

HISTORICAL FOUNDATIONS OF THE UZBEK THEATER

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Annotation: With the trend of modern times, there is an intensive development of all spheres of culture, theaters and art in Uzbekistan. This is the result of increased attention from the state. With the achievement of independence, attention and support for culture and art is consistently implemented at the level of state policy. A number of decrees and regulations have been adopted in this area. Since independence, the art of theater has undergone a number of changes and requirements. The responsibility of today's actor to the audience is huge; the modern audience is sensitive and insightful. It is the requirement of the new time for the art of theater that is loyalty to the ideals of traditional theater, the development of new thinking, a different approach to directing, performing skills, and the discovery of new facets of theater art.

Keywords: theater art, historical conflicts, folk storytellers, professional actor

The huge creative heritage of prominent Uzbek theater artists is one of the main sources of creative inspiration and professional formation and growth of young actors as an artistic personality who set themselves the goal of further development of Uzbek theater art. Let's get acquainted with the history of the development of the art of the theater of the Republic. Since time immemorial, namely from the primitive system, the land and climate of Uzbekistan have been convenient for people's lives. Ancient finds found on the territory of the Republic: vessels, rock paintings, samples of dishes and utensils, stone weapons, human wounds, say that several hundred thousand years ago, ancient tribes lived here. Various rites and rituals of primitive people, inherent only to them, are displayed in the form of primitive art. In view of this, it is confidently stated that the spectacular art of Uzbekistan has a history of several hundred thousand years. Theatrical art makes an invaluable contribution to the development of public and social life of people. It is especially worth emphasizing the contribution of artists who convey to the people the traditions and aspirations of actors and

theater. About this type of art, the literary scholar N. M. Mallaev said the following: "The art of artistic speech appeared much earlier, in the form of oral creativity, in addition, it was the ground for the emergence of written literature.

Uzbek traditional theater is closely associated with such theatrical performers as an actor — comedian, clowns (maskharaboz), storytellers of sacred stories, epics, actors-puppeteers (kygirchokboz). Such a theater existed in our area several centuries ago. This idea can be traced in many historical sources and is emphasized by researchers-art historians in their works. In traditional theaters, mostly epics, parables, fairy tales, fables, sacred stories, and adventures were performed, which were transmitted orally. In the repertoire of this theater there were a lot of works of oral folk art, which were modified, reduced or lost in subsequent historical conflicts. "Studying the history of the theater of our region, I was firmly convinced that the theater of one actor existed from the day when the folk storyteller (bakhshi) with a dombra in his hand, exalted folk heroes." The folk storyteller in dombra performed his traditions about the great people and heroes himself, and this suggests that the "theater of one actor" originates from the folk storytellers. Another important fact is that the storytellers (bakhshi) performed the legends for 6-10 hours. Not to bore the audience and sing different voices of the characters for several hours—a hard work of folk storytellers. It is even safe to say that this is true art. Actors of traditional theater, such as rope walkers (darboz) performed their numbers both on the rope and on the stage. Clowns (maskharaboz) and comedians amused spectators, featuring characters, animals, birds. In the process of studying the history of traditional theater, we consider it justified that the theater of one actor was formed and existed in the origins of the national traditional theater. Studying the history of national traditions, we can not ignore the merits of our great ancestors, who laid the Foundation for the birth of the art of theater of one actor. They were virtuosic musicians, storytellers of folk epics, improvisational poets, skilled orators, who performed at literary and poetic evenings dedicated to such poets as Bedil, Navoi, Fuzuli, Mashrab, which was also one of the sources of the birth of the art of theater. The study of the history of traditional theater and works of oral folk art began in the 20th century. In the distant past, the traditional Uzbek Theater was run by experienced actors- clowns, sometimes singers and musicians. Experienced actors and

singers who distinguished themselves in the theater were called "corfarmon" (that is, experienced in the profession, senior, commanding). The emergence of "conferman" is considered an important step in the formation of one-man show. Able, gifted actors, "charmoy", model served in several types of traditional theatre. The most famous among them was Mukhammadsolikh and Bidiyorshum from Kokand, Zakir Eshon and his disciple Yusufjon kizik from the Fergana valley, Boboyor Diarov from Bukhara. By this time, the traditional theater was dominated by two genres: the first, "tankid" - criticism (a genre that affects and depicts problems of a social and everyday nature), the second — "mukallid" — parody. In the genre of "mukallid" human voices were depicted and ridiculed, the copied movements of man, birds, animals, and children were shown. Performers of this genre had their own special makeup and costume. For example, clowns and comedians dressed in a kind of bright costumes and bright makeup. They always wore a distinctive cap on their head, which could be recognized as cheerful clowns. The heralds began their spectacular performances and gathered the people to the square with loud shouts. In the 21st century, there emerged a whole constellation of actors, who had their own creative style. These were: Yusufjon-Kizik Shakarjonov, Ohunjon-Kizik Khuzurjonov, Tesha kizik Komilov.

