

FORMATION AND PROGRESS OF THE SURKHANDARYODA ARTS THEATER

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ABSTRACT

In this article, some features of the formation and development of theater art in Surkhondaryo are analyzed based on reliable sources.

Key words: Theater, art, troupe, drama, comedy, actor, profession, stage, decoration, spectacle.

ANNOTATSIYA

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ANNOTATION

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KIRISH

"Teatr is an example" was written by M. Behbudii [1]. Indeed, the art of theater encourages people to think, observe and understand the world. For this reason, it is no doubt that Jadid intellectuals paid special attention to theater art. Abdullah Avlonii wrote that "Theatre is a tool that solves many shortcomings, problems and debates of our time, and we can use its services to improve our lives" [2]. That is why the "Turon" theater troupe in 1914, the Muslim youth musical drama troupe founded by Kokonda Hamza in 1916 are considered troupes that played an important role in the formation of theater art in our country [3].

The establishment of the first theater in Bukhara is associated with the name of Mannon Uighur. Mannon Uighur first formed an amateur drama club, which later became a troupe in 1921. In 1923, "Education Troupe" was established at the Bukhara Institute of Education and this troupe operated until 1930 [4]. Kolaversa, the first Uzbek professional theater, was also established in Bukhara, and this theater was founded in 1930 by young people who had studied under Yevgeny Vakhtangov Theater of Russia. It is no coincidence that in this article we are paying attention to the Bukhoro Theater. Because Surkhondaryo district was a part of Bukhoro region for a long time, many socio-economic, political and cultural processes that took place in the country during this period took place in connection with Bukhoro.

RESULTS

The Soviet government also gave special emphasis to the issues of ideological influence in shaping its socio-economic, cultural and educational rule. Ainan tried to make extensive use of clubs, red teahouses, troupes and other such cultural educational institutions in order to alienate the population from national values, deprive them of historical heritage, and create a socio-political environment that serves communist ideology. Soviet ideology was promoted in these institutions. The advantages of the Soviet way of life, class struggle, ideas were tirelessly promoted. For example: At the II Congress of the Government of Uzbekistan held in November 1925, a decision was made on "organization of clubs, teahouses, mass-political, cultural-education for the population in the city of Termiz and in the districts and villages of the region" [5].

The changes in the cultural life of the district were related to increasing the literacy and cultural level of the population. However, the Soviet policy based on the administrative order system created conflicting situations in the cultural sphere as well. The emergence of a gap between the declared ideas and the actual reality has led to many centuries of misunderstanding of the essence of spiritual life. But despite this, cultural-educational institutions are somewhat average. Among other things, cultural educational institutions, clubs, red teahouses, agitation points, theaters began to promote the Soviet reality relentlessly. If in 1921 there were 5 clubs, 4 libraries, and 4 "red teahouses" in Surkhondaryo district, by 1928, 14 clubs and 18 "red teahouses" were operating in the district [6]. Also, during this period, 2 clubs were formed at the initiative of Kasaba Uyushmasi and Women's Committee [7].

In 1928, a drama troupe named "Синная блуза" was organized in Termiz [8]. But most of these cultural and educational institutions were intended for the European population living in the district. This shows that the Soviet government treated the local population in a spirit of great statesmanship. On the other hand, the cultural activities carried out were highly politicized. Also, due to the fact that the city of Termiz is located in the border area, not everyone can enter this place, ordinary citizens can enter with the permission of the military commandant in case of necessity. In such conditions, it was difficult for the local population to participate in the cultural events organized in the district center. Cultural events organized by many cultural and educational institutions in Termiz city are mainly conducted in Russian language and the local population would not know Russian language to understand the essence of these events. This was also a proof of the one-sided cultural and educational activities of the Soviet state. Despite this, cultural events did not stop in the district. In 1933, the first regional-scale kolkhoz-sovkhoz theater was established in Zharkurgan District, Bikini of Termiz city. Kori Madaminov's service was great in organizing this theater in Zharkurgan [9]. Kori Madaminov visited many villages and villages of the district and gathered art lovers. This troupe first participated in public performances by performing dances and dances.

