



## THEATRICAL ART OF KARAKALPAKSTAN IN THE 20-30S OF THE XX CENTURY

A.M.Dzhumashev

doctor of historical sciences, professor, head of the department "History" of the Karakalpak research institute of humanities of Karakalpak branch of the Academy of Sciences of the Republic of Uzbekistan.

L.K.Urazova

candidate of historical sciences, associate professor, head of the department of "Social humanitarian disciplines", Nukus branch of Uzbekistan state institute of Arts and Culture.

<https://doi.org/10.5281/zenodo.14552456>

**Annotation:** Theatrical art, like other arts, reflects the life of a people, its history, and its worldview, which is changing and improving in connection with the development of society, its spirituality, and culture. The theater is based on oral or written drama. This article will also talk about the state of theatrical art in Karakalpakstan in the 20-30s of the XX century.

**Keywords:** Theatre, Karakalpak, seyil, drama

The ways of forming the Karakalpak theatre were complex, they proceeded on the basis of the widespread use of national traditions and close relationship with the Russian, Kazakh and Uzbek theatre culture.

During the period under consideration, professional theatrical art began to develop for the first time in Karakalpakstan. Previously, on the territory of Karakalpakstan, the folk theatre was very popular, giving its performances at traditional festivals - **seyil**. Often in Chimbay during the holidays, folk performances were held on the themes of the folk epic, performances by comedians - **mascarapaz**. A special place in the repertoire of the folk theatre was occupied by small satire comedies that ridiculed the bribery of the Kazis (judges), the corruption of the clergy and the injustice of the tsarist and Khan's administration. Elements of folk drama were also contained in separate Karakalpak rites and games.

Along with the further development of traditional forms of musical, applied and other types of art, new, previously absent or embryonic types of art, such as theatre, painting, sculpture, etc. were born and began to develop. The first steps of the new art were taken in the early 1920s, primarily in the field of youth drama circles. The first drama circles appeared, in 1922-1926. at schools and technical schools of Kungrad, Chimbay, Khojeyli, Turtkul, plays were staged in Russian, Uzbek, Kazakh and Tatar languages.

In 1925, in Turtkul, then capital of the Karakalpak Autonomous Region, several secondary specialized educational institutions were opened: pedagogical and agricultural technical schools, short-term courses. Among the teachers who came here to work in new educational institutions were the teacher of natural science Zarip Fatikhovich Kasimov. He was the organizer of the first Karakalpak national troupe "Tan Nuri" ("Ray of Dawn"), created in 1925 from among Karakalpak students of the pedagogical school.

This troupe became the basis on which the existing Karakalpak State Academic Musical Theatre named after Berdakh arose. Despite the fact that it was a troupe, there were no necessary things for the theatre. There was no music. At first, excerpts from the work of Kasim Avezov, Seyfulgabit Mazhitov, Karabay Yermanov were performed on the stage of the troupe. Then they started making easy plays. During the production of the plays, there were

no scenery on stage. The troupe, organized by students of the pedagogical college, gradually began to come and play on stage and adults. During these years, they began to stage the plays of K. Avezov "Tilek Zholinda," S. Mazhitov "Ernazar Alakoz" and A. Begimov "Bul Kim," "Jigit boldik." All the first works of national drama could already make up the national repertoire of the collective "Tan Nuri". Therefore, in summer of 1927, the troupe with existing plays undertakes a tour of the territory of Karakalpakia. The tour routes of the troupe were defined as follows: Turtkul, Shabbaz (Beruni), Kipchak (Amu Darya), Khojeyli, Halkhabad, Chimbay, Takhtakupyr, Shortangul, Kungrad. The first tour of the troupe was successful. For the needs of the theatre, allocations were allocated from the state budget.

In 1929-1930, Ayimkhan Shamuratova (Kazimbetova), Tarbia Zhalimbetova, Anar Kurbanova, Yakyt Allamuratova, Sapar Khozhaniyazov, Toresh Allanazarov, Yuldash Sharipov came to the troupe "Tan Nuri" Storytellers were invited to work in the theatre - Ogiz zhyrau, Esemurat zhyrau, Kiyas zhyrau.

Ayimkhan Shamuratova, having loved the stage from a young age, she went from the first in the history of Karakalpakstan theatre "Tan Nuri," to the famous singer, people's artist loved by the people [1]. The hero and people's poet of Uzbekistan Ibrahim Yusupov said: "In her songs that the living soul of the people." Ayimkhan Shamuratova's creativity and role in the formation of Karakalpak art were highly appreciated by the state. She is the only one of the Karakalpaks who was awarded the title "People's Artist of the USSR."

