



The Development Of Theater Art In The Kashkadarya Oasis In The Post-War Years

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ABSTRACT

This article describes the changes that occurred in the theater art of the Kashkadarya oasis in the years after the war: the establishment of the Russian drama theater, resolutions on the activities of theaters, and the activities of the regional theater during the years of “warmth” and “stagnation”. The report also provides information about the regional theater's touring schedule, repertoire policy, role distribution, and income.

Keywords: Russian drama Theater, A. K. Barovsky, Karshi City Musical Drama Theater, tour, “Layli and Majnun”, “Alpomish”, “Tristan and Isolde”, role distribution, income.

INTRODUCTION

The period after World War II was a time of both revival and serious ideological challenges for Uzbek theatrical art. During this period, several important state and party decisions were made to regulate and “improve” the activities of theaters. At the heart of these decisions lay the goal of supporting existing theaters from the material side, as well as subjecting them to the ideology of the saloons. After the war, control in the cultural sphere increased in the former Union, in particular in Uzbekistan. These processes did not bypass the theaters operating in the Kashkadarya oasis.

Research methodology

The study effectively used methods such as chronological sequence, comparative analysis, historicism, systematic approach, and the principle of objectivity.

Results And Discussions

On August 26, 1946, the Organizational Bureau of the Central Committee of the All-Union Communist Party adopted a resolution “On the Repertoire of Dramatic Theaters and Measures to Improve It”. The resolution criticized theaters for being overly focused on historical and traditional works and called for a focus on glorifying the image of the contemporary Soviet man, the post-war recovery process, and the working class. The activities of the theaters were sharply criticized, and strict tasks were set for them to fulfill.[1] Based on this decision, the Central Committee of the Communist Party of Uzbekistan also immediately adopted a special local resolution on September 18, 1946. The decision was a decision on the history of the Republic “on the repertoire of dramatic and musical theaters of Uzbekistan and measures to improve it”, which was not just a document, but a sharp political weapon that was used to mold Uzbek culture and art into the ideology of the shawls. All theaters in the republic, including the Kashkadarya Regional Musical Drama Theater, were audited based on this decision. The result is an analysis of more than 130 plays being played in theaters, of which only 6 are on a modern

Soviet theme, and the rest are sharply criticized as “idealizing the past”, “nationalistic in spirit” and “far from ideology”. Historical and folklore works, masterpieces of Uzbek theatrical art, which were loved by the people, were removed from the stage, having been found to “promote nationalism and bourgeois ideology”. The resolution stipulated that every theater in Uzbekistan was required to include 70-80 percent of its repertoire in works glorifying the Soviet man, the worker and peasant struggling to fulfill the cotton plan, the Communist Party, and Stalin. In particular, archival documents indicate that in 1946, the play “Maysara’s Case”, which had been performed at the Kashkadarya Regional Musical Drama Theater, was removed from the repertoire by order of the Department of Art Affairs.[2]

In 1945, the Department of Art Affairs under the Council of People’s Commissars of the Kashkadarya Region adopted a resolution to establish a Russian drama theater in the city of Karshi, and A. was appointed artistic director and director of this theater. K. Barovsky was appointed. The analysis of the reports of this theater on its creative activity in 1947 shows that during this period, repertoire policy was formed in three main directions: current repertoire works from previous years (Group A), newly introduced plays (Group B), as well as recreated works on the stage (Group V). This year, the repertoire of the State Russian Drama Theater included a total of 10 main performances, among which were works by Russian and Soviet playwrights and examples of world literature.[3]

On March 4, 1948, the decision of the Council of Ministers of the USSR “on measures to reduce state dotations to theaters and improve their financial activities” was adopted. On the basis of this decision, major economic reforms were carried out in the theater system. As a result of this decision, the theaters were gradually transferred to the system of economic accounting. The main directions of the economic reform of 1948 were the following: a sharp reduction in state dotations, the volume of annual funds allocated to theaters on an all-union scale in order to end the “immortality mood” in the field was reduced from 735 million rubles to 312 million rubles. As a result, many local and provincial theaters were withdrawn from public supply and forced to see the day at the expense of their own income. The free ticket system was abolished. The practice of distributing free tickets to loved ones by officials and management was strictly prohibited. Finding real income through ticket sales has been established as the main task of institutions. Thanks to the economic account, theaters were forced to stage works that were not only ideological, but also those that the viewer could attract and bring financial benefits. Therefore, musical dramas and comedies, which are considered popular, have become a priority in the repertoire of local theaters. In order to fulfill the theater’s financial plan, the theater’s artistic team was forced to increase the number of light and easy-to-prepare concerts and performances, which were of low artistic quality.

