



Theatre And The Stage As Educational And Enlightenment Establishment

Nurillo Qosim Ogli Eminov

Teacher, Department Of “Vocal”, Uzbek State Institute Of Art And Culture, Uzbekistan

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

ABSTRACT

In every society the question of creating an image of a hero who embodied the sorrows and joys of the people has always been one of the most important problems. One can notice that the performances which are based on educational upbringing in the repertoires of Uzbek theatre art are becoming rare day by day.

The present article represents detailed information about how to solve positively those problems. The author focused on such weak plays that are being staged on the theatre stages nowadays.

KEYWORDS

Shape, commitment, various methods, “Taqdir” (“Faith”), “Tuzoq” (“Trap”, “Alpomishning qaytishi” (“Alpomish’s returning”), word, music, dance choir, set design, directing.

INTRODUCTION

The great stage teacher S. Gitsintova thinks about the school of creativity of K.S. Stanislavsky and writes: “... We need a system that will help us to decide the truth on the

stage, to cultivate the faith of our people and the audience. It cannot be placed in a particular style, pattern, recognizable form, or rule that can leave it conditional. A variety of

forms, conventions, and various means that can help to describe the "real passion, the real world of emotions" are appropriate. Artificiality destroys everything, in a word; the stage should be a hotbed of education". [3. P.1-2]

The reason why we are talking about this topic is that we need to be able to bring theatrical art to the level of a model school that can educate people with sincere devotion to the development of the state, society and their homeland. To do this, we need to create an image of heroes that can serve as an example to the audience.

THE MAIN FINDINGS AND RESULTS

The issue of creating the image of heroes who can live with the pain and joy of the people has always been one of the most pressing issues. Because the image of the protagonist is embodied as a person who embodies such high qualities as the realization of the people's pain, dreams and aspirations.

Indeed, Tohir and Zuhra, Farhod and Shirin, Layli and Majnun, Yusuf and Zulayho, Otabek and Kumushbibi, Anvar and Rano, Alpomish and Barchinoy were among the heroes of modern literature. Their life, their spiritual image still remains an example for our youth. The new epoch - the epoch of independence - sets before poets and playwrights such a noble task as the creation of the hero of the time. In creating the image of the hero of the time, it is possible to increase the art and impact of the work by paying attention to the history, traditions and folklore. It is necessary to use all the elements of creating an artistic hero in order for the artistic image in the work to be mature. In order to maintain this coherence, it is possible to achieve this by selecting the themes characteristic of the play from the events of life, creating a corresponding plot of events, creating an image of heroes with artistic integrity, perfect,

deep meaning, exemplary to the spiritual world of each of our contemporaries.

Today, creating an image of contemporaries that can serve as an example to all is becoming one of the most difficult tasks. According to art critic T. Tursunov, "... With time, its creator, our contemporary, has changed. He is not the man he was ten or five years ago. The way of life and work is changing day by day." [5. p.12]. As humanity is constantly changing, heroism is always renewed, and each era creates its own hero.

"If we think about the development of Uzbek musical drama, then we need to think about the need for quality changes, the growing demand of the modern audience, the creation of works that fit the aesthetic taste. It is necessary to reconsider all aspects of the genre, dramaturgy, composer's work, methods of musical and vocal performance, directing" [2. p. 115].

Therefore, it can be observed that the theory of genre is not sufficiently followed in the practice of musical drama theaters. In some performances, there is music, dance, singing, and choir, that is, everything you need for a musical drama. But if you think more seriously and take a deeper look at the essence of the events, it becomes clear that the music and the dance, the singing and the choir are simply extraordinary in them. Sometimes, even if dramaturgy is not required, for some reason it is possible to see that vocals and dances are forcibly included in one or another aspect of the performance.

As a result, we see performances in the genre of comedy, staged in the form of violent laughter, clowns, which offend the human heart, in the repertoire of prestigious theaters in Tashkent and regional theaters.

The glorious theatrical works on the theme of historical and heroism, glorifying the honor and pride of our people, are falling from the theatrical repertoire. Instead, there have been

proliferations of shallow, spiritually empty, unsteady, gushing works.

