



SURKHANDARYA THEATER: STAGES OF FORMATION AND DEVELOPMENT

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ABSTRACT

The article examines the long-term creative activity of the Surkhandarya regional musical-drama theater, its experience in research, achievements in directing and acting.

KEYWORDS: Theater, dramaturgy, actor, director, composition, artistic idea.

INTRODUCTION

It is no coincidence that in the context of renewed Uzbekistan, the state pays serious attention to the further development of theatrical art, as well as in all areas. The reason is that in the hearts of the younger generation there is a special place, importance, tasks and responsibilities of theatrical art in the development of true human feelings, the expansion of worldviews, the formation of aesthetic taste and culture.

In recent years, the scope of scientific research aimed at studying specific aspects of theatrical art in Uzbekistan is expanding. In this sense, it should be noted that the efforts to study the activities of regional theaters, which have long been neglected, have been revived. In fact, it is difficult to fully imagine the history and essence of professional Uzbek theatrical art, which has been formed and developed for more than a century, without the creative processes taking place in all theatrical communities in the country.

MAIN PART

Founded in the 1930s as a socio-cultural event in the southern border of Uzbekistan, the Surkhandarya Regional Musical Drama Theater has performed hundreds of performances in Uzbek and Russian for almost 85 years, providing our people with the most unique and advanced examples of national and world drama. Through the introduction, it has been working effectively for the formation of a sense of goodness, beauty, humanity, cultural consciousness and aesthetic taste in the hearts of several generations of viewers.

In 1933, the first collective and state farm theater was established in Surkhandarya region in

Jarkurgan district, adjacent to the city of Termez. Art-loving people from the people gathered at the theater. The first repertoire consisted mainly of small scenes, melodies and dances. Due to the inability of the amateur troupe to create a holistic performance, the plays were shortened. Later, G.Zafari's "Halima" and K.Yashin's "Tor-mor" were published. These performances were one of the first, serious creative works of the theater.

In 1935, a professional district theater began its work in Termez. The core of the Surkhandarya district theater was formed by the creators of the Jarkurgan collective and state farm theater. The curtain of the Surkhandarya district theater was officially opened on November 5, 1935 with the play "Victory" by A.Ismailov.

Until the Second World War, the repertoire of the Surkhandarya theater included G. Zafari's "Halima", U. Ismailov's "Rustam", K. Yashin's "Gulsara", Khurshid's "Farhod and Shirin", NV Gogol's "Marriage", K. Yashin's "Honor". and love ", Z.Fathullin's " Gunchalar ", Hamza's " Maysara's work ", " Boy ila khizmatchi ", U.Hojibekov's " Arshin mol olon ", N.Safarov's " Awakening ".

Over the past five years, the troupe has formed a diverse, diverse character cast. This situation led to the revival of the creative process in the theater. When the Surkhandarya region was formed in 1941, the theater was transformed into the State Musical Drama Theater. The outbreak of World War II changed the theatrical repertoire. Naturally, the theme of patriotism, national heroism came to the fore. "Border Guards" (VN Bill-Belotserkovsky), "Kurban Umarov" (S.Abdulla, Chustiy), "Kozibulak" (Lope de Vega), "Front" (V.Solovyov), "Death to the invaders" (K. Lightning) were staged. The repertoire



also includes performances such as "The rich servant" (Hamza), "Awakening" (N.Safarov).

In the first years after the war, many actors left the theater due to the severity of the situation, the hardships of life. The rest were added to the Kashkadarya, Samarkand and Bukhara theaters in 1948. Some were forced to continue their activities in folk theater, ensembles and various circles. At the same time, the Surkhandarya theater ceased its activities for some time.

Surkhandarya Regional Musical Drama Theater was reorganized in 1957. Along with musical dramas, pure dramatic works began to be staged in the theater. This situation expanded the audience. Works dedicated to hard work, patriotism, improving rural conditions, opening new lands, developing cotton growing, educating young people were among the leading themes during this period.

The influx of young directors who graduated from the Tashkent State Institute of Theater and Art in the Surkhandarya theater in the early sixties had a significant impact on the enrichment of the theater's repertoire, the improvement of directing and performance skills. In particular, the young director A. Kasimov's presentation of the play "Dili-dili Zaynab" in Uzbek and Russian languages was a novelty in the life of the theater. This was due to the demands and proposals of the Russian-speaking population of the city and the soldiers of the Termez garrison. A.Kasimov's play "Suymaganga suykanma" (S.Khojaniyazov) staged in 1958 was also popular with the general public. The works of H. Bobokhonova, O. Olimova, H. Muhiddinov, Z. Solieva should be especially noted. In the late 50's "Vatan ishq" (Z.Fathullin), "Sistillar qissasi" (Sh.Tamkin), "Orzigul" (T.Sobirov, N.Mahmudov), "Sevganidan ayrilmasin" (Sh.Kiyamov), "Kholishon" (Hamza), "New Land" (A. Qahhor), "The Story of Fergana" (Hamid Ghulam) and other performances on various topics and genres took the stage.

