



FURKAT AND THEATER

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ABSTRACT

This article tells the story of Furkat, an enlightened poet, a promoter of science and European educational culture, and Russian theater. Furkat's attitude to Russian culture and art was of fundamental importance at that time, in the late 18th and early 19th centuries. "The main and decisive issue of the time was the attitude to Russia, whether to join Russia or not, because the fate of the Uzbek people and the country, the future depended on the correct definition of this future, the right approach to this issue, the right solution," wrote Academician V.Y. Zahidov. Accordingly, the social forces fighting in the society were divided into two groups, and there were violent clashes between the two groups. "In such a difficult situation, Furkat dreamed of bringing his people to the path of cultural development. His views on Russian theater and music were also related to this main issue of the time. However, this aspect of Furkat's creative work has not been sufficiently studied in theater studies. What performances did Furkat see and what concerts did he attend? Some researchers have speculated that Furkat was only in performance "Suvorov". That's why we want to talk about it in more detail.

KEYWORDS:- Science and technology, theater, spectacle, actor, performance, image, art, performance, music, image.

INTRODUCTION

Furkat visited Tashkent several times from the spring of 1889 to May 1891 and lived there for about two years. During the years he lived in Tashkent, in the summer of 1889, N.I. Rzhnevsky's troupe includes Griboedov's "Woe from wits," Moller's "Tartuffe," Goethe's "Faust," Gogol's "The Inspector," Sukhovo Kobilin's "Krechinsky's Marriage," Guskov's "Uriel Acosta," and Pushkin's "Eugene Onegin." The troupe was in Tashkent in January 1890. The troupe included talented actors such as Kutuzova, Lonskaya, Begechova, Rzhnevsky.

In addition, in the autumn of 1889, a choir led by

D. Slavyansky arrived in Tashkent, and his tours were interesting. In 1890, N.P. Gordovsky will also tour the Malorossiyskaya Choir.

On April 15, 1890, the tour of the VI Vasilev-Vyatsky troupe began in Tashkent. The troupe will perform Ostrovsky's "Wild Girl," "The Last Victim," and "Poverty is Not Guilty."

During Furkat's stay in Tashkent in 1889-1891, performances by amateur troupes included Ostrovsky's The Prosperous Place, Innocent Guilty, and Gogol's The Inspector General. The "Inspector" was written by high school students. It is known that Furkat took part in the general meeting of the gymnasium on June 3, 1889, where the students of the gymnasium gave a



performance and a concert. On January 31, 1890, a troupe of soldiers also gave a free performance to the public. In addition, in 1889-1890, the Turkestan "Music Society" regularly gave concerts in Tashkent. The concerts featured songs and operas. Uzbek audiences also took part in such concerts.

It is known that Furkat also goes to various concert nights. For example, he wrote about the concert on July 1, 1890:

They sang at eleven o'clock,
Then the people decided to go home.
But the mind was gone from me,
Occasionally there was a commotion,
Can you see me again, Debon,
If the tongue dies quietly, debon.
Good night, folks
Dreams flew from my eyes until dawn,
It is a dream that is in the heart
Whoa, I'll see you again.
writes his impressions.

Furkat also took part in a piano concert organized by the Turkestan Music Society that year.

Let a light shine on you,
The status of the statement is up to you.
They are sad to hear that
They die unconscious, enjoying themselves
I've had this happen to me a lot,
Her name is Rayal
I heard a girl needs a sea
Talk to you soon and keep up the good content
Furkat has emerged as a promoter of innovation and development, science and European educational culture. He got acquainted with

Russian intellectuals in Tashkent. Observing the changes that have taken place due to the new historical conditions has led to a significant change in Furkat's worldview, which has found its artistic expression in his work.

As a result of observing the growing number of scientific and technical innovations in the educational institutions, cultural and artistic centers opened in Tashkent, his works "On the nature of science", "Gymnasium", "About the exhibition", "About the trick happened in the city of Tashkent" and "Suvorov" appeared.

