

**ACTING SCHOOL AT THE NAMANGAN REGIONAL MUSICAL DRAMA
THEATER:
(IN THE CASE OF ONAKHON TOJIBOYEVA)****Fayoza Mannonova**Teacher of the Department of "Musical Theater Art" of the Uzbek State Institute of Arts
and Culture<https://doi.org/10.5281/zenodo.20195014>**ANNOTATION**

This article examines the creative work of the Honored Artist of Uzbekistan, Onakhon Tojiboeva, who is an integral part of the history of the Namangan Regional Musical Drama Theater. From an art historical perspective, the article analyzes the creative processes in the theater during the 1940s-1970s, the actress's mastery in musical and dramatic performances, and her unique style in creating lyrical and strong-willed female characters.

Key words: Namangan Regional Musical Drama Theater, Onakhon Tojiboeva, art history, dramatic interpretation, gallery of images, national stage art.

Today, the study of the activities of regional theater schools from the point of view of art history in the history of Uzbek theater is one of the urgent issues. In particular, the study of the stage culture and acting style of the creators of the Namangan regional musical drama theater reveals the specific aspects of the development of the national theater. The purpose of this article is to analyze the artistic and aesthetic features of the acting school formed in the Namangan theater on the example of the work of Honored Artist of Uzbekistan Onakhon Tojibayeva. In the annals of professional theater art of Uzbekistan, the Namangan regional musical drama theater stands out with its ancient traditions, unique creative school and high prestige at the republican level. By the 40s of the 20th century, the Namangan theater began to be known not only in the valley, but also throughout the republic for its professional team, complex repertoire selection and works reflecting national identity¹. This period was the heyday of the musical drama genre, which required both vocal skills and high dramatic plasticity from the theater actor. Among the representatives of the younger generation who entered the theater stage at this difficult and responsible time, the honored artist of Uzbekistan, Onakhon Tojibayeva, quickly stood out with her innate talent and tireless research.

Onakhon Tojibayeva's personality and artistic outlook were formed in the rich educational environment of the city of Namangan. Born in 1920 in Zarkent to a family of a cart driver, Onakhon's childhood was spent in an atmosphere of social difficulties, but spiritual purity. Since 1924, her residence in the city of Namangan enriched her artistic and aesthetic views. Her activity in artistic groups during her school years, and later a short-term study at a medical college, nevertheless led her to the magical place she had always dreamed of - the stage. In 1941, he was accepted into the Namangan Regional Musical Drama Theater. During this time, the theater team, despite the difficult conditions of the war years, worked on works that lifted the spirit of the people, and the troupe of actors became a real school of professional skill². The main feature of the acting school formed in the Namangan Theater is the harmony of musical and dramatic performance, folk naturalness, stage sincerity, and a

¹ R. Rahmonov. O'zbek teatri tarixi. – Toshkent: "Fan", 1968. 112-bet.

² "Namangan haqiqati" gazetasi, 1962-yil, 28-fevral, 26-son.

strong psychological interpretation. The work of Onakhon Tojibayeva is a vivid example of this school.

Tojibayeva began her professional career as an actress of musical drama, first coming to the attention of specialists with the role of Qumri in the drama "Nurkhon". Her first major success in art is associated with the main role in the play "Gulara", staged in 1947. This role was the first serious test that combined the vocal and dramatic abilities of the actress. Onakhon Tojibayeva, with the support of experienced teachers such as M. Azizova and T. Nazarova, created such classic female characters as Shirin, Layli, Sanam, Zuhra and Nurkhon on her creative path.

However, the actress's inner capabilities were wider than the mold of musical drama, she was inclined to reveal the complex psychological states of dramatic characters.

When observing the evolution of the actress's skills, the psychological depth of her dramatic roles is of particular note. The image of Saodat in the drama "Hamza" is a vivid proof of this. Art criticism analysis shows that in this role, Tojibayeva was able to skillfully combine two opposing poles in the inner world of her heroine - boundless devotion to Hamza and a sense of terrifying fear born of oppression by religious fanatics and sheikhs of that time³. This interpretation was so sincere that the audience perceived Saodat's tragedy as their own pain. The actress also touched upon the examples of world dramaturgy, creating the image of Desdemona in W. Shakespeare's "Othello". Desdemona in Tojibayeva's interpretation appeared not only as a beautiful, but also as a faithful, pure and strong-willed woman.

By the 1960s, Onakhon Tojibayeva's work reached its culmination. The role of Karasoch in the drama "Doubt", staged in 1962, strengthened her position as a characteristic actress. Karasoch is a complex character who, under the blows of fate, is forced to live with a person she does not love, but who retains noble goals and true love in her heart. The periodical press assessed this performance of the actress as "the all-round perfection of the image"⁴. The emotional anguish in her performance and the emotional moments in the scene of the meeting with Heydar were recognized as a high example of acting art.

In addition, Tojibayeva also pioneered the creation of images of strong-willed and socially active women. The image of Hurriyat in Uygun's drama "Hurriyat" is one of them. Through this role, the actress skillfully embodied the image of a noble woman who rebelled against indifference and backwardness in society, a zealous organizer of collective farm work. Later, her repertoire expanded further, and she once again proved her multifaceted talent with the role of Tangabeka in the play "The Night of the Moon Eclipsed". The image of Tangabeka, with its extraordinary complexity and contradictory nature, required great skill from the actress, and this task was masterfully performed by Tojibayeva.

The actress's subsequent creative years were also rich in diverse roles. Her roles as prosecutor Adolat opa in the play "Parvona", Hamro in "Rustam", Risolat pari in "Tashbolta Oshiq", and Gertrude in the world classic "Hamlet" indicate how wide her range is. Onakhon Tojibayeva also made a worthy contribution to the development of Uzbek cinema. The images of mothers and women of various characters she created in films such as Ali Hamroyev's "Yor-yor", A. Khachaturov's "Farhod's Courage", L. Fayziyev's "Sinchalak" and P. Fayziyev's "Oy Borib, Omon Kel" still occupy a worthy place in the golden fund of Uzbek cinema today.

³ "Za kommunizm" gazetasi, 1958-yil, 31-dekabr, 258-son.

⁴ Namangan viloyati musiqali drama teatri muzeyi arxiv materiallari, 14-fond, 3-jild.



In conclusion, Onakhon Tojibayeva's work is an important component of the acting school formed in the Namangan Regional Musical Drama Theater. The images created by the actress combine national character, psychological depth and stage naturalness. Her creative legacy serves as an important source for studying the evolution of acting skills in the history of Uzbek theater art. Also, Tojibayeva's creative experience is of practical importance in the process of professional training of today's young actors.

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