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SHAPING AND PARTICULARITIES OF THE THEATRICALS IN CULTURE OF THE CENTRAL ASIA

Abstract: In histories national theatricals plays exceedingly important and weighty role. In history amongst folk of the Central Asia theatre was glorified rich and old historian, which initial variants appeared as far back as period primitive building. The elements of the theatricals revealed itself in imitation, combat and public play, in the form tradition, appeared in connection with nature power worship.

Key words: cinema, art, project, soviet power, national theatricals plays, product, production, studio.

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Introduction

Before our times and discovered in multiple cave drawings and public plays are indicative of that, theatrical elements all more became complicated, and connect with different custom and tradition, appeared because of worship to nature, bird and animal, shower, as well as worship zoroastrism, age changed in unique type art. In the opinion of scientist, in VII-VI age before our era two forms of the granting on the land Turan - funny and sad, in accordance with zoroastrism and its holy book "Avesta". Siyavush was given in the manner of divine symbol, which was considered as type of the theatricals, he worshipped as the form of the theatricals. Exists the opinion that this art appeared from imitation greek deity Dionisu and in accordance with him comic and tragic presentations.

Alexander Macedonian in achieved lands builds the special city, and begins to spread the greek art, including theatricals. There were are created special theatres in city Oyhonim, Nusay, Shahri Gulgula, in which were demonstrated tragedies Evklida "Alikesta", "Ippomiy". In these show together with greek actor participated and local actors.

The Hellenization of art lasted and after Alexander Macedonian. In spite of this, Greek art remained within the framework of separate city only, and nearly has not rendered the influences upon culture folk vicinities. Together with that, as from march Turkic nations, resettled from Altay and East

Turkestan spreading the Greek culture stopped for Amudariya. In Horezm, Sogdiana, traditional forms of the theatricals developed on territory Fergana. So, found in no time former capital Horezm Tuprokkala, scenes dancing in mask dancer, clown in mask are indicative of rash development scenic art, bound with Zoroastrianism some what and his(its) simvolami.1 it is Necessary to remember that on old of the territory Uzbekistan theatricals existed during 2,3-3 thousand years nearly, only did not be identified "theatre". In average ages to scenic art were broadly used terms "play", "presentation". In VIII-XIX age on territory Uzbekistan acted three types of the theatre: traditional theatre of the laughter (they were identified "taunt", "imitation"), traditional narrative theatre (or "reading the books"), traditional puppet theatre ("presentation in veil worn by moslem women").

Materials and Methods

To such own to granting traditional theatre joined all layer of the population, including children. Because if exclude some secret revelry, collection of the representatives to one professions, presentations were available to all - young and old, mans and women. In the second half XX age in some city amongst musician and dancer increases the longing to association. In Kokand was glorified Zokir Eshon (beside 30 clowns), in Bukhara - Tula mashara (beside 20 clowns). Groups of ten of the new



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presentations are Created. Image Palvana Kagan was found in the center of the puppet plays. In Kokand, Samarkand, Bukhara, Margilan, Hive, Urgench acted the groups of the woman's-actresses.

After Central Asia has altered by sawing in dictation of the Russia, in Turkestan edge have begun to penetrate more forty Russian, later Tatar, Azerbaijani theatrical troupes, which sharply differed their own ideological-aesthetic particularity from local traditional theatre. What write in newspaper "Turkestan's bordereau's", Russian architect S.V.Lehanov, his(its) wife M.G.Lehanova and N.F.Uliyanov for the first time in Tashkent have organized amateur drama club.

Later in 1876 in Samarkand was created circle of the music drama, but in 1890 society amateur art. After liquidation Kokand khanate in city Kokand was also created circle dramatic amateur art. These mug at short periods were staged classical product Russian and European dramaturgy. In particular, Tashkent circle were product A.N.Ostrovsky, but circle - alongside with drama A.N.Ostrovsky, stage of the play L.N.Tolstoy.

First national scenic product were created As from 1911. The Under study history of the uzbek theatre B.O.Pestovsky in its article, published in journal "Revolution", reports that in 1909 in one settle in vicinity of the city Korakuli played the uzbek show. At January 1910 in one of the number of the newspaper Turkestan edges communicated, "soon in city Tashkent will play the theatre, or "mukallid". In 1911 in the same newspaper Mahmudhodzha Behbudi reported that March 9 in Samarkand have putted "moslem" show. In show participated the troupe, consisting of Caucasian, local and Tatar Muslims, as well as from mans and woman's to Armenian nationality, and is provided direction got arrived (300 roubles) in moslem library in Samarkand, school and damaged from earthquake in Ettisuve. Together with that, in seal were published opinions about the first scenic product for national theatre. For instance, Hozhi Muin in 1912 notes that in product Behbudi were events from life Turkestan, and product before publishing else, in the manner of manuscript to disperse on rukam. In the opinion of jadids writes Sh.Rizaev, theatre, first of all, "school great", "sample", and just as school and seal are directed on propaganda of the enlightenment, knowledge. In the opinion of researcher S.Shodmonovoy, jadids understanding importance of the national theatre, in give him high estimation. To example, in newspaper "Turkistan district newspaper" communicated that in Tashkent in connection with stating the drama "Otceubiyca" at the head with Abdulla Avloni, has emerged with speech Munavvar Cortexes, and has named the theatre "mirror", but play "Otceubiyca" its first swallow. He has paid earnest heed that theatre plays the important role in realization national identity folk

