



Kokand City Musical Drama Theater

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Abstract: This article describes the activities of the Kokan City Musical Theater, staged plays and actors. The artistic ideas and methods of the creative activity of the theater are discussed, as well as the creative ways of the director and actors.

Keywords: Theatrical art, director, actors, ideas, play, performance, etude, scene, ability, dialogue, play, image, action.

Founded in 1919 by the initiative of Hamza Hakimzada Niyazi, this theater was the first place for the famous artists. Mirshahid Miroqilov, Lutfikhanim Sarimsokova, Murad Koldoshev, Maria Kuznetsova, Soli Akhmedov, Murodjon Akhmedov, Boborahim Mirzaev, Zuhur Qabulov, Soyib Khojaev, Mirobid Musaev, Sabakhon Karimova and many other talented artists will take the big stage. They left the theater. At the same time, Zanjirali Mirzatov, Kurban Nazarov, a member of the older generation, who connected his life with the Kokan stage for a lifetime, Hayotkhan, a descendant of Rakhima Mazohidova, from the fifties, who belonged to the next era, as the backbone of the theater, as a creative force that ensured its entire creative perfection. They worked hard, having experienced success, existing problems and difficulties.

From the time of its establishment, the Kokan Theater, along with other regional and republican state theaters, felt its responsibility and pride, and acted accordingly. The performances performed on his stage clearly testify to this.

In 1924, the team, which began its activity with performances such as "The Rich Servant", "The Punishment of Slanderers", "Who is Right?", "Poisonous Life", "The Physician of Turkistan", "Marriage", "Arshin Mol-Olon" after the tragic death of Hamza in 1929, his name was given.

As a state theater, the repertoire is created based on the instructions given from above, and the works are staged: in 1930 "Arshin Mol-Olon" (dir. K. Yaqubov, director P.A. Koval'), "Lolakhan" (dir. Z. Mirzatov, director P.A. Koval'); In 1931, "Attack", "Two Communists" (dir. K. Yaqubov, dir. P.A. Koval'), S. Abdullah's "Struggle for Cotton" (dir. Z. Mirzatov, dir. D. Begmatov), "Comrades ", "Marriage" (directed by K. Yaqubov, directed by P.A. Koval); In 1932, "Halima" (dir. K. Yaqubov), "Who is right?" (directed by Z. Mirzatov, artist P.A. Koval in both performances), "Inside" (directed by M. Musaev); 1933 "Malikai Turondot" (directed by K. Nazarov, directed by S. Gabidov); In 1934, "Tor-mor" (dir. N.V. Molchanov, dir. S. Gabidov), "Victory" (play by Sotti Husain, dir. Eryigit, dir. S. Gabitov), V. Shkvarkin's "Stranger Boy" (dir. N.V. Molchanov, directed by Malishevsky), "Farhod and Shirin" (directed by N.V. Molchanov, directed by E.P. Carlson); In 1935, "Yondiramiz" (dir. Mukhsin Khamidov, dir. P.A. Koval'), "Skapen's Tricks" (dir. Z. Mirzatov, dir. Malishevsky), "Rustam" (dir. N.V. Molchanov, dir. Malishevsky).

From this period, Z.Mirzatov and Q.Nazarov worked as performers of leading roles in the theater repertoire. Together with them S. Karimova. For example, in "Comrades" Z.Mirzatov Bo`tako`z, S.Karimova Anorkhan, in "Halima" Z.Mirzatov Ne`mat, S.Karimova Halima, in "Malikai Turondot" Z.Mirzatov Kalaf, S.Karimova Adel'ma, M. Qoldoshev Farhod, S. Karimova Shirin, Z. Mirzatov

YOsuman in "Farhod and Shirin", K. Nazarov played the role of Kolkhoz chairman in "Comrades", Podkolesin in "Marriage", He appears on stage as Madaminbek in "Tor-mor". The same is true of the other performances mentioned.

In the second half of the thirties, this tradition continued, Z. Mirzatov played the roles of Samsok in "Yondiramiz", Skapen in "Skapen's Tricks", and Rustam in "Rustam". In "Honor and Love" staged in 1937, he appeared on stage as Ghulam, S.S. Karimova as Onakhan. In 1939, in "The Boy with the Servant" (dir. M. Mukhamedov), Z. Mirzatov-G'ofir, Q. Nazarov-Solikboy, M. Koldoshev-Kholmat are leading other performers.

