

SHAKESPEARE'S LAUGHTER IN THE UZBEKISTAN THEATER

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Abstract

The article analyzes the comedy “Kiyyik Kyz’s Pouring” staged in 1964 at the musical drama theater of Andijan region named after Zahiriddin Muhammad Babur and its variants staged in 2018 at the “Diydar Theater” studio. This performance is the first comedic work of the English playwright staged in the Uzbek theater. The performance of the actors in the play is analyzed. The opinions and comments of theater critics about the play are studied.

Keywords

world literature, classic work, comedy, theater, performance, playwright, director, artist, actor, Shakespeare

In most cases, the creative heritage of William Shakespeare is studied with his great tragic works. However, it is worth noting that works in the comedy genre make up almost half of the playwright’s work. His comedies are included in the First Folio of 1623. Some of Shakespeare’s comedies are classified by experts as “romantic dramas”, and others as “problem plays”. The comedies created by the playwright, like his tragic works, occupy an influential place in the repertoire of world theaters.

To this day, the playwright’s comedies “The Fall of the Wicked Witch”, “The Two Gentlemen of Verona”, “The Comedy of Errors”, “Twelfth Night and Various Incidents”, “Miscellaneous Strangers of a Midsummer Night” have been staged on the stage of the Uzbek theater. Among these comedies, the play “The Fall of the Wicked Witch” has been staged repeatedly by our directors. For example, this work, which was first staged in 1964 at the Andijan Regional Musical Drama and Comedy Theater, was staged during the period of independence in 2008 at the Uzbek State Drama Theater by director M. Abdullayeva, in 2018 at the “Diydor” theater-Studio by directors S. Potapov, B. Yuldoshev, and in 2021 at the Kattakurgan City Drama Theater by director A. Niyozov. In this work, Shakespeare shows the impossibility of happy relationships without mutual respect, the ability to listen to each other, and the willingness to compromise. In 1964, the creative

team of the Andijan Regional Musical Drama Theater (formerly named after Okhunbobayev) was the first in the republic to stage William Shakespeare's comedy "The Cursed Child". Bringing Shakespeare's works to the stage and choosing performers worthy of his characters required great and responsible work from the directors. The regional theater team correctly understood this task and quite convincingly portrayed the era in which the story of the work is told.

In the Uzbek theater, the comedy "The Cursed Child" was perceived not only as a light love story, but also as a work that could set an example for human relationships, character and social morality. The play was interpreted as a story about overcoming selfishness and achieving harmony between people.

In the play, the stubborn girl Katarina was played by actress M. Ubaydullaeva. She was able to convincingly embody the image of a stubborn girl who does not easily obey. Catarina appears as a person protesting against the hypocrisy and traditions of the surrounding society. Her "stubbornness" is explained not by natural anger, but by the desire to protect her dignity. Her rudeness and hostility gradually give way to love and the ability to understand each other. In the play, many young people, although outwardly they are slaves to traditions and customs, strive to do what they know. Catarina wants to be free in spirit, she absolutely does not like subordination. She even rebels against the unjust words of her father Baptista. Her sister Bianca boasts that she has always been loyal to her father.

Bianca is interpreted as a heroine who skillfully uses her reputation as a "perfect girl". Her submissiveness is perceived as a mask, which allows her to achieve her goals without open conflict. For directors, Bianca is often a heroine who embodies not the ideal of femininity, but the problem of the connection between external behavior and the inner essence of a person. The image of Bianca emphasizes one of Shakespeare's main ideas: "A person cannot be judged by his external character alone." Therefore, in the play, Catharina gradually becomes a more morally attractive character than Bianca. While Bianca symbolized external decency and social acceptance, Catharina symbolized sincerity, directness, and inner honesty.

It should be said that William Shakespeare, by presenting the contradictions within a family, showed the growing consciousness and understanding of that time, the desire for spiritual freedom. For this, the author was given a lot of material by the ethics and morality of his time. Both in the ideological basis of the comedy, in the plot line, and in each dialogue and monologue, the life of the English noble families of that time is sharply satirized. In the play, the nobleman and beggar Petruchio was played by actor M. Kadyrov. We admire his intelligence and perception, perseverance and wit. He won a place in the hearts of people with

his love and affection, with his philosophy of so-called freedom. He is also a strong person like Catherine, a supporter of the right of a person to be as he is. Petruchio falls in love with Catherine, who is a supporter of freedom like him, and after great difficulties becomes Catherine's life partner. Petruchio finds his way to the heart of his beloved with his pure love and courage, his straightforwardness, and his stubborn stubbornness. Petruchio is interpreted not as a cruel tyrant, but as an energetic, resourceful and life-loving person who can find an approach to Catherine. Petruchio and Catherine appear as equally strong heroes. The image of Catherine is interpreted not as a woman who is forcibly subjugated, but as a strong and independent person. Their relationship is interpreted as a kind of competition between two equally strong and lively personalities, and this competition gradually turns into mutual respect and love.