On October 11, 1890, Furkat's poem "Suvorov" was published in the 44th issue of the Turkestan regional newspaper. It is the first work of Uzbek theater criticism. Because this poem, in terms of its character, richness of content and size, could not be called a poem dedicated to a Russian play. It describes in detail the full content of the play, the idea of the stage construction. This was Furkat's first poetic review of the Russian play. Furkat begins his commentary on the play as follows:

A spectacle imitated by Suvorov,
Erur's head and legs are amazing,
What did he do in the past,
That's the decent thing to do, and it should end there. "

The poem about Suvorov tells the story of being "immortalized" by Russian actors in this "space," that is, in the theater. Describes the full content of the poem. According to V. Bogatryov, the visit of the tsarist official to Suvorov, who came with a letter of command to the coalition of European states against Napoleon, the acceptance of the command by the field marshal, the defeat of the French troops in Italy. and the capture of the city of Millan is fully described. Furkat does not name the actors in his review, but evaluates the art of performance, correctly characterizing some of



the characters. For example, based on his impressions of the actor's performance, the poet describes Suvorov as a patriot and condemns Napoleon's aggression.

A wrestler at the time,

His mother became famous all over the world.

It was Farangi, but his offspring

There was a lot of heroism, Napoleon's horse.

He went and fought in many countries,

It has troubled the whole of Europe.

Furkat put Suvorov above Napoleon in heroism and military knowledge. This is illustrated by a letter from the country of the coalition against Napoleon to the Russian tsar:

This is the dish, O king, to you,

Send Suvorov to us now!

Let's both have an army for him

Let the captain fight.

Furkat also paid special attention to the poor image of Suvorov and his closeness to the working people. Her performance on the stage with the farmer's children is described in the following verses:

Pick up some food for the kids,

He was giving me a wooden rifle

Alarga pretends to be a soldier

The sword swung around him

Walking with exercise regimen,

Get up and shoot a gun, and fight.

We see that Furkat's poetic review of the play Suvoro can give Uzbek readers an idea of the drama and the play.

In his articles on Russian theater, Furkat tells Uzbek journalists about the beauty, cleanliness, and orderliness of Russian theater buildings.

This was also an important factor in attracting Uzbeks to Russian theater. He praised the Russian theater building, saying, "It's a big high-rise building where men and women come and sit in their chairs. We Muslims have such a picture. We will be in the open in the courtyard," he wrote.

After getting acquainted with the forms of European theater, Furkat quickly realized the level of development of the ancient Uzbek theater, its educational significance, and described it in his article:

"... And many times I went to the Russian People's Theater and saw the current order, the imitation. Their performance is exemplary. In this way, they imitate the situation and life of the people of the past, and when there are funny games, those who go are more exemplary and happy ... at the same time, men and women are all sitting politely in their seats. That's the decent thing to do, and it should end there. "

Furkat promoted the virtues of Russian music and choreography, as well as among the Uzbek people. The poet wrote a lot of poems about it in the newspapers. In his poem "On the Nagma Festival in Tashkent" he gives a detailed account of the concert program and performers he saw. He also wrote poems about Russian music and choral art.

Furkat paid great attention to Uzbek music culture. His emergence as a promoter of Russian theater and music was due to his love for his people, his music, his concern for its future development, and his patriotism for the national culture. He envisioned the future and wanted to see his folk theater and music among the advanced nations of Europe. That is why he praises the richness of Uzbek music and the diversity of its national instruments.

At the time when Furkat was publishing his articles and poems on the art of Russian theater,



Uzbek theater was not yet fully formed. Furkat's articles and poems promoting late 19th-century Russian theatrical art should be seen as an early form of theatrical criticism. Because:

1. Russian theatrical criticism began in the same way. Its early forms varied, each depending on historical circumstances.

2. Comments on theatrical art: - expressed in poems, introduction to plays, satirical essays, epigrams, letters and memoirs of some artists.

In every historical period, one form or another of theatrical criticism has developed. One of the important conditions for theater criticism is that whatever form it takes, it must be about the problems facing the national theater. The turbulent period of Uzbek theatrical criticism was associated with important problems in the cultural life of the peoples of Turkestan. Furkat has two goals in his articles on theater;

a) to promote the artistic and aesthetic qualities of Russian theater and its role among the people.

Behind Furkat's work, the essence of Russian art penetrated the world of Uzbek thought and aroused in them a deep interest in Russian theatrical art;

b) to study the path of development of Russian theater, to master its new form for Uzbeks, ideological and aesthetic views, new means of influence, and thus to bring Uzbek theatrical art to a new path of development. exit

Furkat's dream came true in 1904. This year, a large article about Russian theater was published in Tashkent on the occasion of a play by Tatar officials at Yenikiev's house. This article was published in the Tarjimon newspaper. This article is not about the first home performance, but about the history and significance of Russian theater.

Theater is the mirror of our life and its role in enlightenment is enormous.

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