

**THE ROLE OF PLAYWRIGHT N.K. KOBILOV'S CREATIVITY IN THE
FORMATION OF ACTING SKILLS OF MUSICAL THEATER STUDENTS****R.J.Usnatov***State Institute arts and culture of Uzbekistan professor, etc.*

Note:In the field of acting in musical theater, mature work certainly plays an important role in shaping students. Therefore, we will discuss the role and significance of the work of N. Kobilov, a talented teacher, cultural worker, and playwright who has been working at our institute for several years.

Keywords: Actor, image, composition, stage, reality, assessment, singing actor, director, conductor, teacher-director, rhythm, tempo, stage behavior, reality, playwright, teacher, author, composer.

Izoh:Musiqali teatr aktyorligi yo‘nalishida talabalarning shakllanishida albatta pishiq asarlarning o‘rni katta xisoblanadi. Shunday ekan bir nechcha yillir davomida institutimizda pedagogik faollik olib borgan yetuk ustoz, pedagog rejissyor, dramatur N.Qobilov asarlarining tutgan o‘rni, ahamiyati borasida so‘z yuritiladi.

Kalit so‘zlar:Aktyor, obraz, kompozitsiya, sahna, voqelik, baxolash, kuylovchi aktyor, rejissyor, dirijyor, pedagog-rejissyor, ritm, temp, sahnaviy hatti-harakat, voqiylik, dramaturg, pedagog, muallif, bastakor.

Примечание:В области актерского мастерства в музыкальном театре зрелые работы, безусловно, играют важную роль в формировании студентов. Поэтому мы обсудим роль и значение творчества Н. Кобилова, талантливого педагога, деятеля культуры, драматурга, который на протяжении нескольких лет работает в нашем институте.

Ключевые слова:Актер, образ, композиция, сцена, реальность, оценка, поющий актер, режиссер, дирижер, педагог-режиссер, ритм, темп, сценическое поведение, реальность, драматург, учитель, автор, композитор.

Every literary work has its own unique history of creation, and the reasons behind it. If an event or a person's fate influences the creator, the muse awakens in their heart, inspiring their creative consciousness, and the boundaries of imagination turn into words flowing onto the paper. It is well known that Nasrullo Qobil, through the overflowing sea of his creativity, has written several stage plays. His work "To‘da" has been successfully staged in various theaters and has received acclaim from audiences. The portrayal of the endless devastations caused by drug addiction through the lives of young people, presented with impactful events and dialogues, is a clear sign of great craftsmanship. Today, Nasrullo Qobil's name holds a place in the pages of dramaturgy, which is a great achievement for the writer.

Among the works of the playwright, which highlight urgent issues and emphasize their harm to society while planting seeds of goodness in the hearts of the audience, is the play "Na malakman na farishta," which was written in a completely different poetic direction. One must understand that during the reading or watching process of this work, one feels a divine burden

and responsibility. Additionally, the influence of this play is deeper, more perfect, national, and sophisticated due to the unique folk music composed by F. Olimov. This play, which reflects a brief part of the life of one of the prominent representatives of the world of Sufism, Shoh Mashrab, was masterfully performed in national theaters. The character of each hero, the impactful dialogues, and the sharpness of events show that this play is different.

In this historical work, the bright fate of the great poet Boborahim Mullavali's son Mashrab, who sang the praises of goodness, is vividly depicted through the character of Mashrab. He was one of the key figures in the development of folk, social, and secular elements in Uzbek classical literature, the strengthening of the fight against ignorance and heresy, the improvement of poetic forms, and the advancement of artistic excellence. Furthermore, Mashrab was not only known as a talented creator, but also as a courageous individual who could never reconcile with injustice, violence, and ignorance. Professor Najmiddin Komilov, one of the scholars of Sufism, says: "Boborahim Mullavali's son Mashrab ridiculed narrow-minded, arrogant feudal lords, vain and unworthy clerics. He promoted the belief that before Allah, the king and the poor are equal. Mashrab was extremely honest, disliked falsity, and was a direct, brave person who would never hesitate to speak the truth. His heart burned like a piece of fire."

