

XXI CENTURY UZBEK THEATRE ART: PROBLEMS AND SOLUTIONS

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ANNOTATION

This article describes the specific features of theatre art, its history and 21st century Uzbek theatre art information is provided. Theatre art life, dramatic behavior of events, various struggles and conflicts, inner experiences in actions, the actor reflects through his performance. It relies on the play or libretto written by the writer.

Keywords: Theatre, art, reality, audience, actor, audience.

The word "theatre" taken from Greek word "théatron", which means "a place for viewing". Theatre is a genre of art that conveys ideas to the audience through a scene performed by one or more actors in a limited space. Sometimes buildings where theatrical performances are held are also called theatres (actually, they should be called theatre buildings).

Theatre as an art form also being its unique means of expression is a stage event that occurs during the performance of an actor in front of the public. As in other arts, the life, history, and worldview of the people are reflected in the art of theatre, changing and improving in connection with the development, spirituality, and culture of the society. Theatre is based on oral or written dramaturgy.

The theatre appeared in ancient times. A lot with work and worldviews in primitive society. These are drama theatre, opera, ballet, musical drama, musical comedy, operetta, theatre for young audiences, puppet theatre, radio theatre, television theatre. The appearance of the theatre in the form of a pure spectacle first occurred in the ancient East. Various forms of theatre performances were created in India, Central Asia, China, Indonesia, Japan, Korea, Burma, and Vietnam. Theatre appeared in Greece in the 5th century BC. Greek theatre is shown in state-organized festivals.

1. The raw material of theatre art is live action is an actor. In theatre art, everything is decided by a person - an individual. Not what, not how, who is creating? This is important.

2. The second unique aspect of theatre art is that the actor creates a different person through his actions. That is, he invents something else without being separated from himself. Both the raw material, the weapon, and the creator of the image are embodied in the work of a single person - the actor.

Both the word, the speaker, the word, and the created product are the actor himself. For this, first of all, it is necessary to be an independent person who is formed as an individual and has his own worldview. The human factor is very important here! Today, it is necessary to have a certain distance between the creative person and the symbol to be created (relation to the symbol). Not "in the conditions that I am given" (this method is important for the first course of the educational process) I embody the image, my attitude towards it. Examples of this are

Hamza Umarov's sense of the internal state of positive or negative characters in the process of creating an image, the characters created by the great Airaykin, I. Smoktunovsky's Hamlet, and Detochkin's images in the film "Avoid the Car". Unfortunately, it is a rare situation to create such images in today's Uzbek stage and cinema. As we mentioned above, if there is no image, there is no reflection of existence, imagination, understanding, and creation. The uniqueness, individuality of each actor is an important sign of talent.

Theatre is a synthetic art and plays an important role in the life of the society and in the spiritual and aesthetic education of the audience. In it, dramaturgy, music, visual arts, dance, architecture form an inseparable unit. One of the important tools of the theatre is stage speech. As the actor learns the words of the hero in the play, he creates his speech description in the image of the hero, standing in the situations, and communicates with other characters. Stage speech plays an important role in revealing the characters, content and conflict of the work (see Stage speech). Theatre painting (scenography) has a great contribution to the creation of stage works. The artist creates scenery based on the content of the work and the director's solution. (see Art of Theatre Decoration). Music plays a big role in the theatre. depending on the type and genre of the performance, it performs different functions: in dramatic performances it is an auxiliary tool, in operetta, musical drama it has the same rights as words, and in opera and ballet it plays a decisive role. (see Theatre Music).

