



## UZBEK THEATER HISTORY

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**Abstract:** In this article, the contributions of famous enlighteners such as Munavvarqori Abdurashidkhanov, Abdulla Avloni, Mahmudhoja Behbudi, Hamza Hakimzada Niyozi, Maria Kuznestova, Abror Hidoyatov, Masuma Qoriyeva, who organized the first stage play in Uzbekistan and promoted it among the people actions were discussed. In this article, I tried to present information about the changes of the 20th century Uzbek theater in our culture and the Uzbek theater that opened its curtain in 1814 with the play "Padarkush" by Mahmudhoja Behbudi.

**Key words:** Theater, Behbudi, Padarkush, Cholpon, Art, Turkestan, Stage, troupe, actor, comedy, drama, tragedy.

**Аннотация:** В данной статье рассмотрен вклад таких известных просветителей, как Мунавваркори Абдурашидханов, Абдулла Авлони, Махмудходжа Бехбуди, Хамза Хакимзада Ниёзи, Мария Кузнецова, Аброр Хидоятов, Масума Кориева, которые организовали первый спектакль в Узбекистане и пропагандировали его среди народных действий. обсуждались. В этой статье я попытался представить информацию об изменениях узбекского театра XX века в нашей культуре и узбекского театра, открывшего свой занавес в 1814 году пьесой Махмудходжи Бехбуди «Падаркуш».

**Ключевые слова:** Театр, Бехбуди, Падаркуш, Чолпон, Искусство, Туркестан, Сцена, труппа, актер, комедия, драма, трагедия.

**Annotatsiya:** Ushbu maqolada O'zbekistonda ilk spektaklni tashkil etgan va uni ommabop tadbirilar qatoriga qo'ygan Munavvarqori Abdurashidxonov, Abdulla Avloniy, Mahmudxo'ja Behbudi, Hamza Hakimzoda Niyoziy, Mariya Kuznetsova, Abror Hidoyatov, Ma'suma Korieva kabi taniqli pedagoglarning hissasi ko'rib chiqiladi. Shuningdek, 20-asr o'zbek teatrida madaniyatimizdagi o'zgarishlar va 1814-yilda Mahmudhodji Behbudiyning "Padarkush" spektakli bilan o'z pardasini ochgan o'zbek teatri yoritib berilgan.

**Kalit so'zlar:** Teatr, Behbudi, Padarkush, Cho'lpon, San'at, Turkiston, Sahna, truppa, aktyor, komediya, drama, tragediya.

The Uzbek theater was born as an educational theater, the fruit of the modernist movement. An important feature of Jadid theater and dramaturgy was to penetrate into the heart of a person by depicting his family life, educate him and thereby glorify the ideas of the national revival that is growing in the life of the society. Until the 1930s, the torch of enlightenment lit by modern enlighteners lit the paths of artists who entered the theater and dramaturgy with new ideas and aspirations.serving the people for twenty-five centuries. Just as the unique artistic monuments created in the East contribute to the cultural improvement of Europeans, the examples of art born in the West also occupy an influential place in the spiritual life of the peoples of the East. Just as the works created by great figures like Alisher Navoi are close to Western peoples with their high humanitarian ideas, the works of great writers like Shakespeare and Moliere are also valuable for Eastern peoples.The history of the Uzbek theater, along with the large national theaters, cannot be fully imagined without the works of Western playwrights, of course. Uzbek theater turned to Western

classical drama in the early stages of its development, and even today such works are constantly included in its repertoire. In the translation of Western dramaturgy works into Uzbek language, such words as Cholpon, Oybek, Maqsud Shaikhzada, Gafur Ghulam, Uygun, Asqad Mukhtar, Turob Tola, Hamid Ghulam, Erkin Vahidov Masters conducted active creative research. In 1921, the Uzbek theater turned to Western classic dramaturgy for the first time. At that time, the poet Khurshid (Shamsiddin Sharafiddinov) translated Friedrich Siter's works "Makr va muhabbat" and "Thieves". The works of Kevin Moliere, K. Goldfoni, Lope de Vega will be performed. In 1935, the tragedy "Hamlet" by V. Shakespeare was performed by M. Uygur in the translation of the poet Cho'lpon. This performance with Abror Hidoyatov in the lead role became an important event in the history of Uzbek theater. In 1941, Shakespeare's Othello was staged by M. Uygur, translated by Gafur Ghulam. There is an artistic person who, when thinking of Othello, the image of Abror Hidoyatov comes to mind. Below we can see the creations of the representatives of the history of Uzbek theater.

