



## The Organization of Uzbek Theater and Development

*Yuldasheva Nargiza*

*Nukus Branch of Uzbekistan State Institute of Art and Culture,  
3rd stage student of musical theater direction*

### **Abstract:**

By the 21st century, the population of large cities and towns is increasing dramatically. There are more than three hundred large cities with a population of more than one million. 80 percent of the population lives in cities. Behind these figures is a complex progressive process of reconstruction of aesthetic relations of people.

**Keywords:** theater, art, ancient, cinema, art, work, analysis, nation, tradition.

The traditional Uzbek theater is based on the ancient plays of the East, and its roots cover the relations in the primitive society. This score invites us to look for the sources of its first formation in the soil of Central Asia and the social life of the ancient peoples who lived there, national characteristics and traditions, and the nature of the nation.

Historians have emphasized that the main source of the types of spectacle and all the art genres that grew out of it is labor. Russian philosopher G.V. Plikhanov writes about this that "play is the child of labor". Therefore, it is correct to look for the origin of primitive society performances from the labor process, from the production activity of a primitive community member. G.V. Plekhanov wrote that we cannot understand the history of culture if we do not inculcate in ourselves the idea that people and human beings in general look at things and events primarily from the point of view of survival and profit, and that his views gradually changed from aesthetic to treatment.[1]

One of the philosophers said, "We enter history together with man." Bufikr also applies to the study of theater history. Because art begins to be born as soon as a person is born, with the appearance of speech, intuition, and perception. Art is the fruit of human desire for beauty and is an integral part of human life. The creation and development of Uzbek national theater art goes back centuries. Academician Mamajon Rahmonov proved in his scientific research that elements of theater were born in Central Asia, specifically in our country, in the III-I centuries BC. The found archeological materials, in particular ceramic pieces, have been proven to depict the characters and events of Euripides' tragedies, in which pictures were drawn on various ornaments of women. But where were the dramatic works of this playwright played and staged? Were there buildings similar to Greek amphitheatres in our republic? legitimate questions arise. After the remains of the amphitheater built in the III-I centuries BC were found in the Surhandaryo oasis, near the city of Termiz (the former city of Oy - Honim shakhri), the rumors became clear. At the same time, the discovery of masks of Qiziqchi - clown actors and their small figurines (statuetka) in the Afrosiyob district of Samarkand shows that there were field performances based on traditional folk performance art in our country. This type of art developed more and more and gradually became connected with the traditions and customs of the Uzbek people.

The types of theater art, including clowning and puppetry, gave a great impetus to the development of European-style theater. At the end of the 19th century and the beginning of the 20th century,

European-style theater began to enter the territory of Turkestan. Enlighteners Zakirjon Furqat, Ahmad Donish, Mahmudhoja Behbudi, Abdulla Avloni, Mannan Uyghur, Abdurauf Fitrat, Cholpon and Hamza Hakimzada Niyazi were among the founders of the new form of theater. In 1911, the play "Padarkush" by Mahmudhoja Behbudi (1875-1919) came to the world. On January 15, 1914, it appeared on the stage at the "People's House" in Samarkand, then in February it was staged in Tashkent in the "Turon" troupe of Abdulla Avloni. The current Uzbek National Academic Drama Theater was born on this day. Along with Mannan Uyghur, well-known actors Abror Khidiyatov, Masuma Qoriyeva, Sora Eshontoraeva, Etim Bobojonov, Zamira Hidoyatova, Maria Kuznetsova, Sa'dihon Habubillayev, Sharif Qayumov, Olim Khojayev, Shukur Burhanov are involved in the development and strengthening of this theater. , Nabi Rahimov and other great artists are of great merit. They created the foundation of modern Uzbek theater art.[2]