Petruchio was performed very well by the artist M. Kadyrov. His every movement and speech on stage is like the spirit of the character. Actress M. Ubaydullaeva was able to create the image of the stubborn and courageous girl Katarina well. Bianca, who from the beginning of the performance seemed very gentle, graceful, fascinated by literature, art and music, gradually becomes selfish in the interpretation of actress A. Aminova. Her inner world, based on arrogance and witchcraft, is exposed. Vincenzo (artist Sh. Khojayev), Lucenzio (artist M. Isomiddinov), Gremio (artist Z. Ahmadaliyev), Tranio (artist A. Kholboyev) in the play perfectly played the roles assigned to them. The image of Curtis (artist Sh. Tokhtasinov) was especially successful. The play was staged by director G. Ismagilov. He worked seriously with young artists and achieved success. However, the fact that the director trusted the leading artists of the theater and left them to play their roles on their own had a certain impact on the performance of the play. About this, "Some shortcomings that need to be corrected are also noticeable during the performance," write O. Kholdorov and K. Azizov. "In our opinion, the prologue of this comedy, which consists of 3 acts and 14 scenes, needs to be thought out more. Christopher Sly (People's Artist of the Uzbek SSR J. Rahimov), who sits in front of the viewer in two scenes, sometimes sleepy, sometimes alert, seems superfluous to us. The talented artist J. Rahimov seems to have not understood well who his hero is this time. That is why he, trying to make the viewer laugh, makes unnecessary actions."

Critics are also not satisfied with the image of one of the main characters in the play, Lord, played by artist N. Murodov. In their opinion, the artist did not complete the image, and moreover, he studied it poorly. They commented that Baptista, played by artist A. Ibrohimov, looked like a doll on stage, seemingly carefree and unconnected with the events taking place. Nevertheless, the work of

director G. Ismagilov deserves praise. The reason is that through the clash of strong characters, he was able to interpret such human qualities as the path to understanding in relationships between people, the triumph of love over conflict, and the appreciation of family and human harmony through the play.

Theater conductor M. Khabibov was able to choose music that was in keeping with the spirit of the play. The artist V. Ligay made a great contribution to conveying the conditions of the period described in the play to the audience with his worthy decorations. The artist of the play tried to emphasize the festive and theatrical nature of the comedy. The stage interpretation used bright costumes and dynamic public scenes, emphasized humor, music, plasticity, and emphasized the playful, comical nature of the events taking place. Therefore, the play appeared as a colorful theatrical spectacle close to the nature of our people.

The staged play "The Subjugation of a Stubborn Girl" was translated by the poet Turob Tola. He worked diligently on the translation and conducted bold creative research. Today, this comedy is in the repertoire of theaters under the name "The Subjugation of a Stubborn Girl". At the same time, this comedy, staged by the famous Russian director Sergey Potapov at the "Diydor" theater studio in 2018 during the period of independence, also incorporates the national flavor of our people. It seems as if the events are happening in our lives today. Songs set to music based on Turob Tola's poems are also used in the performance. "The costumes of the actors also do not leave the audience indifferent. The costume designer Lobar Polvonova used the addresses typical of our nationality, reflecting the clothes of the British of that time, and the artist Dono Ganiyeva did not introduce unnecessary details into the scenery of the performance."

The play reflects the marriage of a girl in English families several centuries ago, wedding feasts, dowries given to the bride, and pomp. In the play, Batista, the father of Katarina and Bianca, takes an active part in shaping the fate of his daughters. This is typical of the traditions of many Uzbek families, where marriage is historically perceived as an alliance between two families, and parents play an important role in choosing a spouse.

From this point of view, the story of Katarina and Bianca, as a play reflecting the conflict between the personal desires of young people and the expectations of their family, is consistent with the worldview of the Eastern peoples. For example, in Asian peoples, the play "The Casting of the Beautiful Girl" often provides an opportunity for an adapted interpretation through local wedding ceremonies. This is because the work is very close to the culture of Asian peoples in terms of courtship, family negotiations, traditional wedding ceremonies, family introduction ceremonies, and the celebration of the wedding as a social event. These aspects

were reflected in the interpretation of the work, which was staged under the leadership of directors Sergey Potopov and Bakhodir Yuldoshev, and this aspect was able to attract the attention of the audience. The actors embodied the characters of Nazokat Narziyeva – Katarina, Umar Jumayev – Petruchio, Yulduz Rajabova – Bianca, Ogabek Otajonov – Tranio, Olmas Umarov – Lorenzo. The actors in the play were skillfully selected by the director based on the character of the heroine. In the interpretation of actress Nazokat Nazriyeva, Katarina's resistance to marriage resembles a person who does not want to unconditionally adhere to social norms. Therefore, Katerina can be seen not as a "stubborn girl", but as a person who seeks to defend her dignity, dreams, and the right to her own voice. For this reason, the image of Katarina has become one of the most attractive and strong female characters in Shakespeare's repertoire in the Uzbek theater.

In conclusion, it can be said that in the Uzbek theater, the comedy "The Fall of the Curly Girl" has often been interpreted not as a story about the subjugation of a woman to a man, but as a love story of young people, in which human qualities prevail, symbolizing the achievement of harmony and mutual respect between two strong personalities after scandals and disputes. The main theme of the play has become not the "subjugation" of women, but the search for harmony between a person's own desires and the demands of society. The fact that the plot of the work and the characters' characters allow us to connect it with the cultural values of the peoples of Central Asia is the reason why the play is staged again and again by Uzbek directors.

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