### **MAHMUDHOJA BEHBUDI**

Along with the impact of the Russian Revolution of 1905 and the accelerated cultural democratic movement in Turkestan, "national feelings" were also observed. This movement was called "Jadidism". To realize their ideas, Jadids joined the socio-political and educational movement, and began to publish printed publications and dramatic works in the region. Jadidlar introduced the national theater into the life of the Uzbek people. Since 1911, the first written national stage works began to be created. For example, "Padarkush or the case of an uneducated child" by Mahmudho Ja Behbudi, "Mahramlar" by A. Samadov are proof of our opinion. Among them, Behbudi's drama "Padarkush" was especially noteworthy. The main idea of the work is Rifan is considered to be strong. In the play, we can see that the child has entered the path of evil and caused the death of his father. In the play, the elements such as ignorance and ignorance are still emphasized among the local people. This play is Uzbek literature. and was a novelty in stage art, it was the first drama with a strong content and a new genre. The work was first staged in Samarkand on January 15, 1914, and then on February 27 in Tashkent by Abdulla Avloni's "Turon" troupe, and "Coliseum" A demonstration was held in the building of "(now the trade exchange).

### **ABDULLA AVLONI**

Abdulla Avloni was born on July 12, 1878, in the Mergancha neighborhood of Tash-ken, in the family of the student Miravlon Aka. He studied at the madrasa after the old school in Okchi. Engaged in independent reading. He spoke Arabic, Persian, and Russian languages. In 1904, he opened a new school in Mirabad, and then in Degrezli, where he taught. illustrated in scale.

Abdulla Awlani found great partners around him in that fight. Mannon Uighur was brought up in his troupe. Hamza collaborated with the troupe, Azerbaijani playwrights Uzayr Hojibekov, S. Ruhullo. He staged the rarest examples of Uzbek drama of that time, such as "Poisonous Life" by Hamza, "Bachtsiz Kuyov" by Abdulla Qadiri, and "Unhappy Bride" by Azerbaijani playwrights.

"Xo r-khor", "Ignorance", "Man olmisham", "Layli and Majnun", "Asli va garam" translated into Uzbek and staged this work. Also "Layli and Majnun" played the roles of Mallu', Fayziboy in "Bachtsiz Kuyov", and Boy in "Padarkush".

### **HAMZA HAKIMZADE NIAZI**

Hamza Hakimzoda was born on March 7, 1889 in Kokand city, Khojand daha, Solka-shan neighborhood (in some sources, the date of birth is July 16 and in Shahimardan gishlog, while in others it is indicated as Avval gishlog) is born in the family. His father was Ibn Yamin, and his mother was Jahanbibi. In October 1911, at the age of 22, Hamza married Aksinya (Ksenya) Huberg and named her Zuhra Niyazi. They lived together for three years and had a son and a daughter. His son's name was Ghiyas. According to Hamza's activities in 1910-1916, he was a mari-fatparvar. He opened a school for orphans, became a teacher and wrote several textbooks. He actively participates in newspapers and magazines with articles and essays. In them, he discusses the ideas of spreading enlightenment among the masses. Also, dramaturgy is important in Hamza's work. Dramaturgy is important in Hamza's poem. He has poems and dramatic works that show the people's act of revenge against the oppression of the rich. It is tentatively assumed that stage works, in particular, the drama "Och" were written in 1911-1912. In 1915, while working as a teacher in Margilon,

Hamza wrote his first dramas "Ilm hi-doyati" (a 4-act drama) and "Mulla Normuhammad domla's blasphemy error" (one-act) comedies and published them in small copies. Unfortunately, they are either lost or not found yet. In 1915, he wrote the poem "Poisonous Life", which is popular among the people. In the same year, the work will appear on the stage and will be published in the press.

