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## Distinctive Characteristics of the Art and Traditions of the People of Turkestan at the End of the 19th Century

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### ABSTRACT

This article analyzes the unique customs, national art and culture of Turkestan khanates during the Russian occupation, the attitude of the Russian government to it, and the activities of local artists.

**KEYWORDS:** national art, tradition, amateur, musician, folklore, national games, askiya, song.

From the 60s of the 19th century, the Russian Empire began to conquer Central Asia, and in the 80s of the 19th century, it was fully incorporated into the empire. As a result, the political and cultural life of the peoples of Central Asia was directly connected with the Russian Empire from the end of the 19th century. In Turkestan, social injustice, the colonial policy aimed at leaving the rural people in ignorance and poverty naturally caused the discontent of the local people's intellectuals. Political changes have had a significant impact on national art and traditions, as in all sectors.

As we know, the uniqueness of every nation is preserved in its holidays, customs, traditions, weddings and games. By the second half of the 19th century, in the conditions of the establishment of the colonial system and political and economic dependence in Turkestan, cases of robbery against the national cultural heritage were observed. In practice, the national art and traditions of the people, formed over the centuries, were directly influenced by the central administration of the empire. By the beginning of the 20th century, the national intellectuals of Turkestan created a separate culture for themselves during each of their foreign trips. After all, during their foreign trips, they received information about the news happening in the world, so the ideas of enlightenment were not limited only to Russia, but also based on the experiences of the developed countries of the world. As a result of interactions with advanced intellectuals of foreign countries, they attached great importance to the development of education, theater, press, musicology, and dramaturgy, which are the basis of development. Especially their ideas of welfare of the country, loyalty to the country and being knowledgeable prevailed. From the end of the 19th century, they tried to awaken the consciousness of progress in the people and succeeded.

In the period before the Russian occupation, the Uzbek theater had an artistic heritage of large and small performances, its own traditions, a repertoire rich in its own artistic aesthetic principles, talented actors and teachers. Uzbek theaters consist of large and small folk oral comedies, pantomime performances, satirical and

humorous stories and anecdotes, comic or pantomime dances, red lapar and songs, criticism, askiya, chandish and hakoza. Uzbek folk drama mainly consists of folk comedies, and until the Russian occupation, the complex genres of European drama, such as drama, tragedy, musical drama, had not yet been formed.<sup>1</sup> In this period, the most developed type of Uzbek oral drama is satirical plays. In this period, the most developed type of Uzbek oral dramaturgy is satirical plays.

They realistically describe the important problems of the society, the conflicts of the existing social structure, and the relationship between classes. Injustices and oppression in life are sharply exposed. The best part of such scenes is the modernity of the subject, the events depicted are based on real life facts. This theater, which has its roots in the long centuries of history, has grown inextricably linked with the art of music and dance of the Uzbek people. But in each of the khanates of Turkestan, the unique theater culture developed in different aesthetic systems and styles. For this reason, the existing traditions of each khanate, the existing social and political conditions brought forth unique styles of Uzbek theater art. Also, some Russian officials believed that the "disappearance of old traditions" was useful for strengthening the Russian rule in Turkestan, and even "the old historical names were used not only to introduce the individual, most talented local population to Russian culture, but also to spread Russian culture widely."<sup>2</sup> In the early days, Russian officials tried to establish good relations with people who had a high reputation among the local population, mainly merchants and rich people, through which Russian schools were established in Turkestan.

At the end of the 19th century in Turkestan, there was a special way of dressing for amateurs and lovers. Usually they tried to dress up in imitation of some animals. The clothes of amateurs of this type were preserved in Turkestan until the beginning of the 20th century. Aka Bukhor Zakirov, a curious person from Kokan, used to wear this type of long headdress with an animal tail hanging from it in his funny games. In the 19th century, in Kokand and Bukhara, performances with the participation of clowns, dancers, and musicians in the form of animals (monkeys) were regularly held.<sup>3</sup>

Russian intellectuals, representatives of art and culture began to enter Central Asia together with the military in order to penetrate deeper into the life of the Russian Empire. Progressive intellectuals who lived in the second half of the 19th century realized that Turkestan peoples are lagging behind the peoples of the world in social and political life. They chose knowledge as the only way to get rid of this backwardness.

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