

THE STATE OF THEATER ART IN THE KASHKADARYA REGION IN THE 20-30S OF THE 20TH CENTURY

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Abstract. This article analyzes the historical development, structural formation, and cultural significance of theater art in the Kashkadarya region during the 1920s and 1930s. This period was marked by profound socio-political transformations, Soviet ideological shifts, and cultural reforms that heavily influenced the local artistic landscape. The study examines the transition from traditional, folk-style performances (mockery and curiosity) to European-style institutionalized drama. Special attention is paid to the establishment of the first local theatrical troupes, the challenges of funding and infrastructure, the training of local actors, and the strategic use of repertoire to promote new social ideals. By utilizing historical documents, archival materials, and contemporary press reviews, the research highlights how Kashkadarya's early theater served as both a reflection of local identity and an instrument of cultural modernization under complex historical conditions.

Keywords . Kashkadarya region, theater art, 1920s and 1930s, cultural transformation, Soviet cultural policy, national repertoire, folk theater, institutionalized drama, theatrical troupes, modernization of art.

The establishment of Soviet power also brought about drastic changes in theatrical work. The new government paid serious attention to the organization of professional Uzbek and Russian Soviet theaters. Now the theater became a tool of communist propaganda. In 1918-1920, amateur theater circles and semi-professional theater troupes were organized. Also, decisions were made to establish a special art department under the People's Commissariat of Education (1918) and to establish a "Union for Theater Work" (1919) [1].

In order to promote the ideas of Bolshevism, on May 18, 1921, a special resolution of the People's Commissariat of Education was adopted on providing national theaters with revolutionary repertoires [2]. Despite the adoption of such resolutions, in practice, the national intelligentsia overcame great difficulties in establishing theatrical work. After the October Revolution, a number of amateur and semi-professional troupes began to appear in the Turkestan region. The troupes "Izchilar", "Temur", "Turan Kuchi", "Turk Kuchi", "Taraqqi", "Lochin" were opened at schools [3].

The Bolshevik government took under strict control not only the theater repertoire, but also the content of the plays. From that time on, regular work was

carried out in the Uzbek theater to create and expand the repertoire. The repertoire of the model troupe included the plays "Desolation", "Hymn to Labor", which promoted the ideas of Bolshevism, and the tragedies of foreign authors Schiller "The Robbers", "Cunning and Love". The national theater team soon began to gain the respect and attention of the audience. "Nowadays," it was written in the newspaper "Ishtirokyun", "The participation of Turkestan workers in the theater, their desire for artistic pleasure..., the constant fullness of theaters, the constant shortage of tickets, and the recent visits of Uzbek women to the theater, clearly show how much they strive for culture" [4].

The years 1918-1924 were the formative years of the Uzbek "Soviet" theater. Despite the rapid penetration of Bolshevik ideology into the theater sphere, national intellectuals, playwrights and critics tried to draw the attention of the people to topical issues through stage plays. In these years, socio-political and everyday topics were covered in the plays of Fitrat, Chulpon, Ghozi Yunus, Ghulom Zafari and others. In directing, Hamza, B. Alamov, M. Uygur, A. Ismoilzoda, R. Khojizoda, S. Olimov, M. Qorieva contributed to the development of the emerging national theater. Thanks to their work, female actresses such as M. Kuznesova, M. Bakhtiyorova, M. Qorieva, A. Nazirova, V. Abdurashidova, and actors such as A. Hidoyatov, M. Mukhamedov, F. Umarov, B. Qoriev, K. Yakubiy, H. Islamov, H. Mahzumov, K. Ramazonov, E. Bobojonov, O. Jalilov have emerged [5].

The establishment of the Soviet system in the country necessitated changes in people's worldview and spiritual life. This, in turn, led to the emergence of theater as an important part of propaganda work. Theater, like other areas of culture, was subordinated to party affiliation, which served the interests of the ruling ideology [6].

In propaganda work, control over the activities of theaters was assigned to the Department of Artistic Affairs of the Cultural and Educational Administration by 1921. As a result, theaters as cultural and educational institutions began to be controlled from that time on. Under the supervision of the Administration, staged plays in theaters were subordinated to the ideological system and turned into a propaganda tool. The main direction and task of theater groups was determined to be the promotion of the Soviet era through performances in villages, among district workers, women, and children of the local population [7].

Also, during this period, there was a decline in the theater and cultural and educational sphere in various regions of Kashkadarya. For example, a low level of cultural activity was observed in the Guzar region. Analysis shows that only six performances were staged during the first eight months of 1921. The existence of



a Muslim library is also noted, but the weekly circulation of newspapers is limited. The number of copies sent to the Revolutionary Committee does not exceed 15, and only 6 copies are provided to the party committee [8].

In 1924, an amateur art club was established under the Karshi city education department. This club was led by tambur player Abdulla Qadirov. Abdulla Qadiri (Tanburiy) – was born in 1896 in the Hazrati Imam neighborhood of Shahrizabz city, into the family of Mirza Abdulkadir Qaroulbey. Tanburiy, along with receiving religious and secular knowledge, first in Shahrizabz and Karshi, and then in Bukhara, improved his calligraphy skills [9].

Due to his high level of literacy, Amir Olimkhan accepted Tanburi as a mirza in the palace divan. In 1920, the political situation in Bukhara became tense. As the emir's mirza, he was persecuted at every step. Tanburi founded the first theater troupe in the city of Karshi in 1928. In 1932, the troupe founded by Tanburi was the basis for the Karshi City Theater, which is considered the predecessor of the current Mulla Tu'ychi Tashmammedov Regional Musical Drama Theater. At that time, it was very difficult for women to appear on the theater stage and play roles. Two local women worked in the Karshi Theater.

The famous musician and master builder Abdulla Kadirov-Tanburiy, who lived and worked in the city of Karshi, made a great contribution to the establishment of the Kashkadarya regional musical drama theater. On his initiative, in the early 1930s, it was organized on the basis of an amateur circle of the youth of Karshi and Shahrizabz. Later, an amateur circle under the leadership of Bahrom Kamolov at the Navoi school in Karshi initially began its activities with musical programs, and later began to show some stage fragments [10].

On the basis of the Karshi-Shahrizabz amateur art groups, the Kashkadarya Regional Theater was founded on August 2, 1932, on the basis of the Karshi and Shahrizabz amateur art circles, at the initiative of the Karshi district education director A. Shoibzoda and A. Kadyrov [11]. According to the recollections of master artists, the theater first staged the play "Khalima", in which the role of Khalima was played by the talented actress Zaynab Samieva [12].

In the early days of the theater, the main criterion for measuring the "value" of each artistic work was the extent to which it met the requirements of "partyism", "classism", and "internationalism". However, in the period under study, despite the pressures of the administrative command system, loyalty to national and religious values was preserved among the long-standing population of the region [13].



The leader and members of Tugarak gathered young talents from the districts of the Kashkadarya oasis. Artists such as Ikroma Boltaeva, Zaynab Samieva, Qori Zokirov, Kudrat Turaev, Rauf Boltaev, Naim Sattorov, Mamatqul Jalilov, Niyoz Ostonov, Salomat Ruzieva worked in Tugarak. On August 2, 1932, the Karshi city theater group was founded on the basis of the circle, and its first leader was Abdulla Qodirov. B. Azizov and S. Vohidov, who were sent from Tashkent, played a great role in establishing the theater. M. Fayzullaeva, B. Kamolov, Kh. Mustafokulov, Kh. Ibragimova, M. Mamatov and others also began their creative path [14].

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