

MUSIC AND DRAMA THEATRE (ON THE EXAMPLE OF THE BUKHARA MUSIC AND DRAMA THEATRE)

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Abstract

This article examines the Uzbek theater, its history of development, early stage productions, and the first examples of the theater industry.

Keywords

art, theater, music, drama

Art has long been associated with religious and mythical ideas about the creation of the world. From primitive times to the present day, images in art have evolved, often serving as a kind of amulet, a symbol of good and evil, intended not only for human entertainment but also to evoke pleasant emotions and thoughts in the mythical gods. Throughout its development, socialization has undergone several stages, transforming various human images.

The Uzbek theater of the 20th century is a unique phenomenon in the history of our culture. The Uzbek theater, which opened its curtain in 1914 with the play "Padarkush" by Mahmudkhodja Bekhbudi, has transformed into a theater that every nation can be proud of in just two or three decades. The Uzbek theater was born as the Mari Theater, a product of the Jadidist movement. The main goal of the theater was to create the "Turon" troupe, the first Uzbek creative collective:

to develop a serious attitude among the population towards stage work and charity, b) to show a performance for the people, to give them a healthy spectacle...,- is indicated. Thanks to the efforts of such outstanding marifatparas as Munavvarqari Abdurashidkhanov, Abdulla Avloni, and Mahmudkhodja Behbudi, who organized stage work and widely disseminated it among the people, this theater soon became a part of the people's cultural life. In just a few years, about thirty plays were created and based on the fundamental principles of acting and directing.

An important feature of Jadid's theater and drama was its ability to reach the human heart through the portrayal of family life, enlightening it and thus celebrating the ideas of national revival that were sweeping through society. The

torch of enlightenment that the Jadid enlighteners enjoyed illuminated the paths of the people's art, which continued to influence theater and drama with new ideas and aspirations until the 1930s. It is worth noting that the experience of staging foreign dramas, which was initiated by the Uzbek theater not in the context of national limitations, but in the Turon troupe, which adopted the experience of the world theater on its way of development, will be continued later, with the appearance of works by such playwrights as Schiller, Gogol, and Shakespeare on the Uzbek stage.

In 1924-1927, he taught Uzbek actors at the Baku Theater College and M. We see that his training at the Moscow Theater Studio under the guidance of the Uyghur Chulpan played an important role in improving their professional level. The Age of Enlightenment in Moscow coincided with the flourishing of various styles and research in the Russian Theater. Uzbek actors diligently studied the life of this vibrant theater.

Less than ten years after the birth of the Uzbek theater, it can be said that the creation of comedies and dramas by Abdurauf Fitrat "chin sevish", "Abulfayzkhan", Chulpan "Yarkina", Hamza Hakimzade, and most importantly, the presence of these works at the level of the aesthetics of European drama, was a logical result of these studies.

The emergence of the genre of complex synthetic art of musical-dramatic art is, of course, due to the fact that the Uzbek people have an impeccably rich artistic heritage and possess talents capable of bringing this heritage to life in a modern theatrical language. This genre, which was initially presented in the form of small musical scenes, has developed in the Uzbek theater as a separate artistic movement, with the creation of works such as "Halima" by Gulam Zafari, "Farhad and Shirin" by Khurshid, and "Laili and Majnun." It should be noted that in the past, despite the obstacles to the development of musical drama, it continued to evolve, despite the fact that "folklore was merely a bridge tool in the transition to genre-specific, fleeting, and operatic art." The so-called "musical drama and comedy theater," which focuses on both purely dramatic and musical-dramatic works, ranges from the current National Academic Drama Theater to provincial theaters.