After several attempts, small stage episodes, scenes were staged. However, the theater team was mainly composed of amateurs and was far from professional, and the stage decorations and declarations were also very simple. Despite this, on the basis of tireless research, small scenes from the works of G. Zafarii "Halima", K. Yashin's "Tor-Mor" were also staged. The services of director Salohi were great in staging these scenes. The first amateur actors of this theater, Hofiz Yuldoshev, Surmakhon Yuldosheva, Nurmat Azizov, Oliya Olimova, Odina Kodirova, started

to perform big and small roles. As a result, in 1934, the Zharkurgan theater team performed Ghulom Zafari's play "Halima" for the first time on the big stage among the people [10]. In September 1935, the Council of Ministers of the Uzbek SSR adopted a decision "On the organization of the Surkhondaryo District Theater". Along with amateur actors of Zharkurgan theater, the services of many actors like Qayum Tolaganov, Khurshid Azimov, Muhammad Shermukhammedov, Omina Fayozova, Kifoyat Muslimova, Manzura Hamidova have been extremely important in the formation of this theater. On November 5, 1935, Afandikhon Ismoilov's work "Gholibiyat" was staged for the first time and was shown to the general public by the theater team. During this period, Rahimberdi Bobodonov was appointed as the director and Afandikhon Ismoilov as the chief director [11]. Based on the tireless work and research carried out by the theater team, the material and technical support of the theater has also been strengthened and the professionalism of the stage has increased. The theater team organized a trip among the district workers once every week and started showing their stage works.

Шу дарда: У. Исмоиловнинг "Рустам", К. Яшиннинг "Гулсара", Э. Fathullin's "Ghunchalar", Ў.Ноғибеков's "Arshin-mololan", N.Safar's "Uyghonis", Khurshid's "Layli va Majnun", Hamza's "Maysaraning ishi" were staged. There were certain difficulties in staging musical dramas in the theatre. Because, at this time, the group of creators in the theater had not been fully formed. For this reason, the theater director Afandikhon Ismoilov started to create a small, albeit small, national orchestra. On this basis, the possibility of bringing musical dramas to the stage also came. Songs like "Navo", "Чоргоҳ", "Къчабоғи", "Баҳор лиди", "Сайра булбул" were usefully used in the staging of G. Zafariy's play "Halima" .

МУНОЗАРА

However, like all other branches of the party, attention was paid to the politicization of theater arts as well. According to the requirement set by the party, "Every actor should have certain theoretical and practical knowledge in the field of theatre. In addition, in order to understand the political and social essence of this or that play performed in the theater, he should be politically informed [13]. As a result, artistic-political councils were organized in the theaters and workers and employees of large industrial enterprises were also included in their composition. These councils re-examined the repertoires of the theaters and removed those that did not meet the demands from an ideological point of view. In theater art, mainly the class struggle, internationalism is defined as the main task.

Such an idea finds its expression in the creative life of Surkhondaryo Okrug theaters. For this reason, in the 30s of the 20th century, plays representing the class struggle and promoting the Soviet way of life began to have a wide place in the theater repertoire. Жумладан: К.Яшиннинг "Икки комунстит", "Гулсара", "Номус ва меҳодя", Н.П.Чекуллаев ва А.Исмоиловнинг "Adolat" (1938), "Тог кизи" (1939), "Ватан" (1938) Kabi sena works belong to the category of works that promote such ideas.

Despite the criticism of the Soviet government and the communist ideology, regional theater team also performed significant works in staging plays in the national spirit. For example: In 1938 Khurshid's play "Farhod wa Shireen" and in 1940 Hamza's play "Maisara's work" was staged and won the respect of the audience. In 1939, G.Mirzaev, A.Khuzhaev, T.Zokirov, K.Askarov, Zh.Saidaliev, S.Ikromov, Kh.Bobohonova, H.Muhiddinov, T.Latipova, S.Yuldosheva

came to the theater team after graduating from Tashkent Theater Technical College. In general, the services of artists such as O.Rikhsiev, Kh.Tolaganov, Kh.Bobohonova, T.Latipova, Z.Olimov were great in determining the creative path of the theater in the 30s of the 20th century. Khullas entered history as the period of formation and creative growth of Surkhondaryo regional musical drama theater in the 30s of the last century.

FOYDALANILGAN MANBALAR VA ADABIЁTLAR RЎЙХАТИ

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