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Development Stages of the History of Theater Art in Uzbekistan

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Abstract

This article describes about the stages of development of the history of theater art in Uzbekistan based on historical data, also the author studied and analyzed specific aspects of the development stages of the history of theater art in Uzbekistan on the basis of available scientific literature.

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Introduction

The spirituality, culture and art of the Uzbek people, which had a great place in world history from the first days of independence, were revived. Well-thought-out reforms were carried out on the path of economic-social, spiritual-educational, cultural progress.

In recent years, special attention has been paid to the formation of our national ideology in the field of spirituality, to the issue of raising the young generation in the spirit of respect for our cultural heritage, rich traditions and universal human values, and loyalty to the ideals of our great Motherland and independence. The first priority direction of the policy in Uzbekistan and this works demonstrate that it is correct [1].

Main part

We can see that the Uzbek national theater art has passed through several stages and finally found its traditional form.

The decree of the President of the Republic of Uzbekistan Sh.M. Mirziyoyev dated "March 26, 2020 "On measures to further increase the role and influence of the sphere of culture and art in the life of society" including in the system of developing theater activities serves as an important legal basis for a number of reforms and innovations. At this point, it should be mentioned that along with experienced professionals, young people are more involved in the development of theater art.

The first Uzbek theater group began to form in Tashkent in the middle of 1914. The famous

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pedagogue, poet, dramatist “Abdulla Avloniy “, one of the leading representatives of the Tashkent enlighteners, writes in his biography that “I created the theater charity society named Turon”. The emergence of a new theater in the land of Turkestan was the initiative of the modern enlighteners, and it was another expression of their views on the fundamental change and renewal of the social life of the society and the culture of enlightenment. The first play they staged was “Padarkush” by Mahmudhoja Behbudi. Two years of efforts to reproduce the play written in 1911 passed without success. The work is sent only to Caesar in Tiflis, dedicated to the 100th anniversary of the Russian victory in the Russo-French war, therefore, it is only allowed to publish. On February 27, 1914, the premiere of this work took place at the Calve Theater. The birth of the National Theater was not easy. Although he aimed for great victories, there were people who opposed these efforts even at that time. The musical drama “Halima” written by G. Zafari, staged in 1920, provided professionalism and audience performance. During 1921-1925, works of drama, musical drama, tragedy, such as “Farhod and Shirin”, “Layli and Majnun”, “Robbers”, “Makr and Muhabbat” were staged. The interpretation of the characters in this performance and the meticulous actions of the director mobilized the theater performance to the path of realism and professionalism. [2].

A number of artists such as A. Hidoyatov, M. Muhammedov, Obid Jalilov, T. Sultanova were sent to, the Uzbek drama studio opened in Moscow in 1924 under the leadership of M. Uygur and Cholpon, to improve their knowledge and skills. Another group led by Saifi Olimov is sent to study at the Baku Theater Technical School. This event was an important stage in learning the experience of the world's mature theaters and gaining their performance skills. After returning from Moscow, the theater team was reorganized and Saifi Olimov was appointed as its head. Halima Nasirova, Zuhur Qabilov, Karim Yaqubov, Rahimberdi Bobojonov, as well as Shukur Burkhanov, Olim Khojayev, Nabi Rahimov, Karim Zakirov, and Shahida Mazumova joined the theater group that returned from Baku. In 1927-30, plays such as “Arslon”, “Halima”, “Farhad and Shirin” were staged and even after these plays were put on stage, they were referred to by various names as “The Padarkushs who killed their father”. These people are included and sealed in the history. The theater was given the name “Hamza” in 1929, and the status of Academic Drama Theater in 1933. The drama “Padarkush” was shown for the first time in the 1100-person hall of the Calve stage. However, the audience who arrived to watch the drama could not fit in the hall and the noise rose. At that time, Munavvarqori Abdurashidov, one of the intellectuals who financially helped the troupe among the enlightened people of Tashkent, appeared on stage and calmed them down by declaring that “theatre is a classroom”.

“The stage is such a platform that you can easily express your pain, joy and other emotions. Educating humanity through theater art, music, dance and other arts gives them aesthetic pleasure. Calling for goodness, relying on skill. The performance of the performer, the goals are the right result. The theater is such a place that the person who worked there, entered and lived in it cannot be enchanted. Because this place itself has properties that ordinary people cannot understand. [3]”.

