



SURKHANDARYA THEATER ART HISTORY

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Abstract:

The history of theater art in Uzbekistan, the history of theater art in Surkhandarya, the service of the whole spiritual life to the Soviet ideology is revealed.

Keywords: History of Uzbek theater, Surkhandarya Musical Drama Theater, Culture, theater, literature and art are the main weapons of Soviet ideology.

The history and development of the theater did not develop uniformly in all periods. Theater is related to human social activity. The main symbol of the national theater is language. Therefore, the history of the formation of the Uzbek national theater begins with the development of the Turkish language in Central Asia. The sources of origin, formation and development of the history of Uzbek theater go back to folk art [1, B.15] Because every theater is a national theater. Therefore, the appearance of the theater is directly related to the life, culture, lifestyle, traditions, psychology and unique artistic creativity of that people, in which region it is performed. The history of the ancient Uzbek theater cannot be imagined without the art of music and dance, because music and dance are the main components of the theater. Uzbek theater is one of the oldest theaters of the East, the root of its emergence goes back to the system of primitive society. The main source, the first source of art and all the species that grew out of it is labor. One of the Russian philosophers, G.V. Plekhanov, uses the phrase "Play is the child of work." The musical drama theater named after Mannon Uyghur has a special place in the cultural life of the residents of Surkhandarya region. In the years after the Second World War, the difficulties observed in all fields were also observed in the theater sector, despite the economic difficulties, the theater team created a number of stage works. K. Yashin's "Gulsara", H. Ghulam's "Ota rozi", Tuygun's "Love", A. Surov's "Far from Stalingrad", J.B. Moler's "Skapen's Tricks" were created. [2,B.427] As in all spheres of life, the Soviet government completely absorbed its rule, its ideology, literature, art, and theater were turned into ideological weapons of the socialist system, and all spheres were subordinated to the single communist ideology. This has also lost the importance of theaters in the sense of national pride and identity. All the plays performed on the theater stage served to strengthen and glorify the Soviet power.

On August 16, 1946, the repertoires of all theaters in the republic were revised in accordance with the decision of the Central Committee of the Communist Party of Ukraine (b) "On repertoires of drama theaters

and improvement of these repertoires". "Farhod and Shirin", "Navoi", "Layli and Majnun", "Alpomish" instead of a number of stage works were created based on the works of Russian authors serving the Soviet ideology, such as "Sedaya Devushka", "Blue Danube", "Communist" works were placed. [4, B.21] As a result, it was forbidden to perform national stage works, to put it on stage. As a result of this, in 1947, as a result of the transformation of theaters in several regions of Uzbekistan into musical drama theaters, the Surkhandarya regional theater named after Mannon Uyghur in our oasis was also transformed into the Surkhandarya musical drama theater.

Due to the economic difficulties after the Second World War and the lack of material support, the Surkhandarya Oblast Musical Drama Theater ceased its activity between 1948 and 1957 and was merged with the Bukhara Theater [5, B.15].

In 1957, the reorganization of the Surkhandarya Oblast Musical Drama Theater named after Mannon Uighur was a great event in the cultural life of the Oblast. The Surkhandarya Oblast Musical Drama Theater staged more dramas related to the laborers in the late 1950s - early 1960s, reflecting the post-war difficulties and problems in all areas, the appropriation of new lands by the Soviet government, as well as the monopoly of cotton. As a result of the ban on playing pesas glorifying our nationality, and the staging of plays that do not match the national mentality of the people, the number of people going to theaters has decreased. In 1960, in connection with the annexation of Kashkadarya Oblast to Surkhandarya Oblast, the theaters of the oblasts were united. At the beginning of the 60s of the 20th century, the bright star of Uzbek comedy, People's Artist of Uzbekistan Ergash Karimov and Honored Artist of Uzbekistan Roza Karimova started their career in the Surkhandarya Regional Theater. [6, B.273]

In the 60s and 70s of the 20th century, the Surkhandarya Theater was created very effectively. During these years, H. Ghulam's "The Story of Fergana", Hamza's "Maysara's Work", A. Jamal's "Eyeless Shadows", T. Sobirov's "Where Is Life", H. Azimov's "Taqdir" were staged on the stage of theaters. [7,B.3]



In these years, plays glorifying the Soviet ideology were staged more often in the theater. In this period, the material and technical support of theaters was not good. There was also a shortage of qualified specialists in theaters. By 1974, the Surkhandarya Oblast Musical Drama Theater moved to a new building.

The Soviet government used theater and cultural institutions to widely promote the communist idea among the population. The political interference of the Soviet ideology in the culture stifled the freedom of creative people. It led to a massive disenchantment with Soviet culture in society. In 1989-1991, there were changes in the creativity of theater groups of the southern regions.

During this period, stage works criticizing certain vices in everyday life, seeking to understand the historical heritage, and works of local dramatists were staged. For example, I. Atakulov's plays "Kamashan Kozlar", "Yulduz Sondi" by N. Hayit, "Sadoqatli Arvoh" by H. Maqsadkulov, among the creators of the Surkhan oasis, were staged. The theater team created effectively despite various difficulties.

During this period, there were positive changes in the field of culture, literature and art in the southern regions. People of creativity wrote and staged works in the national spirit despite various ideological pressures. All fields such as culture, theater, literature and art served to inculcate and spread the ideology of covet in the people's consciousness. He seriously opposed the creation of nationalistic and nationalistic works

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