Between 1935 and 1940, in addition to the ones already mentioned, the theater "Farhod and Shirin" (re-edited director N. Alimov), "Gulsara" (director Q. Nazarov), "Traitor" (director Z. Mirzatov), " He also staged the plays "Borderers", "Vatan" (dir. M.P. Verkhatsky, director E.P. Karlson), "Adolat" (director S. Ahmedov, artist of all of them E.P. Carlson). In "Farhod and Shirin" M. Qoldoshev Farhod, S. Karimova performed the roles of Shirin.

Starting from 1940, the generation of the main actors Murodjon Akhmedov (dramatic baritone) with a loud and pleasant voice, who played the main characters in M. Ahmedov's musical dramas, entered the theater. Among the famous roles of M. Ahmedov in musical dramas was the interpretation of Tahir (1940), Alpomish (1950).

In addition to "Tahir va Zuhra", "Alpomish", between 1940-1950, "Awakening", "Kholishkhan" (directed by S. Jo`raboev), "Gunchalar" (directed by Q. Nazarov), "Kurban Umarov" (dir. M.K. Reznik), "Davron Ota" (dir. Q. Nazarov), SH. Tuygun, "Revenge" by A. Umari (dir. Z. Mirzatov); "Oftobkhan", "Flight of the Eagle" (dir. M. Khaidarov), "Gulsara", "Hamza", "Song of Life" (dir. S. Ahmedov), "Navbahor" (dir. Q. Nazarov) plays on current topics, such as At the same time, concert programs also play an important role in theater activities during this period. With this program, during the war and the following years, the theater team was active in factories, factories, and collective farm fields.

In terms of the art of directing, many mature directors from abroad are attracted to the theater, and special importance is attached to the training of directors who have emerged from among the actors of the team. For this reason, between 1930-1950, Z.Mirzatov and K.Nazarov work with special responsibility in the field of directing, from the mid-forties, S.Ahmedov joins them, and they worked effectively until they transferred to the Fergana Theater. "The Song of Life", "The Russian Question" (1947), "Sharq Shongi", "Alpomish", "Alisher Navoi", "Yangi er" (1950), "Mukimiy" (1951), "Golden Ko" He staged plays that took an important place in theater activity, such as "I" (1952).

Between 1945 and 1960, the creative dialogue between the directors who came from the theater and those from outside brought good results. This is also the example of N.P. Nikiforova's performances such as "Ikki richa bir malay" (1952), "Innocent guilty", "Profitable land" (1953), "Secrets of the heart", "Robbers" (1955), "Girl of the Ganges". it looked open. At the heart of these actions of the theater is the plan to attract young people who are studying acting and directing to the theater after studying at the Tashkent University of Theater and Art, therefore the director and pedagogue N.P. Nikiforovani, who teaches at the institute, was drawn to the theater together with the students. This practice gave good results between the 1950s and 1960s. For example, in 1952-1953, dozens of talents such as R. Orifjonov, (1953-1956) T. Oripov, M. Oripova (1955-1958) tested their initial, step or maturity capabilities on the Kokan stage. They spent at the same time, Z.Mirzatov and Q.Nazarov's directing and acting activities remained as a mirror of the theater's identity.

Between 1950-70, Z. Mirzatov wrote "General Rakhimov" (1950), "Maysara's work" (1960), "Katil" (1960), "Boy il syltschi" by H. Vakhit, "First Love" (1964), Uygun's He staged many plays, such as "The Killer" (1966).

Q. Nazarov also directed "Gulsara" (1937 in collaboration with S. Karimova), "Gunchalar" (1941), "For the Motherland" (A.Polat's play, 1942), "Mother" (Uygun's play), "Sevaman" (work by S. Abdullah, 1944), "Arshin Mol-Olon" (1947), "Navbahor" (1949), "Armug'an" (1951), "Love of the

Motherland", "Parvona" (1956), brought to the stage such important performances as "O'g'il Uylandan" (1965), "Ayajonlarim" (1967), "Golden Wall" (1970).

Along with Z. Mirzatov, Q. Umarov, a new generation of directors started working in the theater. A. Yaqubho'jaev was one of the swallows of this generation. Among his many performances, performances of A. Makayonok's "Levonikha Orbitada" (1962), I. Sultan's "Unknown Person" (1963), K. Yashin and T. Jalilov's "Nurkhan" (1964) attracted public attention.

