

THE CONTRIBUTION OF CLASSICAL LITERATURE REPRESENTATIVES TO THE WORLD CIVILIZATION AND THEIR RICH CULTURAL AND SPIRITUAL HERITAGE*Rizaev Omonulla Zufarovich**Uzbekistan State Institute of Arts and culture,
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Annotation:The article reflects on the contribution of Uzbek classical literature to world civilization, their rich cultural and spiritual heritage, interpretations of the works of Alisher Navoi on the Uzbek theater scene.

Keywords:"national classical literature", "performing arts", "performance", "pesa", "interpretation and performance".

Humanity was wounded, which sought not only to satisfy its material needs, but also ways to achieve spiritual perfection. Dreamed of a peaceful life, a prosperous and free Homeland, beautiful feelings full of loyalty, affection, love, woven legends, finished songs and epics. All this served as the main dramaturgical resource as early as the first manifestations of folk art. The ancient art of watching, which has reached the present day after several millennia, having withstood the shock of various sets that have occurred over several millennia with the change of societies, ideas, ideologies, whether falling and standing, or being insulted and gaining value, continues to walk the future millennia, until it settles today's landscapes in the form of modern theater into its magical mirror.

At the moment, it is also worth noting that the samples of our literature, which have reached the level of classicism, have appeared at the heart of the people's will, dreams and ideals, glorifying High ideas based on genuine human feelings, national and universal values. This state of human intelligence and the endowed divine ability cause is manifested in the fact that the old literature, which once came into the world, was refined in the trials of times and times, and repeated and repeated interpretations were reached in New-new ways and stage appearances. Consequently, in a fast-paced time, when both economic and spiritual and technical progress is increasingly advancing, as the human mind, thought, worldview grows and changes, the theater game, style and methods will also continue to stand out and improve in new forms and content. This landscape is especially striking in the new, modern interpretations of old works that have not been falling from the repertoire for many years and are being played. Most of these are examples of World Classical literature, including our national classical literature. Attempts to enjoy our people through the art of theater from an invaluable treasure passed down from generation to generation as a unique cultural heritage for centuries, to revive and move emblems that have already become legends through the means of the stage, began at the beginning of the last century, when the Uzbek professional theater was just forming and building up.

The most effective of these studies and continuing to this day are the efforts of the great thinker grandfather Mir Alisher Navoi on the way to creating stage interpretations of his works. Without a doubt, the stories of Khazrat Navoi have attracted Bakhshis, short stories, goyandas, composers, singers and singers for centuries, as if they were oxanrabad. Where the people were crowded-markets, squares, sawmills, caravanserai, wedding-and-

tea rooms-Navoi ghazals and epics were performed in various forms; sung, recited, Hatto was shown watching through stage elements. The masterpieces of creativity of our great-grandfather Navoi were promoted throughout the Great Gods of this zayl, the land Kurra. Consequently, understanding the Nawab, reading the Nawab, singing the Nawab and especially interpreting and promoting him through stage appearances is not a treasonous task. This requires a lot of courage, responsibility, knowledge and experience. Again, the main idea in the Navoi epics - praise for the creator, wisdom inherent in a perfect person, kindness, love, fidelity, loyalty, honesty, beauty, patriotism, heroism, justice, faith-faith, the high skill and glorification of such pure feelings as duty-instilled in any creator. Therefore, it is necessary that any talent who claims artistry intends to enjoy the creativity of Navoi, albeit once in his life. For theater makers, there is another important aspect of the Navoi epics that, if any, it will look like drama works according to the style and structure of writing. This feature is explained by the continuity of the course of events, the fact that the main event and conflict are built on the Zamiri of sharp ideological struggles, the character of heroes, the revival of their mental and physical appearance in contrast paints, the richness of inner experiences, symbolic gestures, miraculous adventures, especially dialogues and monologues. This is also the fact that the artists of the older generation to this day perform sayings and other Arias and monologues, similar to Farhad and Khisrav's specialization episode, with great enthusiasm at various meetings and nights.

Efforts to assimilate the heritage of Navoi, to interpret it in accordance with the stage began in the Twenties of the last century and continue to this day. Each time the re-staging resulted in New-new titles. In his own nephew, his experiments in staging classic literature samples into the form of pesa had a tremendous impact on the formation and artistic perfection of national dramaturgy. In this area, especially Shamsiddin Sharafiddinov Khurshid's work can be viewed as an early achievement. Although there were some movements in this direction as far as Khurshid, it was the "Farhad and Shirin" and "Layli and Majnun" pesas written by Khurshid with reference to the Navoi epics that played an important role in the further development of the professional Uzbek theater, which was just forming.

