



DIRECTING PROBLEMS OF THE STATE DRAMA THEATER OF UZBEKISTAN

Israilova Mohina Adhamovna

Independent researcher of the State Institute
of Art and Culture of Uzbekistan,

Teacher of the department "Art Studies"

Isroilovamohina360@gmail.com +998935952210

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Abstract:

In this article, enlightened moderns, who understood that it is impossible to form the spirituality of the people, enrich the Islamic spirituality with new knowledge, and in the historical process, they made their proper contribution to the formation of the spirituality of people's faith and worldview. if there is, it is said that they sacrificed their lives.

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"Spirituality is the strength of a person, nation, society, and state. Where there is no happiness, there will never be happiness" [1], said the first President of the Republic of Uzbekistan, I.A. Karimov. That is, one of the leading promoters of spirituality is theater art. Because it directly affects the audience. Acting as a spiritual bridge between the events taking place on the stage and the audience, it gives spiritual nourishment to each actor who embodies the characters on the stage and to the audience watching their actions with the power of double influence. "The theater is a pulpit, a classroom, a center of enlightenment, etiquette." [2],

Fundamental reforms in the spiritual and educational spheres of our country are being carried out at a rapid pace and are giving their practical results today. Of course, these reforms have become more and more evident in the theater life of our country in recent years, along with other areas. Our government is making several decisions on the development of theater art. Many theaters in our country have participated in international festivals and are returning with proud results. Young actors, directors, artists, dramatists are rapidly entering the theaters. They are bringing a new breath, a new look, a new form to the theaters.

As the number of works appearing on the stages of our theaters increases in the following years, sorting them out can satisfy the demands and needs of today's audiences, especially national and universal values, love and loyalty to our parents and our independent Motherland in the minds of our youth. the issue of summarizing and staging works on modern themes that can give spiritual and spiritual strength is becoming more urgent than ever. Therefore, since the theater is a performance art, each theater group must first of all constantly study the needs and demands of its audience.

During the years of independence, our playwrights achieved unprecedented creative freedom. They had the opportunity to create works about different historical periods of the life of our people on different topics and in different genres. If we take into account that ancient traditions and customs and values were returned to our people during this period, it seems that it is not for nothing that our dramatists in the first days of independence turned to historical themes. After all, this topic was under the persecution of ideology during the Shura period. Of course, even in historical dramaturgy, even though the events take place in the distant or recent past, according to their essence, especially the struggles and problems of the heroes, they should be in sync with the times. Their role in educating the young generation in the spirit of national pride and respect for our national values is incomparable. Another reason why so many historical works were written and staged during the years of independence is that they were written for certain dates as a state order.

"As much as our young people are excited to see plays based on the lives and fates of scientists, statesmen, poets who glorified the honor of our nation and introduced it to the world, works on modern themes that reflect the processes and events taking place in our society these days and embody the heroes who are fighting for the strengthening of independence. so many of them

excites." Only dramaturgy and stage creators should be able to find relevant and vital topics and interpret them using effective means of expression.

A playwright goes through a difficult path before writing a play and putting it on stage. Because even when the work is read in the theater group, different opinions are expressed. The playwright patiently refines the work, paying attention to the most important points of



feedback. In this process, the director, artist, composer, actor, in short, cooperates with all creative people. The dramatist has fulfilled his task only when the play is presented to the audience. In the coverage of modern topics, unfortunately, there are defects such as a lack of deep understanding of the processes taking place in life, lack of familiarity with the rules of the scene, the fact that the conflict does not arise from the clash of strong characters, but from small domestic quarrels, and the dry talk of the characters.

In order to eliminate such defects, our dramatists must continuously study life, observe people, their actions, and lifestyle. A playwright can create a real modern work only if he feels the pain of the people, their dreams, problems, and experiences of this day.