The first half of the sixties was the beginning of specific reforms to expand the repertoire. Post-war scenes of life, social relations between people played a key role in the performances. "Tahir and Zuhra" (S.Abdulla, T.Jalilov), "The case of Maysara" (Hamza), "Three heroes" (T.Sobirov), "Wedding" (Ganiev), "Boy and servant" (Hamza), "Zarafshan qizi" (D.Fayzi), "Toshbolta oshiq" (H.Gulam), "Do'stlar" (Uygun), "Birinchi muhabbat" (H.Voxit), "Koz ilgamas soyalar" (A.Jamol), "Ravshan va Zulhumor" (K.Yashin, T.Jalilov), "Two boys for one boy" (K.Galdoni), "Nurkhan" (K.Yashin), "Layli and Majnun" (Khurshid), "Dear girls" (K.Shangitboev, K.Boyseitov) (1964), "Alpomish" (S.Abdulla, T.Jalilov), "Yoriltosh" (Sh.Sa'dulla), "Qotil" (Uygun), "Guli siyoh" (S.Jamol), "Yoshlikda" (Z.Fathullin), "Dangerous Encounter" (I.Stadnik), "The Dead Will Not Forgive" (O.Umarbekov).

The creative path of the Surkhandarya theater from the time of its reorganization to 1974 was not smooth. The dissatisfaction in the team, the frequent change of directors, the lack of musical drama actors and skilled musicians, the lack of living conditions for those who came from far away affected the creative process. However, the team did not stop creating, clubs were organized at the theater, there were attempts to train new artists and bring them to the stage. Theatrical repertoire included performances based on folk epics.

The creative activity of the Surkhandarya Theater in 1970-1990 was rich in research. A new era in theatrical activity began on April 22, 1974, when the theater team moved to a modernly equipped building. M.Abdukunduzov, T.Ergashev, graduates of the Tashkent State Institute of Theater and Fine Arts (now the Uzbek State Art and Culture) named after AN Ostrovsky at the initiative of the director U.Zufarov With the addition of a group of young talents such as K.Burhanov, Z.Otaboeva, D.Solihova, N.Saidova, H.Azamatullaeva, F.Hasanova, T.Abdukadirov, the creative process was in full swing. The return of director Mansur Ravshanov to the theater after studying at the two-year higher directing course in Moscow with great stage masters A.Popov, M.Knebel, A.Goncharov, B.Rovenskiikh, A.Efros, and the beginning of work in the theater by the talented artist V.Mikhaylichenko. a bold step was taken.

The activity of the theater in the new building began with a number of creative and organizational changes. Aminjon Karimov has been appointed director, Mansur Ravshanov director and art director, and V. Mikhailichenko chief artist of the theater. In order to sharpen the skills of young actors, to create conditions for a wider display of their talents, a "Youth Section" was organized at the theater. Additional training in stage movement, stage speech, acting skills and fencing was conducted in the section.

As the creative potential of the theater team expanded, so did the potential of the repertoire. This situation is reflected in the process of staging the best examples of national classics and world classical drama. As a result, the audience of the region had the opportunity to get acquainted with the works of such famous classics as Shakespeare, Schiller, Moler, Goldoni, Gogol, Ostrovsky. "Cunning and Love" (Schiller), Skapen's Tricks, Tartuffe (Moler), Two Boys and a Malay (Goldoni), "Sarviquomat Dilbarim", "White Ship", "Momo Er" (Ch. Aitmatov), "Sepsiz Qiz" (The staging of bees such as A. Ostrovsky), "Inspector" Gogol "Deadly Death" (V. Vishnevsky), "Arshin mol-olon" (U. Khodjibekov) was a great experience and lesson in the creative development of the team.

In 1978, the theater was named after Mannon Uyghur, the founder of the Uzbek national



professional directing, a talented playwright, a talented organizer and a talented teacher. Soon, the creative team added a number of new performances to the repertoire, continuing the experience of staging a work in Russian. M.Bayjiev's "Groom and Bride", Arbuzov's "Old Comedy", T.Minulin's "From the Life of Women", A.Gelman's "Face to Face with All" dramas were shown in Russian. Naturally, the role of Uzbek actors in the Russian language has created its own complexities in terms of language, speech, character. However, the team managed to achieve its goal through hard work and various trainings.

During this period, the director of the theater A. Karimov also served as chief conductor, and extensive work was done to replenish the orchestra with qualified musicians, to educate and bring up vocal artists. All this paved the way for the emergence of a number of musical dramas in the repertoire.

