

THE ROLE OF AZERBAIJANI THEATER ACTORS IN THE FORMATION OF UZBEK THEATER ART

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ABSTRACT

Cooperation between Uzbekistan and the Republic of Azerbaijan has long been widely developed in all fields of science and culture, literature and art. In the development of Uzbek theater art, the creativity and direct support of Azerbaijani theater art workers and dramatists played an important role, as well as the support of artists of other sister republics. Relations between Azerbaijan and Uzbek theater arts developed widely in the late 19th and early 20th centuries.

INTRODUCTION

The first decade of the 20th century is considered the first period of Uzbek theater art. In this period, along with the Russian, Armenian and Tatar theater troupes, Azerbaijani artists also provided great direct and indirect support for the development of the republic's theater art.

By the 20s of the 20th century, the Soviet government faced a number of difficulties and obstacles in strengthening its ideological influence in Turkestan. The reason is that the people have not yet gained complete confidence in the revolutionary ideas offered to society by the Soviet government. That's why the Soviets tried to make effective use of theaters in promoting their ideology and paid special attention to theaters in the country under the guise of establishing Soviet-style cultural development in Turkestan.

The repertoire based on oral dramaturgy in the traditional form existing in the country did not fully satisfy the needs of the

Soviets and did not fully correspond to the process of social confrontation that they promoted in the society. As a result, Russian amateur troupes "Obshestvennoe sobranie", "Voennoe sobranie", the construction of structures such as public houses started the activity of amateur circles.[1] However, in many cases, performances were shown in buildings not adapted for theater, in courtyards, in stock exchanges, and the actors were deprived of the necessary conditions.

This period husband of the population this to the shows has been relationship about stopable Russian language ignorance , as well as politics and social from processes according to Sharia rules , his in society the rules of the law thanks to European -style theater shows relatively relationship positive was not to Turkestan visiting theater troupes financial conditions improve and local residents to theater performances attraction reach in order to square , market , trade stalls pre- made up in images , theatrical costumes in carts to the shows invitation those who

have This theaters between local and brother nations in theaters is available system and colony policy over xajv will be done this while colony policy promote and promotion to do known one in a sense interrupt will give was Of this due to some theater performances state employees on the side is prohibited was First to the shows from the ban strict look local rich people , merchants , translators , intellectuals and finally little by little simple people representatives too participated . Of course , there are Russian theater troupes in the country from the tour except , above emphasizing as we passed Azerbaijan , Tatar and Armenian theater troupes too trips organized . This is for theater groups national and religious closeness because of Turkestan people attitude , approach and inclination to the rest of the theater troupes than high level was

Local theater lovers formation during not only did they stage works translation (these are French melodramas , Russian classics works or Tatar, Azerbaijani of the authors works), perhaps the first stage on a trip troupes public to scenes Uzbek theater lovers too attraction those who have M. Rahmanov as noted , "... Tatar and Azerbaijan theaters language , tradition in terms of Uzbek to the people proximity to European theater forms in mastering much ease gave birth and new Uzbek of the theater to the field to arrive process accelerated ." Azerbaijan theater performances under the influence of first Uzbek " opera " (musical works) to the world came However , " new Uzbek theater and written our dramaturgy is Russian, Azerbaijani or of the Tatar theater exactly extract too not He is Uzbek of the people new national theater Russian and another brother nations theaters pressing past experiences learning and these theaters in the middle of the XIX century the end and XX century at the beginning to the body came mutually communication , mutual effect and mutually relationships based on to the field came This that's it shows that the XIX century second from half started Russian, Uzbek and another brother nations between mutually cultural communication , mutual relationships and Russian, European theaters experiences creative learning Uzbek of the theater to himself characteristic and his national features no did not issue , on the contrary , his to get rich and more rapid development to find help did ". [2] National features saved without to himself a special theater appeared was In the Soviet theater idea struggle the climax remove in order to handle as used in theater repertoires too revolutionary , socialist tenaries more illuminated .