The leading figure of the Enlightenment M. Behbudi in his "Teatr nadur?" in the article "Theatre is a preacher and a rebuke and a clear indicator of harmful customs, traditions and practices, evil and harm. "He is the one who speaks the truth without respecting anyone" [3], saying that the theater is a place that cleanses the soul, and if everyone in the society is familiar with the theater, his sleepy eyes will be opened, his mind, which is rusting with absurd thoughts, will be washed, and he will go involuntarily to different paths. he meant to direct his walking feet.

Our people know Rikhsivoy Muhammadjanov well as a cinematographer. His films contributed to the development of Uzbek cinema. Recently, R. Muhammadjonov began to work effectively in theater dramaturgy. Plays written by the playwright were staged one after another at the Uzbek State Drama Theater.

The drama "Living Orphans", consisting of two acts, was staged by one of the young actors of the theater, Bahadir Mirsodikov. B. Mirsodikov is one of the talented young actors who has his fans, and his success in directing is directly related to dramaturgy.

Dramaturgy is a genre of literature. But he came into the world thanks to the creation of the theater. Therefore, dramaturgy cannot live without theater. A good stage play does not sit on someone's desk for a long time. The theater itself comes next to a good work. The drama "Living Orphans" is a play worthy of description.

Pesasi tells the story of the lives of orphans in an orphanage. The main characters of the work are young men and women named Butir, Bakhtiyar, Bakhor and Nazira, and the events are mainly based on the debate between them.

...we beat our chests that our children are our future, but we do not know that thousands of children live in orphanages without knowing who their parents are.

Fortunately, we have a large country. If you give birth, it's enough to give birth, you can go on. He takes care of the state himself. What is happening to us and where are we headed? Sorry, I preached too much. Just one request from you, when you go home, slowly look in the mirror and try putting a picture on your ears. No, no, not here, at home, at home. "Someone can see here."

When you read this monologue in Butir, the main character of Pesa, you will be sure that the words of Pesa were used to write this monologue. With this, we can rightly say that the playwright has achieved his goal.

After reading Pesa, you will find the elements of film dramaturgy from the topic raised in it, the intensification of intrigue, the dullness of the dialogues, and the unexpected occurrence of the solution. However, the laws of stage art are not bypassed, but completely subordinated to it. This was clearly proven in the revival of pesa on stage.

The play was created in 2009 as the directorial debut of Bahadir Mirmaqsudov, a young and talented theater actor. When it came to the name of the play, the director did not keep the name of the work, but in order to increase its artistic power, he named it "Children of the State". In some sense, this title caused the goal of the playwright to be revealed.

It's no secret that the reader who reads the play before staging it, or even if it is staged, imagines the appearance, clothes, and character of the characters in it. The genre of the performance, when considering the topic raised in it more seriously, the occurrence of such a spectacle created a contradictory situation. It is a good thing that the actor is constantly moving on the stage, but because of the lack of justification of many actions, the improvisation found by the actor, and the increase in exaggerated tricks, the performance feels small.

They say that everyone is judged by what they do. However, we can see from their applause that the audience watching this scene expects exactly such a result. Bakhtiyar and Bahar agree to play the role of lovers to find out how close Butir's words are to the truth. But it is not a secret that in the corner of their hearts they dream that Butir's joking words will come true, it is clear from their circumstances. Butir teaches them to Bakhtiyar and Bahar how to behave when their parents come. Even if they are against it, they will not go back from their covenant.

A play within a play begins. At first, Bakhtiyar's father Nasliddinov (honored artist H. Arslanov of Uzbekistan) comes in carrying a diplomat. Nasliddinov interrogates his son. While answering the questions of his father, Bakhtiyar begins to answer nervously as if he



senses that the matter is being heated. Butir notices this and comes to Bakhtiyar's aid to avoid a "failure" before the end of the show he started, and quickly answers Nasliddinov's questions without hesitation. When Nasliddinov asks Butir who he is, he introduces himself as Butir Davlatovich. This stranger's response awakens the father. He even falsely tells Butir that he knows his father. Butyrni's answer is always straight, after he replies that "everyone knows my father", Nasliddinov goes into the room. After some time, Bahar's mother Khumora (honored artist of Uzbekistan T. Mirmaksudova) comes in, and she also questions her daughter. Instead of Bahar, Butir answers. Having met Butir, Humora goes inside. Young people are waiting for the result.