For the first time in Turkestan, the Turan troupe started working at the Buzoq Theater. At the end of 1914, the troupe staged the drama “Toy” by Haji Momin and Nasrullah Qabil. Since 1915, new examples such as “Bachtsiz Kuyov” by Abdulla Qadiri, “Is Advocacy Easy”, “Pinak” by Abdulla Avloni, “Mazlum Xotin” by Khoji Momin have taken their place in the troupe's repertoire. The Turan troupe helps to awaken the ideas of enlightenment, in addition to the works created by them once again reveal how much they glorify the people. The funds of the troupe were allocated for the purchase of necessary equipment and literature for schools opened in a modern style at that time. In the 1950s, young people who graduated from the Tashkent Institute of Theater Arts joined the troupe. In the following years, they became the leading actors and among them, many prominent figures such as Nabi Rahimov, Hamza Umarov, Lufikhanim Sarimsokova, Gani Azamov, Zainab Sadriyeva, Ikroma

Boltayeva, Maryam Yaqubova came and started their work. Today, Uzbek national theater art is going through a period when its development is rising to a new stage. This stage of development began in 1991, when the state of Uzbekistan gained independence. From the first days of our country's prospects, the first President Islam Karimov paid great attention to the issues of culture and enlightenment when economic problems were raised, hence, caring for the art and development of the national theater has risen to the level of state policy. When we think from this point of view, the development of theater art is a matter of state importance, and we can see that the prestige and influence of the state is increasing. Despite the economic difficulties characteristic of the transition period, the fact that not a single theater has stopped its activity in the following years also indicates that a stable cultural policy was being carried out in Uzbekistan. However, a completely different situation prevailed in other countries of the former Union.

Results and Discussions

As a result of the support provided by our state, 36 professional theaters and studios are operating in our country, various types of theater such as drama, musical drama, opera, ballet and puppet theaters are developing more and more, non-state and private theaters are emerging. the spiritual world of the people and the thinking of young people being awakened by the stage of art. These include "Brides' Revolt", "Golden Wall", "Bridegroom", "Parvona", "Farmonbibbi Arazladi", "Iman" - these are stage works set on indelible golden ribbons in theater art. It helps anyone who watches these works to observe their spirituality and culture.

We consider them to be talented artists who successfully performed their characters on stage and won the people's love. The theater is such a place that a person who enters it involuntarily sees himself [4]. A person who watches the scenes on the stage helps to summarize the ways of life by knowing his place in life, whether what he is doing is right or wrong. Today, Uzbek theater is developing in cooperation with world theaters. In the following years, representatives of the Uzbek theater participated in prestigious festivals in countries such as Germany, France, India, USA, Belgium, Egypt. It has become a habit to invite Uzbek directors and actors to other countries. Directors from Kazakhstan, Tajikistan, and the USA stage plays from the stage of our theaters. Spanish and American masters of art conduct operas. Uzbek directors have shown their performances on the theater stages of France, USA, Israel, and Russia. Although there are not many related issues, they are developing, and the results show that such creative communication is effective. From the end of 1991, a new era of social and political development began in our country. After declaring the independence of Uzbekistan, our culture realized that the noble idea of establishing a legal democratic state in Uzbekistan, how the new society will be, will largely depend on the manifestations of literature and art. [5].

The directors' attempts to shape the social environment in the theater, its connection with life, by choosing their own way and image, were not in vain. Rarely on the stage of the theater are characters in harmony with specific social and cultural life events. After gaining independence, the play "Master Temur" was a very serious work put on the stage of the theater. K. Yoldashev staged this play in mid-1991. It was a stage interpretation of the great English dramatist Christopher Marlowe's tragedy "The Great Temurlang". This drama was translated into Uzbek by A. Samad.

Conclusion

In conclusion, it can be noted that "the theater is a temple" was said by enlightened people in their time. Therefore, as high goals as establishing the "Third Renaissance" era are being set today, this certainly requires the vitality of art, culture, especially theater art, and its mature manifestations [6].

In the example of Hamza Theater in the 1990s, some contradictions were expressed along with important principles in the development of theater art. The achievements and shortcomings of the theater team had a direct impact on the development of the theater art of our country. In this regard, it is noteworthy that the theater team has always had its own creative style. A special acting school was formed in this school. His creative team is still leading in our country. This theater has always occupied a leading place in our social and spiritual life and defines the main directions of theater art. It became a model for other national art theaters. In the 1960s and 1980s, this creative team was led by talented directors such as Tola Khojayev, Alexander Gezburg, Bahadir Yoldoshev, Rustam Hamidov. They further developed the theater and continued the high artistic traditions started by the famous directors and actors of the first generation. In this art gallery, Uzbekistan staged world and national classic works for the first time. "We must show that the influence of the creative team of the theater on the development of the entire Uzbek theater art and its place in our national culture is incomparable" Said the creative team.

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