Local of dramaturgy in formation the old ones big enthusiasm showed . Jadidlar drama, tragedy , musical drama, children repertoire , comedies created and staggers . This period creators own to the time or the past events appeal those who do , the audience to new theater art to teach in order to current and to the age in sync topics they searched and artistic reflection they made This not only demand , but need too was So , first Europe shaped new Uzbek theater in the repertoire not only to laugh inclined translation works , as well as original, folk from marriage take written scene works too little by little place take starts This process so one in the circumstances done increased in Turkestan still professional and semi-professional, amateur Russian, Tatar, Azerbaijani and armenian troupes were performing . Turkestan in the country creative on a trip was , vital necessity because of or another reasons according to performances showed amateur and professional theater troupes new in the form of Uzbek from the theater one step ahead were Russian , especially Azerbaijani and representatives of the Tatar theater new in the form of Uzbek theater in formation too Material , too spiritual help they gave 20s of XX century i written playwrighting and scene art development which observes if so , that 's it our attention that 's it period in scenes not only dramatic works , but also music accompanied by execution " musical " works too place takes This in the genre dramatic basis and music amused without the viewer attention link done Ghulam Zafari to the pen belongs to the musical " Halima " . drama this genre serious of attempts one was In the 1920s - 1930s this the work is so uproarious reason it happened that one how many times repeatedly staged . These ten annually this work from the scene not falling came This work vitality , real heroes , Uzbek marriage the style is great people music with the audience to himself attraction it was enough " Halima " . so much

fuss to be cause , then raised of the problem relevance and to himself special in the interpretation was G. Zafari this the event from life take to life returns This work actual the subject carrying output with together , interpretation in terms of too to himself special was Uzbek of the theater ten anniversary relationship with reasoning in the form of written one in the article so It is said : " Change theater literature at the beginning three different man with is gone The first is a foreign nation people from marriage taken written a lot big and husband people for digestion very heavy if things give, the second - nothing one meaning didn't happen tasteless things with the scene by filling leave people for fleeting being the rest were Third man and erli of the people own from within taken skillful pencil with lightly written works given that 's it My name is " Behbudi " . " flow " . to say right will come "According to his plan, several dramas and comedies have appeared." Here we are talking about three categories of works in the repertoire: works that are far from the life of the Uzbek audience and difficult to understand; "tasteless", light things; dramas and comedies that illuminate people's lives.

This at the time new national of dramaturgy formation new to create a professional theater in the form demand it was enough His main from the conditions one this creative personnel the issue solution in reaching it happened As a result, Moscow and in Baku Uzbek theater art for personnel prepared studios organize done In this way Europe shaped professional Uzbek to the theater foundation was built .

That's it confession we reach must be national of our theater surface coming and formation first stage not only in dramaturgy , but also stage in practice too genres diversity observed . Theater artists national to tradition relied on without Europe culture , brother folk theater art in development observed creative from processes inspired .

The influence of Azerbaijani theater art in Central Asia is mainly explained in two ways. The first one is related to the activities of Azerbaijani intellectuals who lived in Central Asia, and the second one is that even before the tour of Baku artists to Central Asia, Azerbaijani theater enthusiasts did a lot of exemplary work in the promotion of their theaters. At their initiative, performances based on the works of Azerbaijani playwrights were performed in some places.

Many historical scientists acknowledge that the relations between the two nations in the field of theater began at the beginning of the 20th century, that is, in 1916, but in fact, the roots of these relations go back to September 15, 1893. That is, it begins with the performance of Madadov's play "Sister and Brother" dedicated to Uzbek representatives from Bukhara by the Azerbaijani theater troupe in Tiflis. After that, from April 4, 1904, the four-act comedy "Trouble of Love" was played in Tashkent. Azerbaijan's theater representatives have made a great contribution to the wide promotion of stage art in Turkestan. On October 31, 1909, in Tashkent, local amateurs performed N. Vazirov's drama "Tragedy of Fakhridin". On March 9, 1911, in Samarkand, the play "Aqshom sabri khairli bolar" by S. Ganizoda was performed in Uzbek, Tajik, and Azerbaijani languages. On November 19 of this year, M.F. Okhundov's play "Nadomat" will be shown in Samarkand, and this will be a big event in the life of the country.

The Baku Theater's tour to Central Asia played an important role in the further development of this initiative. They greatly help Uzbek theater lovers to create national theater art. Among them, the services of A. Aliaskarov, A. Okhundov, M. Valiev, M. Talishinsky, among the Azerbaijani theater figures, deserve special attention. Direct acquaintance of Uzbek audiences with professional Azerbaijani theater art mainly started in 1911. In November 1911, the Baku Theater went on a creative tour to Central Asia for the first time. This tour was led by the famous actor and director Husayn Arablinsky. Together with him, A. Gamarlinsky, Alinsky, S. Ruhillo, Sh. Olenskaya, Malikshah Nazaryan, Bog'dotbekov, Yakubov and other experienced theater figures participated. Azerbaijani artists visited Samarkand, Bukhara and other cities of Uzbekistan and exhibited the works of M.F. Okhundov's "Haji Black", N. Vazirov's "Running from the rain to the flood...", A. Hakberdiev's "Aga Muhammad Shah Kojar". Uzbek musicians and opera theater performers also used

the experience of Uzeir Khojibekov. In 1911, when the "Kolizei" concert hall building was built, the opera troupe led by Khojibekov came and performed "Layli and Majnun", "Arshin mol olon".