The special position of Z. Mirzatov and Q. Nazarov in the art of acting of the theater is shown by the number of important roles they played. CHunonchi Z. Mirzatov's Askar ("Arshin mol olon"), Akhmadjon kerosinchi ("Attack"), Arslon ("Two Communists"), Bo'tako'z ("Comrades"), Kochkarev ("Marriage"), Ne'mat ("Halima"), Kadirjan ("Who is right?"), Ibrahim ("Inside"), "Gulsara", Khalaf ("Malikai Turandot"), Arslan ("Tor-mor"), Khisrav, YOsuman ("Farhad and Shirin"), Samsok ("Yondiramiz"), Skapen ("Skapen's Tricks"), Rustam ("Rustam"), Ghulam ("Honor and Love"), Archil ("Motherland"), Gafir ("The servant with a rich man"), Nazim, Sardar, Bobokhan, Karobotir ("Tahir and Zuhra"), Rustam, Odilbek ("Kholiskhan"), Kadir aka ("Buds"), Davron ("Father Davron"), Khoji ("Nurkhan"), Mamarasul ("Kaltis Hazil"), Komandor ("Stone Guest"), Hamza ("Hamza"), Dadaboy ("Navbahor"), Navoi, Majdiddin ("Alisher Navoi", 1958, 1950), Muqimi ("Mukimi"), Tikhon (Momakaldirak), Khlestakov ("Revisor"), Carl Moor ("Robbers"), Umurzaqboy ("Kholiskhan"), Nalinakha ("The Ganges River's Daughter"), Nurbabo ("Unknown person") roles; Kurban Nazarov's collective farm chairman Matholiq ("Comrades"), Ko'khor ("Two Communists"), Podkolesin ("Marriage"), Madaminbek ("Tor-mor"), Salihboy ("Servant with the Rich"), Sultanbek Suleiman ("Arshin mol olon"), Navfal ("Layli and Majnun"), General Kuropatkin ("Awakening"), Bobokhan ("Tahir and Zuhra"), Mullado'st ("Maysara's Work"), Norboyvachcha ("Kholiskhan"), General "SS" (Sh. Tuygun's play "Revenge"), Khoji ("Nurkhan"), Don Guan ("Tosh Mehmon"), Naziri ("Hamza"), Husayn Boygaro ("Alisher Navoi"), Mavlon ("Yangi er"), Brigella ("Two riches are one boy"), Kudryash ("Thunderbolt"), Hokim ("Inspector"), Yolchi ("Kutlug' blood"), Zargarov ("Og' Riq Tish"), Said Ghulam ("Unknown Person"), Mirzarayim Kara ("Kholiskhan"), and countless other roles show the place of these selfless creators in the team's work.

In the sixties and nineties, the followers of Z. Mirzatov and K. Nazarov came to the generation of S. Ochildieva, M. Mansurova, P. Rakhmonova, U. Sodikova, S. Sayfiddinova, M. Mansurova, Kh. Makhmudov, R. Mazakhidova, M. Qurbanov. The performers added to the theater's reputation with mature interpretations of leading, important roles in both genres of drama and musical drama performances.

From the seventies and eighties, among the actors and actresses mentioned above, dozens of talented performers such as Khursonoy Umarova, Odinakhan Begmatova, E. Sakhobiddinov, and later SH. Rakhmatillaeva will join.

This tradition continues after the years of independence. Especially regarding the revitalization of the art of directing in the theater. Experienced directors and artists work in the theater.

Among the more than forty performances staged in the following years, the musical dramas "Tahir va Zuhra" (dir. M. Joraev, 1992), "Ravshan va Zulkhumor" (dir. e. Murodov, 1994) that attracted the attention of the audience y.), "Uvaisiy" (dir. M. Joraev, 1999), dramas and comedies "Love Castle" (1996) by N. Abdullaev, "Bashar Alloma", "Crime and Punishment" by F. Dostoevsky, "Marriage" (dir. M. Jo'raev, 2000), J. Makhmudov's "Berk Street" (dir. F. Toshkhojaev, 2004), A. Qahhor's "Last Copies" (dir. A. Azizov, 2007), R. Mukhammadjonov's "Crying Girl" (K. Yuldashev-2016) B. Brecht's "Onaizor Kuraj's Children" (S. Meliyev-2017) "Arshin Mololon" (Sh. Usmanov-2019), U Shakespeare's "King Lear" (Sh. Usmanov-2019) Hemenguy's "The Old Man and the Sea" (H. Egamberdiyev 2021), O'. Hashimov's "Tolar mubarak" (K. Egamberdiyev 2021), F. Schiller's "Makr va mukhabbat" (K. Yuldashev-2022) are plays.

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