Years later, having gained a lot of experience in the field of drama in the 40s of the last century, a new stage variant of the epic "Farhad and Shirin" was written by the prominent adib Komil Yashin. This circumstance caused the mention of two periods in the research of the stage variants of this epic. The first period is associated with the stage interpretations of PESA from 1922-1944, written by Khurshid. It expresses the opinion that the author went not from the path of instillation of the epic, but from the path of writing an independent pesa, freely approaching the samples of the Navoi epic and folk art. And the second period begins in 1944, precisely with the emergence of a new variant created by Komil Yashin, in which the author is meditated directly on the events and text of the Navoi epic. Both options were staged one after the other in all the theaters available in our country and have been shown for many years.

A similar stage play based on the epic "Layli and Majnun" has decorated the repertoire of our theaters for many years. Sources write that the playwright Khurshid reworked the drama "Layli and Majnun" several times. Like the drama "Farhad and Shirin", "Layli and Majnun" followed the path of creating an independent pesa, although in some places it was felt to be influenced by folk oral creativity, sometimes described in the Nizami and Fuzuli epics. "Layli and Majnun" is just as "Farhad and Shirin" has become one

of the audience's favorite productions in the dek musical drama genre. Audience references are also made to the opera of the epics "Layli and Majnun", "Farhad and Shirin" and "Sab'ai sayor" ("Dilorom"), and ballet variants of "Layli and Majnun".

In the creation of the music of these performances, famous composers and composers yu.Rajabi, R.Glier, T.Sadigov, V.Uspensky, G.A.Mushel, I.Akbarov, M.Ashrafi, K.Jabborov, D.The services of Zokirov and others are great.

Moving against the background of a picturesque image, drawn at first by a folk instrumental ensemble, later by a symphony orchestra and a National Instrument in the harmony of status melodies, majestic decor and wide Polo, the passionate performance of the actors full of emotions, outfit, grimi, seductive dance, Aria-duets, everyone-all enchanted and captivated the viewer. This zayl, traditionally interpreted in almost all theaters with heroic-romantic exuberant musicality, Poetic Charm, fairy-tale costume-decorations, these performances are sealed in the history of the theater as Royal works of their time...

Years later, as a result of the change of ERA and society with zamona zayli, both social relations and views on history and the events of the past continued to change. Like any social phenomenon, theatrical art, as a special of its time, cannot be left out of the changes of society. In this sense, even in the theatrical art of the Independence period, the aesthetics and views of the stage are taking shape, in which the breath of the new era is blowing with the essence of self-content. This process is all components that are part of theatrical art; it is reflected in the research and experimentation carried out in the fields of directing, scenography, acting, music, choreography and others. Naturally, having guided all this in a holistic way towards a single goal, the question of surfacing stage interpretation and performance will always remain relevant in theatrical art. Especially the classical works, which have been traditionally performed for many years and have become memorized to the audience, are also a bit heavy and Hatto-chilling to present in new interpretations and methods. The reason is that these works were staged in the past by skillful directors of theatrical art, and performed by el suygan, famous actors of their time, which has also become an occasion for the applause and recognition of the audience. In the same conditions, various actions and experiments were carried out in the field of staging our classical literature in modern form and content, in accordance with the consciousness and worldview of today's viewers, and thus preserving and promoting our long-standing values. One of the first and best of such actions was the play "Iskandar", written by Shurht Rizaev and staged at the Uzbek State drama Theater, based on the work of Alisher Navoi in the 90s of the last century. One of the most important factors that ensured the success of the performance is the strong collaboration of the author, director Bahadir Yoldashev and the artist Georgy brim. It is also true that the director was able to create an excellent ensemble of actors. With its ideological-artistic significance, compositional construction, performance style and all other components, the play was one of the first to bring to the Uzbek stage the idea of a perfect man and a just King, which our grandfather Navoi dreamed of. Beautiful and magical words, philosophical sharpness, symbols and narratives characteristic of Alisher Navoi's work are manifested in the performance in the most advanced manifestations of modern theatrical art, holistic through performance mannerisms in both psychological, philosophical and heroic romantic harmony of the actors, characteristic of ancient drama, choir, national classical melodies and, finally, in the most advanced manifestations of modern theatrical art.

Another distinctive manifestation of the movement for the modern interpretation of Navoi's works is the play "the history of the blessed love", staged at the youth theater of Uzbekistan. It is known that the aspirations to create performances based on the Shaikh Sanon event in the saga of Alisher Navai "Lison ut tayr" were even earlier in the history of the Uzbek theater. But, the performance, staged by director Nabi Abdurahmanov, was manifested in a completely new interpretation with its artistic composition, the play of the director and actors. The events of the play are not without words, the composer D.A special piece of music written by Yanov-Yanovsky develops from head to toe through plastic, choreographic, pantomimic behavior. Especially the staging artist I. The scenography created by Gulenko provided enormous opportunities for events to change and alternate logically with speed, and for actors to act comfortably and purposefully. In the course of events that change and evolve violently under the sounds of colorful music, the viewer sometimes becomes imperceptible when stage decorations change and alternate. It has also been achieved to increase the artistic emotional effectiveness of the performance by making the most efficient use of a modern sound amplifier, light, image, smoke sender and several other modern technical means. Another important aspect of the play is that it is staged in two variations, both on an open stage-in the form of field performances-in a monumental appearance, and inside, intended for the theatrical stage. In both variants, the essence of the content of the work, artistic-aesthetic impressiveness are preserved.