In the 1920s, research was conducted to create a national, distinctive, and Uzbek folk oral art and music that would appeal to the audience. During this period, we did not have any composers or orchestras capable of writing music or recognizing notes. As a result, we turned to the richness of our people's spirit, including folk music and art. By incorporating these elements into our performances, we began to use melodies and musical notes that were beloved by the people. Speaking of this, it is impossible not to mention such great works as

"Halima", "Laila and Majnun", "Farhad and Shirin", "Tahir and Zuhra", and "Alpomish". The songs and music, the artistic and ideological maturity of the themes, and the charm that equally captivates the audience are deeply rooted in the hearts of our people. These stage works were created through the creative collaboration of a playwright, a director, and a composer. For this reason, every word that an actor utters on stage, every action that they perform, and the ar

Bukhara Regional Music and Drama Theatre

The Sadriddin Aini State Theatre of Musical Drama and Comedy is the oldest of the Uzbek professional theatres. It was founded in 1921 on the initiative of Fayzulla Khodjaev, based on an amateur troupe, and opened with the 1922 play "The Punishment of Slanderers" (Hamza). The second play was "The Doctor of Turkestan" (Mannon Uyghur, 1923).

The organizer and artistic director, Mannon Uyghur, Hikmat Latypov, Lutfulla Nazrullaev, N. Rakhmanov, L. Latypov, Sadyhon Tabibullaev, N. Ganiev, and others, were the first creators of the theater and made a significant contribution to its development. In 1924, a group of theater actors was sent to study at the Uzbek Drama Studio in Moscow. Until the late 1930s, the theater was content with small plays and concerts. Actors who graduated from the drama studio (B. Khodjaev, S. Abdullaev, A. Olimova, B. Zhamalov, M. Upon their return (1930), the theater literally acquired the status of a professional theater. They staged "riot" (D. Furmanov and S. Polivanov), "The Cruel healer" (J. Moler), "blood and water" (L. Saifullina's performances) We have further strengthened the level of professionalism of the theater. In 1931, Y. Bobozhonov was appointed artistic director, and Sh. A. Shorakhimov was appointed chief artist.

The mid-1930s marked a turning point in the theater's creative activities. Serious efforts were made to master the style of realism and consolidate the achieved creative successes. During this process, Uzbek drama, Russian classics, and foreign works played a significant role in enhancing the acting skills of the actors and shaping the theater's artistic direction. In 1936, the theater was transformed into a "musical and drama theater." In the same years, the theater was headed by A. Khodjaeva, S. Yarashev, A. Akhunov, N. Nematova, A. Atoev, and Z. It was enriched by such creators as Solieva. During the war years, works were staged that reflected the courageous struggle of the Uzbek people, and in peacetime, the repertoire was enriched thematically. The main focus was on the pressing issues of the era, and the performances expressed the selfless work of our people, their pursuit of moral and spiritual beauty, and their commitment to peace and humanism.

In 1952, the first professional director of the Bukhara Theater, Ravil Botirov, began working at the theater. The musical drama "Dream" and "Thunderstorm" (thunder) are based on the Russian folk tale "Typhoon" (flood), which reflects the life of the Japanese people during that period. The production of works such as "Suymaganga Suikalma," which tells the story of the Karakalpak people, was a significant event in the Bukhara Theater and the cultural life of the region. In 1958, the theater was named after Sadriddin Ayni. The 1960s and 1970s were marked by the theater's creative efforts to create an independent repertoire.

On August 30, 2010, the construction of the Bukhara Theater, which is part of the "Old and Immortal Bukhara" complex in the city of Bukhara, was completed. This building is considered the first theater in the history of Central Asia to be built from the ground up. To open it personally, our first president, I.A. Karimov, visited the theater. On the occasion of the opening ceremony, performances by Sary from theaters throughout the republic and region were presented as a grand gift for theater enthusiasts and the people of Bukhara. The Bukhara Regional Music and Drama Theatre opened the ceremony with the play "Abu Ali ibn Sina" directed by Bahadur Yuldashev, a People's Artist of Uzbekistan and a renowned director. The theatre continues to evolve and thrive, maintaining its position of excellence.

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