Sometimes the events that take place in the play are experienced by each character in their own way. Let's say suddenly there is music. One of the participants comes forward and begins to sing a sad aria. Others sing the aria in silence. Why did the composer focus on only one character at this point? The rest of the participants can also express their reaction to this psychological situation, but it is ignored. In order to overcome such shortcomings in musical dramas, it is necessary to have a deeper insight into the nature of human character, to reveal the vital essence of events. When approached in this way, the stage means can not only justify themselves but also serve to illuminate the images deeply. For example, the director R. Madiev tried to follow the same path. However, his plan did not find its full expression in the play. The tragic ground of love between Otabek and Kumush is not fully substantiated on stage. In the play, the social issue takes a back seat, the performers don't feel free, and most of the scenes aren't built on the logic of the events. There are few scenes that clearly reflect the psychological state of the images.

It can be observed that in the musical drama theater the work contradicts the aesthetic laws of the genre, the form does not correspond to the content, the plots are not fully revealed in terms of music and vocals. The backwardness of the Uzbek musical drama can be seen in everything from the author's creation of a musical play to the form and means of the play. That is why theater groups, training institutions, creative councils, researchers and art critics have a great and responsible task to fight for the right to life of this genre. Musical drama, as a wonderful genre by all its features, requires serious research and creative effort for it.

Musical drama is loved and watched by our people. When it comes to this, the scale of the theme in our historical and classical works, artistic and ideological maturity, poetic melody, exciting melodies and songs attract the audience like a melody.

Our classical stage works, imbued with the national spirit, are created in direct creative collaboration of theater, playwright and composer. For example, all the works created by K. Yashin and S. Abdulla in collaboration with T. Jalilov were created with the direct participation of the creative team of the theater. The authors worked together to select a theme, define the ideological concept of the work and bring it to a comprehensive perspective. In particular, the work was carried out taking into account the creative potential of the theater. Therefore, every word, every action of the actor enters the core of the work in harmony with the melodies.

Sometimes the work is perfectly written in every way, and both the literary source and the music have a coherent dramaturgy. But the audience doesn't watch it as they please. For example, the musical dramas "Fate", "Trap", "Return of Alpomish" had such a fate. It is well known that the subject of the work is very relevant, and no one can be indifferent to the universal theme raised in it. The composers of the work also used their skills. The music is composed at a high professional level. Leading artists of the theater took part in bringing the play to the stage. However, the life of the play did not last long. This is due to the fact that there are very few melodic melodies in the melodies.

Composers such as T.Jalilov, T.Sadikov, Yu.Rajabiy, M.Leviev, D.Zokirov, S.Jalil made effective use of the rich ancient heritage of our people when composing music. Take, for example, songs from musical dramas such as "Gulsara", "Tahir and Zuhra", "Alpomish", "Nurkhan" (Nurkhan aria).

Ey sabo borgil salomimni vafodoringa ayt.

Birma-bir bu mojonon jonajon yoringa ayt.

Ayriliq dardi yurakka bo'ldi dog'ustiga dog',

Sarbasar hasratlarimni bevafo yoringa ayt.

Sevgi ichra Zuhraning savdosi tushdi boshima,

Rahm etib qoshimga kelsun Tohiru zorimga ayt.

Ko'rmasam bir dam yuzingni yo'q erur xech toqatim,

Jonu jismim kuyganini yaxshi dildoringa ayt.

O wind, say my greetings to my faithful one.

Tell this story to my dear one by one.

The pain of separation was a stain on the heart,

Tell my sad sorrows to my unfaithful half.

Zuhra's trade fell in love with me,

Have mercy on me and tell Tahir, my beloved.

If I don't see your face for a moment, I can't bear it,

Tell my good lover that my soul and body are burnt.

The early twentieth century was a time of great liberation movement among women in the East. But because of the negative attitude of some religious leaders towards women, who are the remnants of antiquity, many talented young people of their time fought

valiantly against these dark forces and died heroically for the freedom of the country. Among these young people, the talented Nurkhan was one of the young people who gained respect and attention among our people and art lovers with his voice and talent.