The changes made to the administrative-territorial system of the Uzbek SSR in 1960 also brought about changes in the history of the republic’s culture and theatrical art, in particular, in the activities of regional theaters. On January 25 of this year, by decree of the Presidium of the Supreme Soviet of the USSR, the Kashkadarya region was abolished and its territory was incorporated into the Surkhandarya region. This political decision required the unification of all cultural and educational institutions, including theaters, of both regions into a single management system. After the merger of the regions, two large creative teams appeared under the jurisdiction of the Surkhandarya Regional Department of Culture: the Surkhandarya Regional Musical Drama Theater in Termez and the Kashkadarya Regional Musical Drama

Theater named after Mulla Toychi Toshmuhammedov in Karshi. During this period, the Karshi Theater lost its regional status and operated as the Karshi City Musical Drama Theater under the jurisdiction of the Surkhandarya Regional Executive Committee's Department of Culture. Of the Kashkadarya regional drama theatre. Ashurov, T.Murodov, M.Majidov, O.Beganjiyev came to Termez and started work in The Musical drama Theater of Surkhandarya region.[4] in these years, the actors of the Kashkadarya and Surkhandarya theaters were created in a much more effective way. On the stage of the theater H.Ghulam's "The story of Fergana", Hamza's "The case of Maysara", A.Jamol's "Shadows without progressiveness", T.Sobirov's "Holy life", H.Azimov's plays "Fate" were put on stage. The official merger of the Surkhandarya and Kashkadarya theaters has opened the way for actors and directors to exchange experiences. The teams organized joint tours, and the artists of both oases began to perform large-scale performances on the stages of Termez and Karshi. As a result of the relocation of the administrative center to the city of Termez, the Karshi Theater was left out not only of direct financial resources, but also of the limits allocated for staging new performances, the allocation of new vehicles and stage equipment.[5]

The restoration of Kashkadarya as an independent region on December 29, 1964 marked a turning point in the development of not only the economic, but also the cultural and educational life of the oasis, in particular, the development of theatrical art. With the restoration of the status of the city of Karshi as the regional center, the city theater was returned to regional status. Administrative independence improved the theater's direct funding from the state budget. The amount of funds allocated for stage decorations, costumes, and technical equipment has increased. The opportunity to invite experienced directors, artists, and choreographers from republican centers to the theater with regional status has expanded. The theater's repertoire began to include dramatic works by classical heritage, oriental folklore, and contemporary authors. In particular, while the musical drama "Layli and Majnun", which saw the stage face in 1965, proves that the theater continues traditions in the classical and lyric-folk direction, Sultan Jamol's "Guli siyoh" enriched the repertoire as a distinctive example of domestic drama.

The Kashkadarya regional musical drama theatre toured the Turkmen SSR from March 20 to April 20, 1967. Theatrical performances were put on for 27,000 spectators and an income of 23,000 rubles was made. It featured the dramas "Layli and Majnun", "Toshbolta oshiq", "Qora atirgul" and a concert program. On May 5, 1967, the next meeting of the Artistic Council of the Kashkadarya regional musical drama theater was held. It discussed the performances planned for the Tashkent tour this year. The theater's chief director, To'layev, who commented on this issue, presented a list of 6 stage plays that will be taken on a traditional tour. This list includes the plays "Tristan and Isolda", "Kholisxon", "Toshbolta oshiq", "Gulisiyoh", "Jon qizlar" and "Boy ila xizmatchi". The repertoire was approved by the theater team, and the task of preparing the works at a high level and staging the best of them was assigned to the chief director, To'layev. On June 15, 1967, the Tashkent Television Regional Theater presented a tour and the play "Tristan and Isolda" staged by them. On November 16, 1967, the regional musical drama theater toured the City Hall. The tour served 13 thousand spectators and saw an income of 9895 rubles. After Tashkent, the theater group went to Samarkand and Syrdarya regions, serving 50,000 spectators and earning 40,000 rubles. During this time, he added 5 specialists from the Tashkent Theater Institute, 1 director, 2 specialists in the country of choreographic knowledge,

