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## About the History of Scenic Speech Art in Uzbekistan

**Key words:** *theatre, history of Uzbek theatre, Mannon Uygur, theatre development.*

**Annotation:** *this article describes the history of Uzbek theatre. There is written giant work of former of Uzbek theatre Mannon Uygur. There is studied plays directed by Mannon Uygur. Also there is told about influence of him to development of Uzbek theatre and education.*

Uzbekistan's independence has enabled researchers to theatrical art a new look and re-evaluate its rich history, without prejudice to the study of historical events and activities of prominent personalities. Due to the independence of the republic became possible to objectively study the creativity of artists who have made great contributions to the development of the Uzbek theatre.

Earlier, during the reign of the ideology of "Red Empire" theatre critics who have studied the work of one of the giants of the Uzbek theatre, the famous director Mannon Uygur did not dare to openly declare that the theatre troupe was formed originally in "Turan". For many years and did not dare to say that it Mannon Uygur, and none other, continued the work that was begun by Behbudi and Abdullah Avloniy in building a European-style theater that means he advocated educational theater and national liberation ideas.

Mannon Uygur Mazhidov from his youth was very demanding of himself. Studying at one of Tashkent madrassas independently studied classical literature, history of the Uzbek people. Very early interest in youth arts. As a child, constantly attended various festivities and performances, where with great interest and admiration beheld different folk performances comedians, tightrope walkers and puppeteers.

In 1912, the first time he had the opportunity to meet with European theatre forms. Tatar troupe came to Tashkent on tour. Performance "Dazhzhol" ("Devil") had on 15-year-old boy a lasting impression. From that day Uygur realized what a huge aesthetic impact force has a theatre and began increasingly to think about it. Azerbaijani touring troupes have reinforced craze boys this art form.

Mannon Uygur first participated in the troupe "Turan", as an amateur. But soon, thanks to their performing abilities, his energy, hard work, he became the first professional actor troupe "Turan", with new talented people, also fanatically keen theatrics as himself. This - Masuma Karieva, Abror Khidoyatov, Kudrat Yunusov Fahriddin Umarov, Yetim Babazhanov, Obid Zhalilov and others. Uygur makes great efforts to become a company headed by him and the state, and truly professional. Later really troupe becomes the nucleus of the Uzbek State Drama Theatre named by Khamza (now - National Academic Drama Theatre).

In autumn in 1923 Uygur went to Moscow and entered the State College at the director's office of the Faculty of Performing Arts. A year later carried his old dream of creating a special studio to prepare Uzbek actors. And it connects to the organization of such a studio at the Uzbek home education in Moscow. Personally, he was engaged in recruiting students, gathered Uzbekistan amateurs and talented young people to study in this studio. Together with M. Muhammedova, Y. Babazhanov and H. Islamov Mannon Uygur visited many cities, selecting for study in the studio for more than twenty of the most talented people, among them were girls - Sarah Ishanturaeva, Zamira Khidoyatova, Tashhan Sultanova Tursinoy Saidazimova.

Already in the process of selecting applicants manifested one amazing property Uygur - the ability to see the hidden talent in the man, his ability to foresee the future.

Fulfilling these performances as the main characters, Uygur set an example not only to the rest of the performers in the mastery of transformation in the generated image, but elocution - tampering with subtext, bright accent.

In the director's creativity Mannon Uygur striking two periods. The first - the most prolific, these years 1916-30, when he performed as a director staging the 45 works of different genres. He then collaborated with such playwrights as Abdullah Avloniy, Abdurauf Fitrat, Abdullah Kadiri, Gazi Yunus, Khurshid, Ghulam Zafar Chulpon Abdullah Badri Sotti Husain and others.

The second period (1931-1958 years) called the period of maturity of the director's Mannon Uygur skill. During these years, his first major play "Hamlet" by Shakespeare, this was implemented in 1935. It marked one of the major achievements of the Uzbek culture in general.

In the process of setting the tragedy "Hamlet" Mannon Uygur visited Moscow and Leningrad (present in St. Petersburg), where he met with renowned Shakespeare, consulted with directors who have acquired extensive experience in productions of Shakespeare's works, collected materials on the scenic Shakespeare and translated them into Uzbek language. Very serious preparatory work and directly the in-depth process of working on the show have yielded positive results. And the tragedy of "Hamlet" began a new stage not only in direction, but also in the art of acting, and such areas as stage speech. He listened attentively to the execution of the actors. Mannon Uygur required them definition language, intonation expression in conveying the sense spoken. In successful formulation has a large proportion of gifted Uzbek poet Chulpan masterfully, at high-level translation tragedy. Here we should note the fact that Chulpan attached great importance to the effectiveness of the words.

