

## THE EMERGENCE OF NATIONAL THEATRE ART DURING THE RUSSIAN EMPIRE

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**Abstract:** Theatrical art occupies an important place in the cultural life of every nation. It is formed as a reflection of the customs, traditions, national values, and social life of the people. Looking at the history of Uzbek theatrical art, one can see that the socio-political processes of the Russian Empire played an important role in its formation. In particular, the national theatrical movement, which emerged in the late 19th and early 20th centuries, began to take shape through the efforts of local intellectuals, Jadids, and art lovers.

**Keywords:** national theater, theater art, Tatar professional theater, Sh. Rizayev, S.G. Yenikev

As a product of the Jadid movement in Turkestan, national theater art emerged at the beginning of the 20th century. Along with Russian and Azerbaijani traveling troupes, Tatar theater troupes also played a significant role in the formation of this art form. Sh. Rizayev, who conducted research on the emergence and formation of Jadid dramaturgy, noted that Tatar traveling theater groups gave an important impetus to the birth of Uzbek national theater art. Tatars got acquainted with European theater art much earlier than the population of Turkestan, and it was customary for Tatars living in the country to organize art parties. In particular, Sharif Yaushev, who was engaged in trade in Tashkent, regularly brought art orchestras from Moscow and organized concert programs in his garden in Tashkent.

K.P. von Kaufman also invited representatives of the Governor-General to these parties, gaining many political rights necessary for his activities. The end of the 19th - beginning of the 20th centuries is a period of significant changes in the history of Turkestan. The ideas of Jadidism rapidly entered the country and determined the level of further development of Turkestan. Along with the ideas of Jadidism, European theater art, which was considered a “novelty” for the people of the country, also entered, and the interest of the local nation in it increased. The interaction of local progressives with Tatar enlighteners played a key role in the short period of the introduction and development of theater art into the cultural life of the people of Turkestan. There are the following opinions about the emergence of Tatar professional theater among the Turkic peoples and the beginning of its creative journey. According to Kh.L. Kumisnikov, the emergence of Tatar professional theater and the period of its full formation fell on 1905. On December 22, 1906, this theater troupe began its tour.

M. Rakhmonov also notes that under the influence of the Russian Revolution of 1905, a real Tatar professional theater was founded in 1906. In 1908, the “Sayyor” theater troupe was founded under the leadership of A. Qoriyev and the “Nur” theater troupe under the leadership of Izzatullina. Sh. Rizayev notes that the “Nur” troupe, headed by S.I. Volzhskaya, was founded in 1911 and visited various cities of Turkestan from 1912. Art evenings were also regularly held in the house of General S.G. Yenikeev, who lived in Tashkent. On April 4, 1904, Navmik Kamol’s play “The Calamity of Love” was performed in this house by Tatar amateurs living in Turkestan. Before the performance of this play, Colonel Abubakr Divayev spoke and gave a lecture on European theater. The owner of the house, S.G. Yenikeev, was a Tatar from Bashkiria. His wife, Saodatkhanim Yenikeeva, was born to the Tatar wife of Mirza Hakim Parvanachi, the ambassador of the Kokand Khan Khudoyarkhan in St. Petersburg. Saodatkhanim was educated at the Tashkent Women's Gymnasium, received a European upbringing, and was an enlightened woman who could play the piano.

S.G. Yenikejev served as an officer in the army of the Russian Empire in Turkestan. While working in a responsible position in Asaka, he was dismissed on charges of sympathizing with the Dukchi Eshon uprising of 1898. After his resignation, he lived in Tashkent and defended the socio-political rights of the Tatars living in Turkestan. For this purpose, he went to St. Petersburg several times for negotiations with government officials. In 1909, in the house of S.G. Yenikejev and Saodatkhanim, Tatar amateurs staged a comedy by the "father of Tatar drama" Aliaskar Kamol, entitled "The First Theater". The Uzbek intellectual A. Avloni also participated in the theatrical performances of this comedy. Thanks to the efforts of S.G. Yenikejev and Saodatkhanim, a team of artistic Tatar amateurs was formed in Tashkent. In 1909, they staged performances in Tashkent called "Musibati Fakhridin" and "Kizlar kanyon kulalar".

Since 1910, a permanent Tatar theater team began to work in Tashkent. This troupe staged outstanding examples of Azerbaijani, Tatar and Russian drama. In 1908, the "Sayyor" troupe went on a creative tour in the Caucasus and met with the Azerbaijani theater troupe. This troupe was headed by Husain Arablinsky. He highly appreciated the work of women in the Tatar theater and described it as "a great feat". At that time, women's roles in the Azerbaijani theater troupe were played by men. H. Arablinsky contributed to the development of cooperation between Azerbaijani and Tatar theaters. In the play "Nodir", the role of Nodir's wife was played by 16-year-old S. Izzatullina-Volzhskaya, and this role left an indelible mark on her life. At that time, there were 2 women in the "Sayyor" troupe, S. Izzatullina-Volzhskaya and Z. Z. Bogdanova. By the mid-1910s, the number of female actresses in the "Sayyor" troupe had increased somewhat, and such actresses as Gulsum Bolgarskaya, Naima Tajirova, Nafiga Arapova, Fatima Ilskaya and Sara Baykina joined the ranks. The roles they played contributed to the further growth of the fame of the Tatar theater. S.Izzatullina-Volzhskaya played the role of Bibijamal in the play "Master and Slave".

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