In the second half of the 1980s, a new era began in the Surkhandarya regional musical-drama theater. The democratization, freedom of thought and speech, the mood to get rid of ideological oppression, which took place in this period of history under the name of "reconstruction", gave rise to a tendency to look at art in a new way, to openly address the problems of society. At the initiative of the chief director of the theater M.Ravshanov, efforts to discover local playwrights intensified. U.Azim's "One step way", I.Otakulov's "Closed eyes", "Return to the world", N.Hayitkulov's "The star is gone", H.Maksadkulov's "Faithful ghost", M.Khairullaev's "The world is yours" were the products of this period.

In 1989, the theater team toured Tashkent for the fourth time. "Ishki Vatan" (N.Safar), "Hayotbakhsh olum" (V.Vishnevsky), "Sepsiz qiz" (N.Ostrovskiy), "Olam senniki" (M.Khairullaev), "Bir kadam yol" (One step way) (U. Azim), "One dead one alive" (A.Ibragimov), "Istanbul tragedy" (E.Vakhidov) were warmly received by experts and the general public. A number of articles were published in the periodicals about the results of the tour.

In short, the 1970s and 1990s were the most productive period in theatrical life. During this period, the theater team was active on three fronts. Firstly, to acquaint the audience with national classics and world classics, secondly, to expand the audience through performances in Russian, and thirdly, to bring to full stage the musical dramas that our people love to watch.

With the proclamation of Uzbekistan as an independent state, the restoration of our national values, the popularization of the works of artists who were repressed during the Soviet era, the people's property

The staging of historical and biographical works has always been in the focus of the Surkhandarya theater team. But during the period of

independence, this process manifested itself in a fundamentally new form and content. In the old system, historical works were approached from a more classist point of view, but now, in connection with the lives and social activities of great people, there is a growing tendency to artistic interpretation of their spiritual experiences, philosophical observations of good and evil, justice and injustice, enlightenment and ignorance. This aspiration has led to the emergence of new, modern approaches and trends in the staging of historical works, both technically and stylistically. This feature is especially evident in the play "The King and the Poet" by T. Zulfikarov, based on the work "The Sparrow in the Cage" by Sh. Rahmatullaev.

The philosophical, psychological and romantic style was reflected in these performances. The directors, along with the protagonist of the work, a great statesman, thinker or a representative of science and creativity, did not follow the path of idealization of images, but attached great importance to their thoughts and experiences as ordinary people. The psychological approach to the performance of the actors was expressed in accordance with the director's figurative findings and symbolic means of expression, which led to the complex appearance of the performances. The close-up of the image of historical ancestors, the psychological and poetic approach to the interpretation of the image played an important role in the director's research. In creating the image of historical heroes, the directors sought to portray the concept of the world and man, life, people suffering from heartache, realizing the true nature of corruption, betrayal, depravity, bigotry, oppression, hypocrisy, endless wars.

In the conditions of independence, the Surkhandarya theater team, feeling the changes in the consciousness of society and people, began to bring to the stage the people of the new era, that is, the images of our advanced contemporaries. The performances focused on the glorification of true human feelings, such as patriotism, duty, loyalty, love, and the idea of combating evils such as terrorism, drug addiction, human trafficking, and bribery. In this process, a number of plays were created in collaboration with such authors as Usmon Azim, Shafolat Termizi, Kholik Khursandov, Kilich Abdunabiev, Muhammad Boboev, Isomiddin Otakulov, Mamatkul Hazratkulov, Nizomjon Parda, Shavkat Pardaev, Turgunpolat Yuldashev. "Return of Alpomish" (U.Azim), "Muhabbatim qismatim", "Dard ko'rmagan erka bolam" (H.Khursandov), "Olim halkasi", "Ochmasin lamp", "Ochmasin lamp" (M.Boboev), "Qaytar dunyo" (M. Hazratkulov), "House without Sky" (Sh. Pardaev), "Crime on Holiday" (J. Khudoiberdiev), "Sultan of Love" (H. Rasul).

Due to the geographical location of Surkhandarya on the borders with Afghanistan,



Turkmenistan and Tajikistan, patriotic themes related to the activities of the country's guards, as well as to the fight against any destructive ideas that threaten the peace and tranquility of the people, poison the minds of children. "Adolat" (J.Mahmudov), "Sleepless Nights" (R.Orifjanov), "A Boy Without Pain" (Kh.Khursandov), "People Wearing Pagons", "Courage", "Sound of Bells" (M.Bobojev), "Hazon olan umrlar" (A.Azizkhodjaev, O.Rizaev), "Jannat izlab" (T.Mahmudov, D.Mahmudova), "Alvido, bolalik" (T.Malik), "Ona" (Sh.Rizaev), Such performances as "Aydin" (R.Muhammadjanov), "Border Guard" (R.Orifjanov, A.Ergashev), "Ziyo Qalasi" (K.Hakimov) are among them.