In the field of modern interpretation of Navoi epics on the stage, there is also a special role in the production of "raqsu samo", staged at the theater-studio "old machit". Staged based on the epic "SAB'ai the Wanderer", the play was performed at several international festivals and gained the attention of experts. Director A, who staged the story of the legendary King Bahrom, who passed from the distant past to the mouth and reached us in the play. Khojaguliev recommends new, modern methods of theatrical performance, omukhta with elements of an old, traditional form, in an original solution. Events are moved in a circular circle, in the form of a mention. In fact, Remembrance is a ritual performed by building a circle, loud, with various circular behaviors and punishments. The play's title "raqsu samo" is also a reference to the concept of dhikr-samo that existed from time immemorial. King Bahrom (actor I. To ' raev) in the image of Dilorom, as soon as his eye falls and slowly clicks on the childma, along the circle, the oxista begins to move. At first, the movements of King Bahrom, who, slowly, delusively, began to whisper and spin something, began to accelerate more and more, shouting and chirping in all voices, until he beat the Chilman more intensely, harder. At these moments, his thinking, thoughts, purpose from living, position all-all turn into a powerful cry in his body, puzzle over those who watch him in circles as well, moving events. In the performance, the language, artistic charm, content of Navoi's work are very lively and touching, with amazing musical tones, melodies, plastic, mimic behavior, unusual costume-decorations.

A. Khojaguliev also staged a new stage version of the work in the Uzbek state academic Russian drama theater based on the same Epic motifs under the title "The Secret of the Chinese Queen". This time, the events of the performance will be shown in the theater foyer, and not on stage. It is noteworthy that in the process of staging, the director used as an expressive means all the jixozes available in the theater foyer. Theater stairs, a waterfall, a column-all of the walls-all serve to revive the events of the work. The director focused all his attention mainly on revealing the content of events, bringing the inner experiences of the actors to the surface and achieving artistic emotional impact.

From the method of animating events in a circle, moving with singing, singing, ghazals, dance and mimic-plastic means, as well as placing the audience closer to the stage, director M. The Kashkadarya named after Toshmuhamedov also used it effectively in the play "Layli and Majnun", staged at the regional musical drama theater.

It is in this sense that an increasing number of our young people are striving to understand classical literature, to interpret it through the language of the modern stage. Undoubtedly, the fact that the younger generation, whose consciousness, thinking, Worldview are growing and growing up in the conditions of independence, has approached the unique heritage left by our great ancestors with the gaze of today and has been tempted to take them to the scenes, provides a solid ground for the immortality of the samples of our national classical literature. One such action was the play "Iskandar", which came to the world with the cooperation of young creators Bahadir Bozarov (author), students of the Uzbek State Institute of Arts and culture Askar Kholmominov (director) and Sardor Mannonov (actor). The production won the 2012 Republican screening Festival "debut - 2012" of young directors and was able to demonstrate samples of our national classical literature at an international level by attending the Theatre/UZ in Tashkent and the international theatre festivals in Olmata.

Young penciller B., who has just entered the world of literature. Bozorov writes this play first of all as an independent work, influenced by the epic "Saddi Iskandariy" of our grandfather Navoi, as well as samples of folk oral creativity on the same topic. Of course, this work, unlike the Navoi Epic, is finished with much simpler and more understandable poetic lines. It is noteworthy that the whole-headed work, which is known to everyone and reflects the voice of popular history, is interpreted in the performance of only one actor, in the form of a monospectacle. Actor Sardor Mannopov plays several roles in one himself, birvarakayi, during the performance. As soon as the play begins, Darvesh comes out disguised and begins to chronicle the events. His story does not end, King Philip, Alexander, Arastu flies appear on the stage one after the other. It is not easy for even the most experienced actors to enter birvarakayi in the eyes of the viewer at the same time into several image images and again return to the previous state and continue the performance. But, the young actor dared to perform such a complex task and did it.

Of course, these are the first steps of young people towards independent creativity, mastering the patterns of our classical literature. Even so, the fact that these three navel artists complemented each other and created together was an effective result. Undoubtedly, the diligent pursuit of understanding, respect for our national classical literature by our talented youth, who have just entered the big stage, serves as a school of great lessons and experience in their future creativity.

We thought above about the history of the staging of samples of national classical literature in the theaters of Uzbekistan and some research and actions on the path of interpretation. These searches continue to manifest themselves in new forms and manifestations over time, as progress continues to develop.

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