Mannon Uygur in collaboration with Chulpan staged his play "Yorkinoy" whose language was different expressiveness, clarity, accuracy and metaphors that help artists create images of the heroes of the past. Gradually formed and stage speech. One of the students of Mannon Uygur, Professor Nazira Aliyeva wrote in his memoirs: "... The methodology of teachers' work on language (words) was closer to the expressive reading, than to the present subject elocution. He was so jewelry, so meticulously worked on the word that no expression, no tone is not left unattended. He attached great importance of the theory of literature, especially poetry. In acknowledgment of his thoughts, he read many poems by heart. It must be emphasized great influence of teachers of Uzbek Drama Studio-Theatre named by Stanislavsky Russian luminaries, V.I. Nemerovicha-Danchenko, Vakhtangov, Meyerhold on the development of the Uzbek theatrics. The classes in acting at Moscow studio the great importance were attached to the elements of performance.

In the staging of Carlo Gozzi's "Turandot", the youth led by Uighurs school followed the Vakhtangov Theatre. As you know, Vakhtangov believed that the actor performing range should be very broad, that he should be able to perform well and at the same time as the full tragedy of passion and light vaudeville must have gift of improvisation. Vakhtangov daily update demanded the execution of the play "Princess Turandot" so that today's game was not like yesterday, demanded finding new touches, details, and, if necessary, direct communication with the audience.

Follower of the great teachers of the director Mannon Uygur with greater responsibility for the selection of plays for production: in his time, the repertoire consisted of works that make a lasting impression in the viewer that promote its spiritual and cultural level. Among them a special place occupied the performances that are based on the national historic and classic dramas.

Unfortunately, for the formulation of such products of national drama as "unfortunate groom" Abdullah Kadiri, "True Love" and "Indian rebels" Fitrat "Yorkinoi" Chulpan director subjected to unjust criticism. Searches in the works Uygur conducted under the influence of the Enlightenment-Jadid perceived as nationalist. In this regard, it is exempt from the post of artistic director of the theater, and put them performances on national themes generally removed from the repertoire. Even such historical and patriotic performances as "Mukanna" Hamid Alimjan and "Jaloliddin" Maqsood Shayhzoda started during the Second World War, did not escape the attacks of ardent supporters of the communist ideology. They accused Uighurs of the idealization of the feudal past. Naturally, the director, has undergone such harassment, many suffered mental anguish. In fact, the only Uyghur's desire was to create Uzbek theater on stage truly national historical and contemporary performances, which would help the spiritual and aesthetic education of Uzbek audience.

But Mannon Uygur held strictly, continued to work in the theater. Putting several original productions, it is taken for "Othello" Shakespeare production, which has been a long dream of his. One of the directors of the play was Nikolai Ladigin. However, all the meticulous work on the text of Shakespeare rests on M. Uygur shoulders, as he perfectly knew the original and translation of the tragedy.

Interpretation of works - not as a tragedy of jealousy, and the tragedy of trust, also belonged to Uighur. The performance received a great response. No wonder, with an interpreter Uygur plays - famous poet Gafur Gulam, months working on language. English first who saw this performance, praised him. And when the performances of Shakespeare's works were shown in Moscow, they created a furor. What was the secret of this success? I think especially if Mannon Uygur demonstrated the superiority of his school.

Indeed, the invaluable merit Mannon Uygur is the formation and development of the national theatre in our country, to raise the prestige of this art. Turkestan Creative people of all nationalities: Kazakhs, Kyrgyz, Tajiks and even Bashkirs learn from Mannon Uygur, took his example and were inspired by his work.

Mannon Uygur greatness was also in the case of his faithfulness favorites. In the postwar years the theatre had undergone great economic difficulties, but the team stood firm. In heavy and severe days Uygur did not leave the theater. His only dream was to create an image on the stage of Alisher Navoi. A play about the great poet wrote Uzbek writers Uygun and Izzat Sultan.

Team rehearsed the play started this creative work. Worked on major roles known theatre actors - Abror Khidoyatov, Olim Huja, Shukur Burhanov, Obid Zhalilov, Sarah Ishanturaeva. Making music for the play was entrusted to the famous composer Mutavvakil Burkhanov. Scenery, costumes, props created under the personal supervision of Mannon Uygur.

Mental anguish, difficulty transferred during the war, led to the fact that Mannon Uygur in 50 years was seriously ill. To share experiences teach directing and acting students, he sometimes went as a teacher in the Institute of Dramatic Art, which opened in Tashkent in 1945.

