

THE ISSUE OF CREATING A REPERTOIRE IN THE THEATERS OF UZBEKISTAN (ON THE EXAMPLE OF SURKHANDARYA REGIONAL MUSICAL DRAMA THEATER)

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ANNOTATION

The article discusses the views of the Surkhandarya Theater on the folk traditions of the theater, the experience gained, the results of research and various aspects of other theaters.

Keywords. Theater, drama, actor, director, composition, artistic ideas

АННОТАЦИЯ

Мақолада Сурхондарё театрининг халқ ижодий анъаналарига ёдошуви, бу йўлда орттирган тажрибалари, изланиш самаралари, бошқа театрлардан фарқли жиҳатлари ўрганилган.

Калит сўзлар: Театр, драматургия, актёр, режиссёр, композиция, бадиий ғоя.

АННОТАЦИЯ

В статье рассматриваются взгляды Сурхандарьинского театра на народные традиции театра, полученный опыт, результаты исследований и различные аспекты других театров.

Ключевые слова. Театр, драма, актер, режиссер, состав, художественные идеи.

INTRODUCTION

Thanks to independence, the people have the opportunity to develop their oral poetic creativity, to process and propagate the spiritual and cultural heritage created by the people as examples of art, not from the point of view of classism. IA Karimov: "Our ancient ancestors developed a whole set of moral requirements for a perfect man, in modern language, the Eastern Code of Ethics. In the heart of man, there must be an unforgiving rebellion against impurity, impurity, and injustice "[1.B.8].

In recent years, the Surkhandarya theater team has been trying to restore, enrich and polish our national values, folklore and ethnographic art, traditions and customs. M.Khairullaev's "The world is yours", U.Azim's "One step way", "Return of Alpomish", Kholik Khursandov's "Kaysar chol's sword", "Kampir topaymi dadajon", "Alla", E.Khushvaqto'v's "Chimildiq", "Qalliq oyun It is noteworthy that his works were staged in a new, that is, folklore-ethnographic direction, in contrast to other theatrical interpretations. If we pay more attention to the repertoire of the theater in recent years, it becomes clear that there is an attempt to integrate the folklore and ethnographic direction of the oasis into the theatrical art, and this attempt is bearing fruit.

Folklore can be called a synthetic art because it combines elements of music, dance and theatrical art. "At the same time, folklore differs from other types of art in its peculiarities. In folklore, the unity of words, melodies and performances is always preserved "[2.B.284.]. Folklore works mainly reflect the life of a working people. It embodies the socio-historical, political, philosophical and artistic-aesthetic views of the people about the world. This shows the deep popularism of the content and idea of folklore works. The basis of populism in folklore is its modern essence. Historical social events are considered in folklore works from the point of view of the attitude of the people.

Most of the plays staged at the Surkhandarya Theater are dominated by the humanistic features of the folklore direction. In particular, it can be seen that almost all the works of the playwright Kholik Khursandov are built in this direction. The playwright's work "Alla" under the direction of M. Ravshanov also found a worthy interpretation in the folklore and ethnographic direction. This work is based on life events, in which the theme of childbearing, child-rearing, child-rearing to adulthood is taken as a basis.

Although Kholik Khursandov's "Alla" is written in the comedy genre, the stage version makes the audience think seriously. The stage director tries to inculcate in the character of the images through dramatic actions a sense of human compassion, love, faith, responsibility for the society in which he lives. Ordinary people we meet at every step of our lives are taken as heroes of the work. Everyone living in this world has their own worries, their own successes and shortcomings, their own worldview.

The protagonists of the play, the couple Safar and Soliya, have brought up their children with dignity and respect. The events of the work begin unexpectedly with the process of celebrating Safar's birthday. During the party, an unknown woman (N.Akhmedova) enters Safar's house with her baby in her arms. She leaves the baby in this room, saying that the baby in her arms was born from Safar. This process bends Safar's (F. Boltaev's) head and makes him soft.

Throughout the events of the work, the admirable humane feelings of the heroes are revealed. In particular, Safar's mother Norgul momo (G.Ravshanova) and his wife Soliya (D.Yunusalieva) are strong, honest and pure, loyal to love, and the image of Uzbek women is exemplary. G.Ravshanova regrets that her child was slandered in the form of Norgul momo. In some places, he is worried that the slanderous stones will turn out to be true. She worries about where she has brought up her child in the wrong way. She burns herself and her child. When the truth comes out, G. Ravshanova's face shines with a feeling of happiness from her life and happiness. This is a testament to the actress's many years of experience. D.Yunusalieva's performance is led by trust in her husband and loyalty to her family. In his image, the passion for the struggle for a prosperous life prevails over the moaning of his life.

During the performance, folklore ethnographic songs were used appropriately and effectively. Folklore, lapar and yallas typical of the oasis, along with increasing the impact of the play, served to further clarify the ideological purpose. In addition, the playwright Kholik Khursandov testifies to his deep study of the ancient traditions and ceremonies of the oasis and the way of life of the people.