Theatrical art has a long history, and its main elements (such as disguise, dialogue, conflict) were formed in the primitive times of mankind in connection with hunting, labor and line rituals, holidays, primitive worldviews such as totemism, animism and worship of the spirits of ancestors. Miles in Greece, India, Turon. avv. Already in the 5th century, the Theatre played an important role in the life of the society. In India, theatre developed in the form of Sanskrit theatre, folk theatre, and in connection with the epics "Mahabhorat" and "Ramayana"; a treatise called "Natyashastra" was created on dramaturgy and stage art. Later, the theatre spread to the Middle East and Rome. Especially in Rome, new forms and types of theatre were created. The first examples of theatre art in Western Europe are traveling actors and jugglers, Occurred in the activity of skomorokhs in Russia. The drama that arose during the renaissance created the foundation for the formation of a new form of professional art. Opera began to develop from the 16th century, ballet from the middle of the 18th century, and operetta from the middle of the 19th century as an independent theatre type. The further development of the theatre is connected with the wide spread of classicism. In the 18th century, the theatre developed under the influence of the Enlightenment. Traditional theatre in Uzbekistan has a very ancient and rich history. Its buds were manifested in the form of ceremonial dances, martial and folk games, worshipping the forces of nature, reflecting hunting and other drinking processes, as early as the time of the primitive community. Mil. avv. As early as the VII-VI centuries, Zoroastrianism and its collection of holy books - 2 categories related to the Avesta - funny and sad spectacles were formed in Turan. During the Greek-Bactrian kingdom, there were special theatres in Aykhanim, Nisa, and Shahri Gulgula, where Euripides' tragedies such as "Alkesta" and "Hippolit" were shown. Mil. avv. From the 1st century. Until the 4th century, there were various theatrical performances related to the Buddha religion in the Kushan state. This is shown by the images of girls playing musical instruments on the facade of Ayritom Temple. Gradually, Turan theatre art leaves the shell of religious ceremonies and acquires a

secular content - attention to the depiction of human life and social relations increases. VI-VII centuries, musicians from the Turan estate, actors and dancers make creative trips to neighboring countries through the Great Silk Road. In the 9th-12th centuries, national holidays, rituals, customs and performances related to them were not only restored, but also spread widely among the population. Theatre of mockery and imitation developed. During the reign of Amir Temur (XIV-XV centuries), there was a sharp rise in theatre art. According to the information of Sharafuddin Ali Yazdi, Ibn Arabshah, Klavikha, theatrical performances were organized in the capital Samarkand and other prestigious cities during this period. Traditional theatre and other art performances developed especially in Movarounnahr during the reign of Mirzo Ulugbek (1394-1449) and in Khurasan during the reign of Husayn Boygaro (1469-1506). Ghiyos Mashara, Khoja Dekhdar, Abdulla Devona, Abdulvose' Munshi, Syed Badr were the famous representatives of the theatre art.

At the end of the 18th century, at the beginning of the 19th century, the main types of theatre were preserved, and specific features developed in the repertoire and performance style. In the cities, the activities of associations of performing artists whose trade is musicians (mektarlik) have increased. "Dangerous Game" and "Tokma" performances were widely spread in Khorezm. In the Fergana Valley and Tashkent, curiosity and curiosity developed. In the second half of the 19th century, a group of about 30 clowns led by Zakir Eshan in Kokand, and a group of 20 clowns led by Tula Mashara in Bukhara became famous.

The Uzbek National Academic Drama Theatre is one of the oldest and largest theatres, a theatre group that pioneered the formation and development of new stage art in Uzbekistan. It was founded in Tashkent in 1913 and opened on February 27, 1914 with M. Behbudi's play "Padarkush" (a play by the modern theatre troupe "Turon"). The artistic director of the troupe, Abdulla Avloni, and spiritual and material sponsors, such as Munavvargari Abdurashidkhanov, were organized by prominent people of Tashkent. The executive forces consisted of 24 people, including Abdulla Avloni, Nizamiddin Khojayev, Badriddin Alamov, Shokirjon Rahimi, Muhammadjongori Poshshahojayev, Fuzail Jonboyev, Hasangori, Same'gori Zirimashov, Qudratilla Yunusi. The troupe includes "Wedding" (N. Qudratilla), "Unfortunate groom" (A. Qadiri), "Is it easy to be a lawyer?" (A. Avloni), "Mazluma xotin" (H. Muin), "Pinak", "The Dead" (M. Kulizoda) were staged. In 1918, the "Turon" troupe was taken over by the state and given the status of "state theatre".