In the second half of the 20th century, a talented master of words, actor — satirist, who won great popular love, Muhiddin Darveshev, appeared. He masterfully performed satirical stories of Anvar Mukimov. He created the genre of "monologue", which did not exist before him in the theater. Satirical stories such as "the Barber", "the plane", "the Consequences of drunkenness" Darveshev performed vitally, wittily, adding anecdotes and funny stories from himself, he could instantly transform into a hero. The actor's speech was clear, enunciating every word. The peculiar movement of the eyes, eyebrows, and hands helped to embody various forms, images, and characters of people. Darveshev masterfully used plastic techniques, creating an amazing "performances-stories" theatre of one actor. In 1991, during performances, when the scenery changed, the theater needed readers who would entertain the audience with poems and stories. The actors Muhsin Khamidov and Nabi Rakhimov, who were famous and worked in the genre of artistic reading, coped with this task perfectly. The creative tandem of two talented actors gave a powerful impetus to the formation and

development of the theater of one actor. The poems of Muhsin Khamidov, who read them masterfully, were very relevant to the present, expressing the aspirations and desires of a person, the dreams of the people. Most of the poems were read by Shokir Sulaiman, Hamid Alimzhan, Gafur Gulyam. Among them, the Patriotic poem "Sparks of hope" was a great success. In the mid-eighties of the last century, Khazhibai Tadjibayev was very popular. He went down in the history of the theater as a virtuoso humorist, professional actor. He performed in the genre of satire, humor, had his own unique handwriting, each of his concert numbers was at the highest level of professional acting. Tadjibaev masterfully showed female and male characters. A variety of characters, sparkling humor and professionalism are characteristic features of the work of KhazhibayTadjibayev , who during his life earned the master of the stage national love and fame. In recent years, he has worked fruitfully on the stage of the national theater. For many years, the actress has been working in the genre of "theater of one actor". Her solo performances are widely known to the audience. Malika Ibragimova's work is unique and deeply individual. The heroines of Malika Ibragimova make the audience empathize and think, the actress focuses on the role of women in society, family, parenting and love. In the end, I would like to emphasize that young actors should closely study and look at the work of actors of the past, try to find their creative niche on the theater stage, creating new images.

The role and place of the State Institute of arts and culture of Uzbekistan in training highly qualified personnel for theaters of the Republic dates back 70 years. This historical aspect should be considered separately. Founded in 1945, the Institute of theater arts was located at the Tashkent state Conservatory named after M. A. Ashrafiy (now the state Conservatory of Uzbekistan), later in 1947, the Institute moved to a separate, new building on G. Lopatin street (now Y. Rajabiy street). In this place, a separate university is formed called the Tashkent state Institute of theatrical art. According to the first rector of the Institute, Mikhail Verhatsky, after the end of World War II, the new Institute, equipped with modern technical capabilities and a large and rich library, raised the morale of many artists, theater specialists and teachers. At that time there taught such figures and great pedagogy as: I. Radun, A. Ginsburg, M. Rubinstein, N. Timofeev, I. Akbarov, S. Wickler, fathers of the future national

theatre Mannon Uygur, Etim Bobojonov. At that time, the University had three active faculties, namely acting, directing and theater studies. The greatest problem faced by the Institute was the training of national personnel for the theater. The leading Director of the Uzbek theater, M. Uygur, was one of the first to deal with the problems of national personnel. He also taught Studio actors, and taught them not only the methods of production, but also the acting, pedagogical and organizational nuances explained all the techniques and shared his experience. He himself, having created the first professional theater, being the first Director there, also mastered the secrets of language, diction and oral speech at the Institute with future actors. In creating the main images of heroes, he had no equal at that time.

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