By the time he had in the institute and in the theater nurtured many of his disciples-directors, actors, later became Luminaries Theater. He believed that his school does not disappear, that good deeds will continue in directing and developed. He lived only about sixty years. Forty of them he devoted theater, spiritual and cultural development of the people. On the stage of the Academic Theatre he directed more than a hundred performances. Outstanding director of the Uzbek theatre and a master of voice made his directing school, left a large footprint in the Uzbek art.

After the war, thanks to the Stanislavsky system, as well as school-based on education Mannon Uygur school on the stage of Uzbek theatre came such young actors as Yayra Abdullayeva, Erkli Malikbaeva, Lola Badalova ,Iroda Aliyeva, Turgun Azizov, Yokub Akhmedov, Rihsi Ibragimova,Tutti Yusupova, Zikr Muhammadzhanov, Nabi Rakhimov, Sveta Narbaeva. Of well-known directors called names like Tula Khodzhaev, Alexander Ginzburg, Bahodir Yuldashev. Thus, on the Uzbek scene got her new life national, western and Russian classics, and created in Tashkent Institute began to develop Uzbek culture theatre education.

The practice of exchanging art on tour and Moscow theatre groups in Uzbekistan, as well as the practice of training young teachers Theatre Institute in various cities of the country affected the successful prosperity in the years of theatrical art. Famous artists, educators departments acting and directing, stage speech, such as theatr studiese, I.Radun, N. Aliyev, M.Grigorev, K. Khodzhaev, S.Tabibullaev, M.Rubinshteyn, N.Timofeeva, T.Hodzhaev, L.Hodzhaeva, O.Chernova, A.Sayfiddinov, A.Kabulov. S.Inamhodzhaev contributed greatly to the continuation of Mannon Uygur School.

To date, the Institute of Arts are taught subjects such as the skill of the actor (drama and film, stage, puppet theatre, art, music drama), directing and stage speech, art, drama stage and screen, stage movement, music (vocal chorus) dance, rhythm, directing television and radio, cameraman skills, sound engineering, language and literature, foreign languages, psychology, social subjects, information technology.

Every year come with each course of three graduation performance: dramatic, musical performances, variety shows, puppet shows.

Much attention is paid to the classical productions (West – European and domestic) works of theatrical art. In recent years have put such European classical performances such as "Romeo and Juliet", "Othello", "Hamlet" by Shakespeare, "Faust" by Goethe, "Marriage", "Inspector" and "Dead Souls" by Gogol, "Arshin-molalan" Gadzhibekov, "Wedding", "Request", "Bear", "Uncle Vanya" by Chekhov, as well as Uzbek classical performances "Ulugbek" M. Shaikhzada, "Alisher Navoi", Uigun and I.Sultan "Nodirabegim" T.Tula, "Sohibkiron" A.Aripov, "Piry Koinot" H.Rasul ,"Alpolmish" (based on folk epos) and others.

Mannon Uygur school is of paramount importance in terms of pledged his very productive methods of studying acting and elocution. This is evidenced in Uzteleradio Company saved and included in the "Golden Fund" Uzbek theatre and culture.

In the arsenal of its working methods on the Uzbek-language literature on the scene contained such tasks, which entails an articulation, breathing, voice, speech sides. Of course, these methods are now routinely used by modern theatrical pedagogy borderless its improvement.

In addition to the pedagogical side this school is valuable and its scientific significance. Based on her constantly having fresh themes that is reflected in the various scientific developments, research, conferences and seminars in colleges and universities of the country.

The most outstanding research on Mannon Uighur and his school are two books Erkin Ismailov "Mannon Uygur" (1965 and 1983) and Mamur Umarov work "Mannon Uygur Aesthetics" (2005).

Currently acting in practice there is a very serious problem that is associated with the interpretation of Uzbek poetry on stage. The problem is that many modern actors just formally pronounce the poetic text, not bothering to convey the style of classical poetics, its high spirituality, depth and beauty, not penetrating into the meaning of the poetic idea and its most concrete expression in life.

Previously, we have witnessed the contests for the best performance of Uzbek poetry in various institutions of the republic, which affects the productive to keep the tradition of performance Uzbek poetic classics. But now, unfortunately, we do not find an opportunity to see themselves as on the side of readers participating in competitions.

But at the same time, we are encouraged by the fact that it is now possible at the level of international importance to observe the different relationships between the various theatrical organizations. On Uzbek scene, we can observe the creative unions' overseas actors and directors making. And the institute became part of the ongoing activities, "Master classes" of Russian, Chinese, French, German, Korean artists.

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