Nurhan's father, Haji, as one of the religious leaders, was one of the scholars who opposed the liberation of young people, especially women, from the shackles of the veil. Therefore, the negative attitude towards the future of young people in the neighborhood, especially in the family, prevents their child from engaging in art. This will be a psychological blow to young Nurkhan and his future.

The pressures exerted by his father and the resistance to his ability make it necessary to perform this aria. In this aria, Nurkhan suffers from the fact that he could not have his own desires and wishes, and that his father wanted to marry an eight-year-old man. Nurkhan's loss of love in his heart is reflected in the performance. He asks Allah that his rejected love is similar to the fate of Zuhra that his love will come to him like Tahir. The urge to crawl in him is impatient because of the covenant, and begs him to tell this torment to his beloved crawl. Nurkhan's famous aria shows through the play that all Uzbek youth should not be indifferent to their talents and future, and should open a wide way to reveal their aspirations. Theater critics, theater figures, screenwriters believe that it is necessary to create historical plays of educational significance that inspire patriotism in our people and present them to our people.

Such works are very popular among the people, and they still occupy a place in the hearts of the people. Most amateur art ensembles resort to melodies of similar works. This type of musical drama has been staged and repertoire in our theaters for decades. Indeed, when a spectator sees a musical drama, he should take not only spiritual

nourishment, aesthetic pleasure, but also a good melody to be remembered, a song that fills the heart with excitement.

So, in order to create a perfect performance that will please the audience in every way, the musical drama must be deeply imbued with wonderful melodic melodies. In our opinion, in order to solve this problem, conductors and actors should not follow the composer so much, but seriously demand that he compose songs that will reach the hearts of the people and spread quickly and widely among the public.

"Unfortunately, we don't have a lot of light plays today," he said. How to look for a modern hero in such works? There is white in life, there is black, there is generosity, there is depravity, there is good and evil and where there is truth, there is injustice. If there are works that embody these qualities, it is the protagonist who illuminates them in the play. In today's world, in the age of advanced technology, if you do not create, this time will not forgive you" - said the actor of the theater M. Azizov [1. Azizov M. Interview with April 17, 2014].

CONCLUSION

To sum up, the theatrical scene needs the image of mature heroes. Good works are created in collaboration with professional artists. So, first of all, it is necessary to pay serious attention to the training of highly qualified personnel, actors, playwrights. Otherwise they will be replaced by amateurs. The task of the theater is not to bring an amateur to the stage, but to show the way of his formation as a creative person, the hardships, aspirations, the process of overcoming contradictions and contradictions.

In a musical drama, the actor puts before him the only requirement associated with creating a human image on stage. That is, words, music, song, dance, choir, scenography,

directing serve to open the emotional, spiritual, intellectual world of the protagonist.

The peculiarities of the Uzbek musical drama are explained not only by its national imagery, but also by its interconnectedness with the modern psyche, the clear expression of all means for the implementation of creative tasks.

REFERENCES

1. Азизов М. билан суҳбат 17 апрель 2014. (Conversation with M. Azizova. 2014)
2. Ҳамидова М. Санъат асарлари таҳлили, танқиди ва тарғиби. – Тошкент: ЎзДСИ, 2009. (Khamidova M. Analyses, criticism and ideology of stage plays. – Tashkent. UzSIA, 2009)
3. “Известия” газетаси 14 сентябр 1985. (The newspaper “Izvestiya” from 14 September, 1985)
4. Раҳимжонов Н. Бугуннинг қаҳрамони ким? – Тошкент: Ўзбек тили ва адабиёти, 2001. (Rakhimjonov M. Who is the main hero of today? – Tashkent, the Uzbek Language and Literature, 2001)
5. Турсунов Т. Замон, замондош, образ ва саҳна. – Театр журнали, мақола. (Tursunov T. Time, contemporary person, image and stage. The journal “Theater”)
6. Станиславский К.С. “Актёрнинг ўз устида ишлаши”. – Тошкент: Янги аср авлоди, 2010. (Stanislavskiy K.S. Actor's work on himself. – Tashkent, Yangi avlod, 2010)