During this period, along with dramatic works with a sharp plot, comedies on social themes were also staged. They reflect the folklore and ethnographic features of traditional folk art, especially the folk art of the Surkhandarya oasis, and the educational and moral motives are exaggerated. The stages of historical formation and development of the Surkhandarya regional musical-drama theater can be described as follows:

- In 1933, the first collective and state farm theater for the general public was established in Jarqurghon district, adjacent to Termez. The amateur theater repertoire consisted mainly of small performances, songs and dances.
- In 1935, on the basis of the Jarqurghon collective and state farm theater, a district theater was established in Termez. In 1939, a group of young people who had graduated from the Lohuti Theater College joined the community.
- After the formation of Surkhandarya region in 1941, the theater was transformed into the State Musical Drama Theater. During the Second World War, the theme of patriotism and national heroism came to the fore. With the evacuation of the Kharkiv Operetta Theater to Surkhandarya during the war years, conditions were created for studying the experience of the Ukrainian theater.
- In 1948, the Surkhandarya Theater ceased to exist for some time. The troupe was disbanded and added to the Kashkadarya, Samarkand and Bukhara theaters. The rest continued their activities in the folk theater, ensemble and various clubs.
- In 1957, the theater was reorganized. Along with musical performances, pure dramatic works also began to be staged. This situation expanded the audience. He was the leader of works dedicated to hard work, patriotism, improvement of rural conditions, opening of new lands, development of cotton growing, education of youth.
- The influx of young directors who graduated from the Tashkent State Institute of Theater and Art into the Surkhandarya Theater in the early 1960s had a significant impact on the enrichment of the theater's repertoire and the improvement of directing and performance skills. This period was the beginning of

specific reforms in the field of repertoire renewal. Post-war scenes of life, performances that reflected social relations between people, emerged.

- In 1974, the theater team moved to a modern building. The activity of the theater in the new building began with a number of creative and organizational changes. Skilled director Aminjon Karimov has been appointed director and general director, Mansur Ravshanov director and art director, V. Mikhailichenko chief artist of the theater. The creative process was revived with the addition of a group of young people who graduated from the Tashkent State Institute of Theater and Fine Arts (now the Uzbek State Institute of Arts and Culture) named after AN Ostrovsky, the establishment of a "Youth Section" at the theater. The weight of musical dramas in the repertoire has increased.
- The growth of creative potential in the team allowed to stage the best examples of national classics and world classical drama. Classics such as Shakespeare, Schiller, Moler, Goldoni, Gogol, Ostrovsky were staged and presented to the general public.
- In 1978, the theater was renamed Mannon Uyghur. Soon, the theater continued the tradition of staging works in Russian and added a number of new performances to its repertoire. The team overcame the difficulties encountered in performing in Russian and managed to expand the audience.
- In the second half of the 1980s, a new era began in the Surkhandarya Regional Musical Drama Theater. During this period in history, called the "reconstruction", there was a tendency to take a fresh look at art, to openly react to the problems of society. Efforts to explore local playwrights are intensifying. U.Azim's "One step way", I.Otakulov's "Closed eyes", "Return to the world", N.Hayitkulov's "The star is gone", H.Maksadkulov's "Faithful ghost", M.Khairullaev's "The world is yours" were the products of this period.
- With the proclamation of Uzbekistan as an independent state, the attitude to history, to our nation has changed radically, there is an opportunity to speak objectively about our great figures. Amir Temur, Alisher Navoi, Umar Khayyam, Sabir Termizi, Hakim At-Termizi, Imam Bukhari, Jaloliddin Manguberdi, Tomaris, Spitamen, Amir Temur, Babur, Mashrab, Nodirabegim, Ogahiy, Zebunniso and many others. saw.
- Attempts have been made to bring to the stage the images of the people of the new era, our advanced contemporaries. Performances reflecting the idea of patriotism, duty, loyalty, glorification of feelings of love, the fight against such evils as terrorism, drug addiction, human trafficking, bribery.
- During this period, along with dramatic works with a sharp plot, comedies on social issues were also staged. They reflect the folklore and ethnographic features of traditional folk art, especially the folk art



of the Surkhandarya oasis, with special emphasis on educational and moral motives.

CONCLUSION

In short, the Surkhandarya theater in its nearly a century of activity has matured in the huge creative and organizational processes that took place not only in the region but also in the country, created a unique laboratory for discovering playwrights, finding young people, conducting creative experiments. Uzbek school of acting and directing with special aspects

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