One of the peculiarities of the creative team is the widespread use of folklore and ethnographic songs in the subsequent activities of the theater. M.Ravshanov's musical folklore performance "Qasida haqida Ayol" staged in recent years was also based on folk songs.

It is known that the national mentality of our people is embodied in the ideological direction of the ceremonial songs. The ceremonial songs of the Uzbek people reflect the national spirit on a large scale. "Therefore, every utterance, applause and song performed at the ceremonies has a strong impact on the psyche of the audience, forming and strengthening their belief in our national values" [3.B.128].

Kholik Khursandov's musical folklore performance "Qasida haqida ayol" has a similar noble purpose. The important thing is that the playwright tried to incorporate folklore and ethnographic songs into the basis of dramatic actions in the age of "Allah", while in the poem "Woman about a woman" , tried to reflect in a modernized way.

Today, when the restoration of national and spiritual values is a key issue, the widespread use of ceremonial songs in educating the younger generation as a person with high spirituality and perfection in all respects gives good results. "It is expedient to preserve the rich traditions, customs, rituals, folklore and traditions left to us by our ancestors, and to continuously enrich it with the artistic and aesthetic views of our contemporaries" [4.B.236].

In this regard, the musical folklore performance "A poem about a woman" is a practical expression of the Uzbek national culture, the common values, ancestral traditions, songs and dances of the Surkhandarya oasis, the essence of the woman and her destiny, full of exemplary life.

The first scene of the musical folklore show is illuminated by a legend about humanity. The legend, which begins symbolically, is connected with the birth of a child. It is noteworthy that almost no dry words are used from the beginning to the end of the show, and all the participants are mostly women. From the first scene to the last, the purpose and idea that the author and director want to convey is revealed through music, melody, song, and dance. This process begins with the entry scene of the first seven angels. In accordance with the traditions of the people, seven angels (Sh.Sherdanakulova, L.Abaeva, G.Najmutdinova, S.Beknazarova, M.Chorshanbieva, R.Rahmonova), Mother (M.Mahmudova), Momo (G.Ravshanova), Aunt (D.Yunusalieva), Yanga (Sh.Juraeva), together with singers (N.Hayitova, S.Omon-kulova) take part in birth ceremonies and cradling ceremonies.

In the next scene, the life of Fatima (S. Amankulova) and Zuhra (G. Aralova) is connected with the life of a majestic waterfall on the ground, which is symbolically compared to human life. In his place, the director used a huge wheelbarrow, which is represented as the savior of humble people, a symbol of life. Like the quiet and restless days of life, the squirrel sometimes stops thirsty, sometimes the jugs fill up. The end of Charkhpalak's thirst for water, his appeal to the Creator to ask for water with the song "Sos Khotin", and the philosophical meaning of the gift of water to humanity. During the performance, the "wheel" is used as a symbol of the longevity of human life [6.B.326].

The image of Chuymomo, played by N.Akhmedova, plays a special role in increasing the impact of the show. It is known that in ancient times Chuymomo was a symbol of evil, that is, to always lead people astray, to their lives seen as a black force trying to make a negative impact. In the

course of the events, the actress reveals the negative qualities of Chuymo. As he walks around the stage in a black suit, there are signs of evil in his actions, the awfulness of his purpose. Eventually, he loses the flower-like life of Fatima, who has reached puberty.

It is in this scene that the tragic fate, cries and anguish of an Uzbek woman who was burnt on the spot of a child in the image of Momo (G.Ravshanova), Mother (M.Mahmudova) are shown. The mother created by the actresses does not lose hope for the future, even if she loses her child. He hoped for a peaceful, free life tomorrow. In the person of these two mothers, the Uzbek woman's tenacity and perseverance are fully reflected on the stage. The folk melodies they utter excite the hearts of the spectators.

During the performance, special attention will be paid to the harvest ceremonies, which are traditionally passed down from our ancestors. "During the ceremony, people gather as a group, give thanks to God for the abundance of food, and hold ceremonies, which are reflected in the art, scenes of cheerful songs and dances [7.B.156].

In the musical folklore show, the author and director also pay serious attention to the issue of generational continuity. Then the scene continues with the observation of Zuhra (G.Aralaova) in a wedding dress to another room. The voices of Norgul Hayitova and Dilafuruz Berdieva add to the fun. In this scene, the conversation between the Bridegroom (F.Nasriddinov) and the Bride is embodied as a symbol of love and devotion. The enthusiasm of the groom is reflected in the bride's modesty, in the form of a real Uzbek relationship between a man and a woman. The rapid rotation of the wheel at the end of the play is a testament to the continuity of generations. In a word, all the works named above embody oriental originality. The goals and ideas put forward in the performances allow the audience to learn about our history, ancient traditions, folklore performances, to get spiritual nourishment from them. Performances about the ceremonies of our people, which have a history of several thousand years, serve as a key tool in the further development of Uzbek art, the glorification of the noble values that embody the national identity of our people.

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