In fact, Mashrab's true identity is reflected in this stage work. He openly expresses his dissatisfaction with any unjust person he encounters, boldly fighting against injustice without fear. The encounter with Mahmudkhan, the ruler of Balkh, fills him with dread. Mashrab's words shake the ruler's heart, with each word stirring fear. The following words of Mashrab to the king demonstrate his courage: "I don't know who the sheikh, the mullah, the qazi, or any of the people of this city are. Who are they, all of them? One must have a heart of stone to say these words in front of a king." Mashrab possessed a heart that was stronger than any mountain, with the help of Allah. Every word he spoke could weaken the one standing before him.

The characters in the play have distinct personalities that make the performance more lively. For example, let's consider the character of the executioner. His role is to separate the head from the body. However, to do this, one must be a cold-hearted person. It is clear that the executioner is far removed from any noble qualities, much like a mindless puppet who exists only to obey commands. The author created the executioner as a human being. His relationship with his apprentice, as well as the small traces of faith he retains, show that he is still human.

Apprentice: "The curse of a sinner has no effect, I've heard."

Executioner: "You are foolish. Don't speak if you don't know. Words spoken without thought bring only misery. Humankind has found perfection in prayer. All other words are useless. I too, only understood the importance of prayer when my hair turned white. I understood it late, much too late. If I had understood earlier, perhaps my life would have been different, and my sins would have been fewer."

This conversation provides a positive aspect of the executioner's character. His sense of justice, his faith in the Creator, and his human emotions have not been completely destroyed, thus revealing his humanity. The play also has other characters whose dialogues capture the hearts of the audience. Munisa, for example, is a young woman with pure feelings, who is looking for her uncle, having suffered from the pain of being a woman. Her love for her uncle forces her to leave Namangan and journey to distant lands.

Munisa: "I don't know, I haven't found any news. I wonder, what should I do? Where is my uncle now? Perhaps he's in Samarkand, or Bukhara, or maybe Khujand or Kashgar. If only I knew, I would fly to him immediately."

The longing in the words of Munisa, who is separated from her uncle, is conveyed to the audience through the above lines. The works that are ideologically well-written quickly find a place in the hearts of the people. "Na malakman na farishta" is one such work, expertly written, with a well-thought-out ideological foundation. The negative characters in the play also play a significant role. One of these characters is the role of the maidservant, Kanizak, who, despite serving the queen loyally, is driven by hatred and jealousy to commit evil deeds. She acts like a snake lying in wait, stirring discord and leading to the death of Mashrab.

Kanizak: "Do not worry, your suffering is in vain. There is a way to overcome every problem. If you follow my words, you will achieve your goal. To bring Mashrab to Balkh, you need to use the power of trickery. A person from distant Namangan has been asking permission to meet the king since yesterday. If you agree, he will enter your presence."

Kanizak's evil intentions finally succeed. She manipulates the situation, leading to the death of Mashrab. Ofoqoy's pure love for Mashrab touches the heart, and the author beautifully expresses Mashrab's love for Allah with powerful verses.

Mashrab: "I have no family, no beloved, no children. I am helpless and forlorn. I have not loved anyone except Allah, my sister. Today, I have realized the truth. Allah, who created us, created us for a reason. If you do not love humanity, you do not love the light of the world. All your worship is in vain."

The moral values and virtues represented in the play, such as faith in Allah, the love for humanity, and the struggle for justice, are a source of education and inspiration. The positive qualities of Mahmudkhan, Ofoqoy's pure love, Munisa's infinite love for her uncle, and Mashrab's immense faith in Allah can serve as a lesson for all. The musical elements of the play, performed by the actors, enhance the impact of the characters' pain, suffering, and emotions. The voices of the characters, expressed through monologues, arias, duets, and choruses, further heighten the play's emotional impact.

The growing importance of works that reflect the lives of historical figures from our past in modern theater will continue to elevate the level of theatergoers' experiences. The life stories of our ancestors, portrayed in these works, will raise the awareness of today's youth. Especially for young creators taking their first steps into acting, Nasrullo Qobil's works are incredibly useful and play a significant role in their growth. We wish our teacher, the recipient of the "Labor Glory" order and the "Cultural and Art Devotee" award, Professor N. Qobilov, strong health, creative inspiration, family peace, and success in educating his students.

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