 136-son, 1923 yil 23 fevral; «Ozod Buxoro», 13-son, 1923 yil 17 noyabr; 21-son, 7 dekabr.
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6. «Buxoro axbori», 21-son, 1921 yil 27 yanvar. (Buxoro xabarlarini rukni «Qorako‘lda teatr»).
7. «Buxoro axbori», 136-son, 1923 yil 23 fevral (Buxoro xabarlarini rukni. «Hukumat teatrining ochilishi»).
8. «Buxoro axbori», 30-son, 1921 yil 5 aprel (Buxoro xabarlarini rukni. Sayyor trupa tomonidan teatr va konsertlar).
9. “Buxoro axbori”, 1923 yil 6 iyun.
10. «Buxoro axbori», 172-son, 1923 yil 6 iyun (Rafiq. «Sahnamiz bolalar o‘yini bo‘lmasin»).



11. Hayitov Sh.A., Badriddinov S., Rahmonov K.J. Buxoro Xalq Sovet Respublikasi: iqtisodiyot, ijtimoiy-siyosat, madaniy hayot (1920-1924 yillar). – “Buxoro” nashriyoti, 2005 yil, 79-bet.
12. «Buxoro axbori», 59-son, 1923 yil 11 dekabr («Qalandar» (Cho‘lpon). «Teatr-tomosha»).
13. «Buxoro axbori», 20-son, 1921 yil 18 yanvar (Buxoro xabarlarini rukni. «Duxovoy musiqa haqida»).
14. «Buxoro axbori», 172-son, 1923 yil, 6 iyun. (Rafiq. «Sahnamiz bolalar o‘yini bo‘lmasin»).
15. «Buxoro axbori», 65-son, 1922 yil 15 yanvar («Qalandar», «So‘nggi so‘zim: o‘rtoq Qilichzodaga javob») 1923 yil 23 fevral 136-son. («Abu Varaja». Hangoma rukni. «Sahna»).
16. «Buxoro axbori», 1923 yil, 16 sentyabr. (S.Ahroriy. «Tomoshaxonalarimizning ahvoli»).