In 1913, a 2,000-seat Konizey theater opened in Tashkent. During these times, various theater groups from Europe, Russia, the Caucasus, famous singers, musicians and various ensembles often visited the cities of Turkestan on tour. The collective organization "Turkestan - Russian Music Art", founded in 1884, plays a major role in the promotion and promotion of Russian music art and in inviting and accepting foreign touring theaters, soloists and ensembles. laughed. For example, in 1891, the Lassalle operetta troupe from Paris performed the works of composers such as J. Kalman. 1894 Touring Opera and Ballet Theater from Tiflis. He presented the operas "Aida", "Faust", "Demon", "Cardinal Secret", "Carmen", "Ivan Susan", "Traviatua", "Rikvaya Drama". Especially Russian drama theaters came a lot. They performed A.S. Griboyedov's "The Scourge of Reason", V. Gogol's "The Auditor", A.V. Lukova-Kabili's "Krechesky's Wedding", A.N. Ostrovsky's "Simply Bride" and "Mamaqoldiroq", Schiller's "Cunning and Love" and dramas by Gorky, Chekhov, Shakespeare were constantly shown to the audience. During this period, the masters of the Russian scene, Robert and Raphael Adelheim, M.V. Dalsky, I.A. Malinovskoya, I. Sobirov, V.F. Komissarzhevskaya, M.I. Dolina, Carvin-Kassakovskaya, N.A. The tours of famous artists such as Shevelev, P.D. Orlov, S. M. Khachaturov in Turkestan are very important. About these tours, various articles, reviews, and announcements were constantly published in Turkistan's "Turkistanskije vega mosti", "Turkistansky kur'er", "Turkistanskaya tuzemnaya gazeta", "Turkistan province gazeta", "Vaqt" and other newspapers. 3]

The staging of works performed on the stage of the European and Russian theaters in Turkestan gave impetus to the development of the modern form of theater among the local population. It should be mentioned that the intellectuals of the local people were also interested in the performances, concerts, and concerts of groups of amateurs. Jadids get acquainted with the cultural life of Russians, gymnasiums, scientific societies, institutions such as newspaper-magazines and printing houses, book publishing houses, theater and concert organizations, are interested and express their impressions in newspapers and magazines. In Uzbekistan at the beginning of the 20th century, Jadidism (Arabic for innovation) became a social movement.

With the emergence of the Jadid movement, it was met with strong opposition from the Tsarist Russian administration and local fanatics. Despite this, the tradition has been gaining popularity among the local people year by year.[4]

As a result, there are many Uzbek, Tajik, Turkmen, Kyrgyz, Kazakh peoples who have given their entire wealth and life to enlightenment, development, and theater art in the path of modern ideas and movements. people came out. They were aware of the process of social and political life, intellectuals who had a new world view began to show consistent activity in literary and cultural life. Especially in the creation of national theater and dramaturgy in the European style, M. Behbudi and his like-minded and comrades were sought in their creative activities, wrote stage works on various topics, trained performing artists and began to show new works to the audience in the theater. For example, M. Rahmonov cites the following example in the book "Hamza and the Uzbek Theater" about the works that appeared on the stage from 1913 to the February Revolution of 1917: "Jadid dramatists known for creating theater drama were Behbudi, Nusratulla Qudratulla, Abdulla Badriy, Haji Muin, Shukirullo (Mehri), A. Samadov, A. Avloni and others. In a short period of time, these were "Padarkush" (Behbudi), "Mahramlar" (A. Samadov), "Mazluma Hotun", "Victim of Youth", "Poppy", "Qazi ila

Mullah", (Haji Muin Shukurilla), "To'y", (Nusratilla Qudratilla), "Juvonmart", "Stepfather", "Boyvachcha", "Saadat Didi", "Fool", "Hush Keling, Hush Keting", (Abdulla Badriy), "Is Advocacy Easy" , (Abdulla Avloni) "Bahtsiz Kuyov" (Abdulla Qadiri), who promotes new ideas such as wrote several big and small original plays and presented them to newly established modern theaters. Currently, various types and genres of theater art are developing in our Republic. Youth, children and puppet theaters also have a special position.

The national values restored by the independence, updated concepts of the spirituality of the society, problems of history and modernity were in the attention of these theaters. The political, economic, and cultural changes taking place in our society due to independence have an impact on theater art as well. The fact that the development of Uzbek theater is considered a task of state importance is the reason for the further development of work in this direction.

### List of References

1. Mukhtorov T. Art of Central Asia: the uniqueness of its historical development. - T.: Sharq, 1997. - P. 5-12.
2. Hussein S. Uzbek theater. - T., 1929. - P. 30.
3. Rakhmanov M. History of the Uzbek National Academic Drama Theater. - T.: Sharq, 2000. -P. 30.
4. Tolahojaeva M. Complex period and theater. NAFOSAT, 1992. – #5. - P. 16-17.
5. Mukhtorov E. Western drama on the Uzbek stage. ART, 1998. – #1. - P. 43–44.