After Uzbekistan gained independence, dramatic changes took place in the theatre. The creative team had the opportunity to work freely in all aspects and create a repertoire. From September 21, 2001, the name of the theatre was changed to "Uzbek National Academic Drama Theatre". Along with creating a play on a modern theme, the team paid attention to the creation of artistic representations of great historical figures and victims of repression. As a result, the drama "Sahibqiron Temur" by U. Shakespeare's contemporary K. Marlowe was staged for the first time on the Uzbek stage, A. Oripov's drama "Sahibqiron Temur" and U. Azimov's "Nightless Nights", which tells the story of the life of a cholpan, were presented to the audience. "Jar", "Wives' talk", "Sabai Sayor", "Alisher Navoi", "Rano Yarasheva and others are leading actors of the theatre. The chief director of the theatre is Valijon Umarov (2005). Rano Yarasheva and others are leading actors of the theatre. The chief director of the theatre is Valijon Umarov (2005).

As of January 1, 2022, the number of theatres operating in our country is 50. Today we can see the following problems of the theatre.

1. Artificial Dialogue

Unfortunately, in modern theatre we often hear dialogue that sounds artificial, especially when it should be natural. Natural dialogue should follow the nuances of everyday speech, containing words and phrases spoken by real people in real conversations. The use of authentic speech samples, appropriate vocabulary and vernacular are important components. In life, people rarely speak long monologues in natural conversations with others. We regularly speak short phrases and incomplete sentences. Speech is often interrupted by those around us. However, there is often unnecessary theatricalism in the dialogue of characters in modern theatre. It's often amplified dialogue that contains inappropriate words and phrases, giving it a big(er) quality. The truth is that everyday conversations are often boring and uninteresting. The playwright faces the difficult challenge of finding the right balance between creating purposeful, plot-advancing and character-building dialogue. At the same time, we need to hear dialogue that will not put us to sleep in the audience. Unfortunately, modern theatre audiences have often accepted the dialogue as somewhat awkward, unnecessarily exaggerated, sometimes stilted and even unnatural. Since no one is protesting loudly, the trend will continue.

2. Overacting

Perhaps in part as a result of unnecessarily heightened character dialogue, we repeatedly see overacting in modern theatre. Today we often go to plays with actors who overplay their roles. Undoubtedly, overacting has plagued the theatre since its inception, centuries ago. Modern theatre is no exception. Over the top hand movements and hand gestures, caricatured facial expressions and shouting for no reason are just a few examples of overacting in theatre today. I remember myself ... not on the professional stage, but in university drama classes. Nothing bothers me more than overdoing it. Less is more.

3. Minimalist Collections

What happened to stage design in modern theatre?

The set design should match the intended theatrical style of the play and the director's vision. Yet the scenic design in most modern theatres is bare and minimal.

Gone are the days when the director interprets the play's script with a single theatrical style in mind. Eclecticism is part of the beauty of modern theatre, where a mixture of styles can be seen in a single performance. Obviously, this cannot be the reason for the very minimalistic sets, which barely reflect the locale or environment intended for the scene. No, I'm not after a traditional box set up for a living room scene, but nothing else on a single couch on a huge, wide stage just won't cut it. If the reason for minimalistic sets is a limited budget, theatre practitioners need to be more creative and innovative with sets that can work in different ways for multiple scenes. Innovation and creativity should always be at the heart of theatre practice. Not only will the audience be seduced by the scenic designs that offer minimalistic sets (we paid good money to see this sofa), but it also greatly expands the audience's imagination in terms of credibility and acceptance.

4. Beautiful Costumes

A typical costume tells the theatregoer about many aspects of the character and performance:

- social status
- personality
- historical period
- gender
- age
- symbol
- theatre style
- Address
- relationships
- situation
- occupation
- mood

I have only one beef with some of the costumes in the modern theatre: they are too beautiful. How often do we see a production of *Les Misérables* with historically accurate costumes after the French Revolution, but they are in pristine condition for the characters of the lower class of Paris? Likewise, we often see dramatic plays featuring characters from lower socio-economic backgrounds in brightly colored and freshly ironed costumes! Mainstream modern theatre, particularly big-budget musicals, routinely features characters on stage in flashy costumes that are eye-catching but fail to fulfill many of the basic functions of costume listed above. Your high school drama teacher's "go outside and get your suit in the mud" comes to mind! It doesn't make sense for the designers to spend countless hours making sure the costumes are period correct if they look so beautiful on stage that they don't really fit the character.

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