Butir's jokes about Bakhtiyar and Bahar were true. We can understand the bitterness of the truth from the fact that Nasliddinov and Khumora see each other and enter the scene in a completely different form. Parents who are happy that their children are finding their own happiness are now strongly opposed to their marriage. The emergence of such resistance for an inexplicable reason makes Bakhtiyar nervous.

Therefore, he rushes to know the reason why he opposes his father. The father is unable to explain the reason for this, because the two young people who are about to get married in front of him are his children. Realizing this fact, Humora is also against the wedding, and she can't answer her daughter Bahar's questions. The situation becomes tense, naturally, Butir, who started the show at such moments, speaks to end the show. Both Nasliddinov and Khumora could not ignore Butir's words, because he was telling the truth.

Bakhtiyar and Bahar now fully believe that the blood relation between them is true after seeing the circumstances of their parents. Their truth is revealed, and now it was the turn of Butir, the main character of the play. From the beginning of the performance until now, the audience believed that Butyr was the son of an academician. It's true, when he introduces himself as Davlatovich, the audience seems to sense something, but in Butir's behavior, this sense loses its power due to the fact that he does not talk about orphanhood at all. When Bakhtiyar punches Butir for insulting his parents, his wellspring of truth begins to open on its own. Butir grew up as an orphan like them, but like them, he was not orphaned by his father or mother, on the contrary, he is a real orphan, he knows neither his father nor his mother. At the end of the performance, Butir recites a monologue about the truth he has been hiding until now. When he recites the monologue, you don't see his cheerful mood in the previous scenes, why he hides his terrible past behind

his smile because day by day the sacred feeling called love is losing its power, and as a result, the orphanage is filled with children like him. even if it's a lie, he pours out the pains he hides in the depths of his heart.

If we pay attention to the performance of the actors in the play, first of all, we should focus on Butir's appearance. If we compare the appearance of Butir at the beginning of the play with Butir at the end of the play, we can see a huge difference between them. Actor A. The growth of acting performance, more precisely, the change of situation, that is, the dialectic of the image, in the transition from scene to scene in Akhmedov's performance, is seen as one of the greatest achievements in performance. We have rightly pointed out that the reader who has read the above pesa will not be able to digest the appearance of the actor as Butir if he sees the performance.

However, when it comes to the result, the most important thing is the performance, the actor's performance overcomes the aspects that the audience cannot digest and finds a way to the audience's heart. This is a great truth in the acting school. As for the rest of the actors, S. embodied in the image of Bakhtiyar. We can see that the artificiality in Mansurov's performance has turned into declamation until the end of the performance. Yo, who played the role of Spring. As for Yuldosheva's performance, she is embodied by N. as Nazira. She was able to show herself as an actress with strong emotions towards Toshmatova. H. came to life on the stage as the parents of Bakhtiyar and Bahar. Arslanov and T. Mirmaksudova's performance ensured its naturalness thanks to the experience gained in relation to young actors.

As for the artist's work, we did not see any amazing stage equipment in the play. Perhaps the reason for this is the emphasis of the director, who also took on this work, to conditionally reveal more events. If, based on the idea of the performance, symbolic details were found in the artist's work, the actors would have more freedom and would show their strength in increasing the effectiveness of the performance.

The debutant director was able to show his directorial skills with his first stage work. In 2010, this performance took part in the "Debut - 2010" III - republican screening festival of young directors dedicated to the "Year of the Perfect Generation". At the festival, the play was duly evaluated by a jury of well-known theater specialists. For this performance, the director was awarded the diploma of the "Uzbek Theater" IChB and the "Honorary Label" of the Republican Trade Union.

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