



ABOUT THE HISTORY OF UZBEK DIRECTING

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Annotation

The director is a person, a leader, a leader, who, on the basis of an in-depth study of the social conditions and the subjective factors arising from it, transforms the interests and goals of the people and society into a single artistic form. It is the director's main task to choose which theme to stage in the theater, how many ideas to share, how to inspire the performers.

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The director's activity is very comprehensive and multifaceted; he has a social status in society. The essence of the director's work is reflected in the research in the process of creative assimilation of the artistic idea and its embodiment on the stage.

Mannon Uygur directorial legacy has not yet been fully scientifically studied. In T. Tursunov's book "The October Revolution and the Uzbek Theater", first, the professional Uzbek theater, formed by such talented artists as Mannon Uygur before the October coup, is measured by the criteria of an amateur troupe; secondly, all the achievements of the national theater are connected with socialism, and its objective historical necessity is denied; third, the



professionalism of Uzbek theater is seen as the result of a group of young people studying in Moscow and Baku.

Now that the Uzbek national theater has risen to the level of state policy to objectively and objectively study the long and recent history of our nation and present it to young people, it overcame various political obstacles and resistance in the early twentieth century. The first representatives of the national directorate formed in Turkestan (Turon troupe) were Tatar directors Muhammadiyrov, Zaki Bayazidsky, Aliaskar Askarov, Sidkiy Ruhullo from Azerbaijan, and Shorshtein, the director of the Russian Colosseum Theater. A.Avloni, N.Khojaev, B.Alamov, M.Uygur and other artists learned from them, gained experience and formed as a director.

Before the Soviet era, the Turon troupe was a professional theater with about thirty permanent actors, an international repertoire, local directors and playwrights, and a government-approved Regulation. According to the Statute of the Turon Society, approved on November 11, 1916, a theater worker had no right to delay rehearsals. It is clear that he will not be able to come to the rehearsal for any reason; the existing actor was required to inform the director the day before. This requirement still exists in professional theaters.

As Mannon Uygur acting experience grows, he seeks to test his strength in directing. E. Ismoilov described the reason for this as follows: "He was aware of the art of directing, paying attention to the work of those who directed the performances in which he participated." In particular, the participation of Ruhullo in the preparation of the play "Layli and Majnun" staged in Uzbek was a great lesson for Mannon.

We have already mentioned that Mannon Uygur, who was not satisfied with the translated works, wrote a one-act comedy called "Turkistan Tabibi". An independent step in directing began with this comedy. Because, first of all, the name of the work was news to the fans. Second, the playwright had staged his play himself. Third, there was no interest, not even suspicion, as to what the director would present in a play that had not yet been put anywhere, untested. On April 18, 1918, the Uygur staged this play. The play is recognized by the public and the press. The "Doctor of Turkestan" demonstrated the unique talent of the playwright, actor and director Uygur. Inspired by success, Uygur Avloni's "Is Advocacy Easy?" staged his comedy, then Hamza's drama "Poisonous Life". Brother Mannon tried his hand at drama through the stage interpretation of Poisonous Life, and passed the test.



The newspaper "Ishtirokiyun" (April 2, 1919) again published an article about the activities of the "Turon" theater. It tells the story of N.Narimonov's tragedy "Nodirshah", Uygur comedy "Twelve hours of government" and one-act comedy "On the way to school", the author of which is unknown.

In the process of artistic perception of world history, expressed in historical dramas, it can be observed that the content of the concept of the ideal has been gradually perfected. After all, it is based on man's constant desire for perfection, beauty and glory. Mannon felt the need to turn to historical dramas to convey the idea of national development of the Jadids to the people by creating the image of a national hero on the Uygur stage.

It would take a long time to put on a few shows in one night, to prepare the stage from one performance to another, to change the conditional decorations, to prepare the actors for the next performance. It was necessary to ensure that there was no spectacle in front of the curtain so that the audience would not be bored. The Uygur invited gymnastic students to the night. They went out behind the scenes after the comedy 'Twelve Hours of Government'. At this time, the backstage was prepared for the performance "On the way to school."

Explaining the reasons for Mannon Uygur's entry into directing, T. Tursunov writes: "The first organizers of the troupe, therefore, directors Abdulla Avloni, Zoki Bayazidsky and Nizomiddin Khodjaev, were involved in party and state affairs from the first days of the revolution. Mannon Uygur is responsible for the formation of a professional director, the creation of a new repertoire, the reorganization of the troupe.

In short, Mannon Uygur: enriched the national directorate formed in "Turon" with exemplary and lively traditions of folk theater, and tested it by applying it to various genres. It has made great strides in the comedy genre in this regard;

- took a philosophical approach to the issue of succession in art, found and tested on stage the expression of nationalism in form and content, in particular, proved that translation can be transformed into works by changing the national spirit without changing names and events;

- Taking into account the great interest of the audience in the historical work, he invented the possibility of openly expressing the problems of his time. In the performances Nadir Shah and The Last Days of Andalusia, he discovered the vitality of populist philosophy and aesthetic principles and the theatrical expression of populism;



- the first theatrical traditions - brought a new aesthetic content and form to the national theater by staging a complete, artistic whole in one night, instead of staging a tragedy and several comedies in one night;
- He was praised by the people for staging the "Jadid drama", but was criticized by the ruling ideology of the state. This shows that he realized that the ideology of the Jadids was radically different from the ideology of the Bolsheviks;
- improved his skills by re-staging time-tested ideological works;
- As he became more serious in directing, his creative potential was manifested in the choice of repertoire, the creation of national images, solving the problems of repertoire shortage, the distribution of roles according to the individual capabilities of actors, creating a unified work of art on stage and creating a common creative environment.

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