### **MARIA KUZNESTOVA**

Maria Kuznestova was born in 1899 in the city of Namangan. Since he was interested in art from a young age, he mastered the Uzbek language, and under the guidance of Hamza, he skillfully performed Uzbek folk songs and dances. Maria Kuznestova did not study in a special art school and institute, but it was life itself, her diligence, diligence, observation, and nature's talent that brought her up as one of the great representatives of Uzbek theater art. Maria Kuznestova's mastery of the secrets of the stage, the development of her performance skills, the real helper of young artists dedicated to Mannon Uyghur, Yetim Bo-Bojonov, and other colleagues, are in the hands of great Russian artists in Moscow. The friendly support and advice of Sharif Qayumov, Tashkhan Sultonova, Zamira Hidoyatova, Sora Eshontorayeva, educated, highly educated, schooled, played a big role. In the early stages of Maria Kuznestova's work, mainly Hamza Hakimzoda Niyozi wrote and staged played the roles of young men and women in small and large works belonging to various genres. The images of Jamila in the play "Boy ila sylushchi", Fatima in the comedy "The Punishment of Slanderers", and Nafisa in "The Tragedy of Fergana" have won the hearts of Uzbek audiences with their folk, simplicity, beauty and sincerity.

### **ABROR HIDOYATOV**

Abror Hidoyatov was born in 1900 in Degrez neighborhood of Tashkent. Ab-ror Hidoyatov entered the world of art with the desire to be a singer and musician, not an actor. At first, he attracted the attention of the people as a singer and a skilled musician. In 1919, Mannon Uighur took her to tears. Abror Hidayatov's first stage achievements are the roles he played in musical dramas. Abror, who initiated the performance of the main characters - Ne'mat, Farhod, Qays, in the three first classical national musical drama performances of the Uzbek theater - "Halima", "Farhod and Shirin", "Layli and Majnun" (1920-1923) It was Hidaya-tov. The next major and minor roles of the actor are a continuation of the results he achieved in creating these three major characters. It costs za. Although Abror Hidoyatov's world-famous roles began with the role of Hamlet in the play "Hamlet" staged in 1935, there are enough interpretations of the actor's creativity, which show the unique possibilities and serjilo gira, among the many stage characters he created. In interpreting the roles of Wurm in "Makr va Muhabbat", Frondoso in "Kozibulok Gishlogi", and Rustam in "Rustam", the director's work style and actor's performance skills were interesting and impressive.

### **Masuma Kariyeva**

Masuma Kariyeva was born in Tashkent in 1902 in an intellectual family. Masuma Qoriyeva, the first Uzbek actress who continuously worked in the Turan troupe, had a beautiful singing ability, was a music expert, and an art lover. Between 1916 and 1918, he actively participated in amateur performances. In 1919, Mannon was invited to join the Uighur "Turon" troupe. Natural voice and dramatic talent give him the opportunity to play leading roles in both dramas and musical dramas. She won the respect of the audience by performing the roles of Halima (G'. Zafari "Halima"), Layli (Khurshid "Layli va Majnun"), Shirin ("Farhod va Shirin") as a co-breather of Abror Hidoyatov.

### **CONCLUSION AND DISCUSSION**

History is the mirror of the nation. Art began to develop in Uzbekistan in the 19th and 20th centuries, and a number of actors, musicians, and directors developed. However, our history as we know it today has challenges and difficulties. Uzbek theater and its lessons, on the one hand, help artists to become spiritually perfect individuals, and on the other hand, they benefit their professional development. The art of every nation is related to the theater. As the theater is a classroom, people learn from it. Also, the history of Uzbek theater is important and has its own priceless history. This is the main goal of studying the history of foreign theater aimed at understanding the essence of the great art monuments created by humanity and making these art monuments serve humanity itself.

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