Tarbia Zholymbetova from childhood showed interest in art, dreamed of a big stage. Asan Begimov, who headed the Karakalpak state theatre, came to the Kungrad theatre, where Tarbia worked. Hearing Tarbia's voice, he was struck by its beauty. So at the age of 17, in 1934, Tarbiya Zholymbetova was hired by the Karakalpak state theatre, then located in Turtkul [2]. For his contribution to the development of theatrical art, Tarbiye Zholymbetova in 1950 was awarded the title "People's Artist of the Karakalpak Autonomous Soviet Socialist Republic," in 1957 - "Honored Artist of the Uzbek SSR."

They came to the stage in the thirties of the last century, when society was not yet quite ready to perceive stage action as a form of reflection of reality. The very performance of a woman in front of the audience was seen as a departure from shariat.

The most important role in the formation of Karakalpak drama and theater belongs to Abdiraman Utepov. He was born in 1905 in Kungrad. The arrival of the troupe in 1927 with a tour to Kungrad has a huge impact on Abdiraman Utepov. He gets acquainted with the repertoire of the troupe, with artists and the conditions of its work with great interest. He joins the troupe and gives it for production, previously written plays "Zindan," "Zhezdezhan," etc. Abdiraman Utepov was one of the first to create modern mass songs. He composed a number of melodies for modern texts: "Zindan," "Zhezdezhan," "Nem Kaladi," "Yar Kelipti," etc.

He was also engaged in the processing of folk music for mass and individual performance. When conducting concerts for the audience, he improvised, writing poetry on the spot [3].

In the earliest works of karakalpak playwrights, the characters on stage did not speak, but sang. This technique was borrowed from the dastans known to all the people, from the poetic competitions of folk storytellers, from the works of the classics of karakalpak literature. The basis of the theatre's repertoire was karakalpak folk songs, melodies, as well as creations

of karakalpak oral poetry and works of karakalpak classical poets. With the emergence of the national state theatre, national drama appeared.

The most important document that influenced the subsequent resolution on the development of the Karakalpak state theatre was the resolution of the Council of People's Commissars of the RSFSR of October 7, 1930 "On Improving Theatrical Affairs." On the basis of the Tan Nuri troupe, the Karakalpak national Theatre was organized.

In those years, "Arshin Mala-Alan" by U. Gadzhibekov, "Halima" G. Zafariy, "Bagdagul" by S. Mazhitov, "Gulsara" by K. Yashen were staged on the stage of the theatre.

In 1936, a Karakalpak studio was opened at GITIS (State Institute of Theatre Arts). Studying in the studio turned out to be a real gift for aspiring artists. Classes were conducted by famous teachers O.I. Pyzhov, B.V. Bibikov, V.A. Bronskaya [4].

From the very beginning of its existence, the Karakalpak state theatre performed not only in the capital of the republic - Turtkul, Nukus, but also went on tour to regional theaters and collective farms, to the most remote areas - to the fishermen of the Aral Sea, livestock breeders Kyzylkumov, Ustyurt [5].

If until 1939 the Office for the Arts had only 4 titles of plays by karakalpak writers, then in 1940 there were already 29 of them. The number of spectators who visited theatres (in 1940 a theatre for young spectators was opened in Nukus (Youth Theatre [6])) in 1940 amounted to 359 thousand spectators, against 211 thousand spectators in 1938 [7].

Thus, organized in 1925 by the first karakalpak national circle "Tan Nuri" at the pedagogical college under the leadership of Z.F. Kasimov, who later in 1927 on the basis of this circle in the regional troupe led by A. Utepov - these were important facts from the history of the development of the Karakalpak state theatre.

### References:

1. Vesti Karakalpakstana July 3, 2007 y.
2. Vesti Karakalpakstana March 11, 2008 y.
3. Informacionnie svedeniya po istorii Karakalpakskogo teatra imeni Stanislavskogo. «Tan nuri». Informator Kaljan Begimova, 1961 y. Rukopisniy material xranitsiya v fundamentalniy biblioteke KKO AN RUz.
4. Vesti Karakalpakstana March 11, 2008 y.
5. Narodi Sredney Aziii i Kazakhstana. Pod red. S. P. Tolstova, Karakalpaki Moskva, 1962 y.
6. Akhmetshin R. Kulturno-prosvetitelnie uchrejdeniya Karakalpakstana vo vtoroy polovine 40-50 year. Dis.abs... c.h.s. Nukus, 1996, p.17.
7. Ocherki istorii Karakalpakskoy ASSR ACCP. Part 2, Tashkent, 1964 y, p 205.