Turkeстана. Together with that, this play introduced in theatre Kollizey jadids, and has left beside spectators big impression. In this newspaper Mirmuhsin also gives the high estimation a theatre, as "school to lifes". In newspaper "Sadoi Turkiston" is noted that at June 1914 in Andizhane actors-amateurs with skill have performed the play "Otceubiyca", but received on show of the spectators to european nationality compared them with experienced actor. In 1914 in Samarkande first uzbek amateur troupe, created at the head its activity began with Behbudi with show "Otceubiyca". Created in this year in Tashkent theatrical troupe at the head with Abdulla Avlonii begin its work with show "Otceubiyca". Mentionning in soviet literature as "one of the was uzbek soviet theatre" Hamza in 1915 in city Kokand has founded the amateur theatre. Activity of the troupe began with show "Poisoned life or victims love" (1916). What notes L.Kayumov, amongst staged shows was and play of the Goldeneye "Zhenitiba".

In 1918 Hamza has organized in Fergane Marginal mobile political troupe. This theatre become M.Kary-Yakubov, E.Egamberdiev, H.Islomov and M.Kuznecova. This troupe headed Hamza, went on country and put production. And in the other area were created dramatic troupes, and demonstrated the shows on kazakh, turkmen, kirghiz, Karakalpak, Tadjik languages. This troupe has visited the military parts in Chordzhu, Marie, Ashkhabad, visited in terrain Dogwood Arvat, Krasnavodsk, Toshovuz, Hodzhayli, Kongrat, Chimbay, Osh and others, where demonstrated the shows "Poisoned life", "Bay and farm worker", "Punishment slanderer", "Former election", "Fergana's tragedies". O.Sharofiddinov so writes about creative activity Hamza: the known product Hamza "Punishment slanderer", "Who rights", "Tricks Maysary", "Holishon" it is necessary to consider not as sample to soviet dramaturgy, but jadids to dramaturgies. Since in they do not see not one sign of the socialist realism - a playwright reveals the events to lifes objective, does not create false and artificial natures, does not address the class sign and feature, depriving person human. However, after determination soviet authorities uzbek theatre turns out to be "in captivity" social stereotype. The Shows gain political-public contents, according to which culture must serve only ruling state and ideological to parties. In the interim, two forms appeared in Uzbekistan to organizations mass presentation. The First, this presentations, appeared in effect of the influence of the undertaking Efima Valinogo on open area. The Second - an art clowns, where Hamza were mass. These two forms were used in explanatory work soviet state. If E.Valiniy in their own addressed to subject, Hamza more often illuminated the local conditions, addressed to lifes of the scolded population, problem in their lifes.

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Specially the canto wrote to show on revolutionary themes. In 1918 in Fergana canto "were written to the first show Hey, worker", "Shall strelyati". As a result of using such new methods in edge have begun to conduct the theatrical mass-meetings-concertoos. In theatre mass-meeting-concertoos were included plots with artistic image, revolutionary canto, poetry and etc. Were brought forth ideas, calling to "new world", construction "socialist state". On these was displayed fight between " attorney" and "public prosecutor", "protector" and "accuser", "witness", which was terminated by decision "main to judges" and punishment guilty.

As a whole, scenic product in 1920-1930-h year executed the problem of the introduction to essence and contentses occurring event in soviet state in consciousness of the masses. This basically is brightly reflected in scenic product, concerning water- land of the reforms. For instance, Hamza in its play " land reform" tried to reveal undertaking in Uzbekistan water- land of the reforms, fight with

Bai's, "advantage" of a collective farm building. Product was completely directed on agitation work.

Conclusion

In termination necessary to note, in carefully conservation before present-day days rich sample cinema and theatrics there is considerable work many figures of the culture. Together with that, it is impossible deny that periods of the shaping Uzbek cinema and theatrics were sewn on for years soviet authorities exactly, and the known figures art appeared in this time, and in spite of determined ideological of the oppression and pressures, political influence best sample national theatrics were created in these years exactly. At the beginning initially XX age existing theatres continued to serve the soviet ideology that has naturally rendered the negative influence upon development of the national theatre. And together with that, role cinema and theatrics in development of the culture of the country was it is enough high.

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