3 specialists from the country of musical knowledge, 3 specialists from the theater technical school, 5 specialists from folk talents to the composition. In 1967, a total of 20 concerts were given.[6]

In 1968, 6 performances were scheduled. These were Komil Yashin's "Farhod and Shirin", "Honor and Love", Turob To'la's "Spring of Girls", Y. Mirzo's "Iqbal", E. Ismailov's "Aldarko'sa", P. Babajanov's "Insu jins". In the following years, tours to Namangan, Andijan and Osh were scheduled.

On January 20, 1972, a meeting of the artistic council of the Kashkadarya Regional Musical Drama Theater was held, attended by the chairman of the artistic council, Muhiddin Majidov, and members. On the agenda was S. The question of confirming the distribution of roles in Abdullah's play "Alpomish" was discussed. For the team of the Kashkadarya regional musical drama theater, the setting of the epic "Alpomish" took a lot of responsibility and hard work. It is a very complex and voluminous musical drama, in which the role of Alpomish is played by O. Ismailov, P. Kabulov and M. Majidov, and the role of Oybarchin-artist S. Gulmurodova and M. Nosirova. The staging of the play was directed by Khakimov and assistant director Omon Beganchiyev.

By 1973, the team of the Kashkadarya Regional Musical Drama Theater had successfully established fruitful tours to strengthen interregional cultural ties. In particular, the team of the Kashkadarya Regional Musical Drama Theater organized tours to the districts of the Surkhandarya Region and the Charjuy Region of the Turkmen SSR. From June 1 to July 17 of this year, the theater team was sent on a business trip to the Surkhandarya region, where they provided cultural services to collective farmers and state farm workers. During the tour, a total of 68 events were organized with the power of the team. The Kashkadarya regional musical drama theatre team also undertook successful tours of other provinces in the following years. In particular, the theater toured Namangan regions in 1979, Khorezm in 1980 and Andijan regions in 1981. In accordance with the plan of the Ministry of Culture of the Uzbek SSR, the team of the Kashkadarya Regional Musical Drama Theater toured the Jizzakh region from June 5 to July 5, 1983. During the tour, the theater team organized more than 110 cultural and educational events, serving a total of 51,900 spectators. In particular, 50 performances, 20 artistic performances, and 30 concerts were held during this period, generating 37 thousand rubles in revenue during the reporting period. During the tour, the audience was brought to the attention of such performances as "O'ynagan qari", "Oqibat", "G'ariblar", "O'jarlar", "Aldangan qiz", "To'ydan oldin tomosha", "Nurxon" va "Chiroqbonlar".[7]

In 1971-1990, there were significant creative and institutional changes in the activities of the Kashkadarya theater. The theatres operated on a strict system of molds, plans and reporting set by the higher authorities. The Ministry of Culture of the Uzbek SSR determined the plays to be staged at the theater. There were problematic situations regarding the strengthening of the material and technical base of the Kashkadarya Regional Musical Drama Theater and the improvement of its human resources. The theater team focused on regularly performing concerts for regional organizations and institutions.

Conclusion

The period after World War II was a time of intense ideological pressure and ideological testing, along with the revival of activity for the republic's theatrical art. In 1960, as a result of

administrative-territorial changes, Kashkadarya region was abolished and its territory was merged into Surkhandarya region, Qarshi Theatre temporarily lost its provincial status and operated as the Karshi City Musical drama Theatre Under the jurisdiction of Surkhandarya cultural department. The restoration of provincial status marked a new turn in the development of oasis performing arts. The activities of the Kashkadarya Regional Musical Drama Theater have been resumed, and the planned tours of the creative team have become regular.

By the 1970s, organizational and educational work in the theater community had reached a qualitatively new level. During this period, significant performances were put on the theater stage. By the end of the decade, the return to the stage of performances dedicated to works of historical themes, the legacy of the jadids and the fate of repressed intellectuals, which were banned or limited in the Soviet era due to ideological restrictions, was a huge change in spiritual life.

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