Mahmudhoja Behbudi's play "Padarkush" created in 1911 was staged in Samarkand in 1913 by the Azerbaijani director Aliaskar Askarov. The staging of "Padarkush" became a big event. Since 1914, the Samarkand Theater has performed several times in the cities of Tashkent, Kattakorgan, Kokan, Namangan, Bukhara, Andijan. Through his influence and the influence of Russian, Tatar, Azerbaijani theaters, in those years, national theater groups appeared in the cities of Turkestan. In 1914, a theater troupe named "Turon" was founded in Tashkent. Its first organizers were teachers and amateur artists such as Abdulla Avloni, Muhammadjon Qori Nizomkhojaev, Shokirjon Rahimi, Qudratulla Makhsun, Gulom Zafari, Nizomiddin Khojaev, who started work with the performance "Padarkush" in the same year. Aliaskar Askarov, called from Samarkand, prepared "Padarkush" and put it on February 26, 1914 in the building of "Kolisey". Along with "Padarkush", the comedy "Choir, Chorus" translated from Azerbaijani will also be performed on this night. This was a sign that Uzbeks also had a large European-style theater. Since 1914, the tour of Azerbaijani artists to Uzbekistan continued regularly. Therefore, this period is an important stage in the history of Uzbek and Azerbaijani theater art. At this point, it is worth recalling the tour of the Baku Theater in Uzbekistan in 1915 under the leadership of Akhmedbek Kamarlinsky. This troupe went on a creative tour in Bukhara, Samarkand and a number of other cities and performed the plays "Insidiousness", "Ayanchli Bola", "Lights in the Dark", "Old Turkey", "Nadir Shah". At that time, the Uzbek audience had the opportunity to see the musical comedy "Mashhadi Ibod" by U. Khojibekov. Through this work, Uzbek audiences got acquainted with musical theater for the first time. In 1915, the tour of the Azerbaijani theater under the leadership of Akhmedbek Kamarlinsky took place in Kokan. These tours give a special atmosphere to the local audience parties. The reason was that they were seeing musical theater for the first time. Along with performances, Azerbaijani artists also gave several concerts.

Gulizada, who worked as the editor of "Mulla Nasriddin" magazine, came to Tashkent from Ashgabat in 1914. Kulizoda also gets to know Avloni and the fans of the Uzbek drama group "Turan Todasi" which he leads. This meeting led to further development of literary relations between the two nations, and the works of Azerbaijani dramatists took place on the Uzbek stage. Among several works of Azerbaijani writers, Avloni translated Kulizoda's poem "The Dead" into Uzbek. This play was shown in Tashkent in 1916 under the direction of Nizomiddin Khojaev.

Azerbaijani artists performed musical comedies and operas such as "U olmani bu olsin", "Arshin mol olon", "Layli va Majnun" and "Layli va Majnun" to the Uzbek audience. There is no doubt that these tours played an important role in the emergence and formation of the art of musical theater and opera in the republic.

In 1916, Jalil Mamatgulizoda's comedy "The Dead" was shown in Tashkent. The play was staged in the translation of Abdullah Avloni, and this play is an important event in the history of relations between Azerbaijan and Uzbek theater art. It is important that, despite the fact that this work was written in 1909, it was performed in Baku in 1916. So, the comedy "Dead" was staged both in Azerbaijan and Uzbekistan at the same time. Its author also attended the premiere of the work in Tashkent. Every tour of the Azerbaijani artists to the republic and all the performances they presented during these tours were strongly connected with the life and socio-political life of the Uzbek people at that time, and played an important role in the development of the political consciousness of our people, the stability of aesthetic education and the spirit of friendship. In this place, M.F. Okhundov's "Haji Kara", "Eastern lawyer", N. Vazirov's "Run away from the rain to the flood...", "Misabati Fakhridin", A. Hakberdiev's "Aga Muhammad shah Kojar", N. Narimonov's "Nadir" shah", Jalil Mamatgulizoda's "Olykar", U. Khojibekov's opera and musical comedies can be mentioned separately.

The tours of Azerbaijani artists to Uzbekistan were not only interpreted as providing spiritual and aesthetic nourishment to the audience, but these tours also played an important role in the development of talented actors and directors in the republic. In this sense, these tours serve as a school for young Uzbek theater workers. The creative influence of Azerbaijani artists and playwrights was great in the development of theater and dramaturgical figures such as M. Behbudi, M. Uygur, A. Avloni. M. Uygur and A. Avloni with S. Ruhillo and J. Close friendship and creative relations between Mamatkulizoda continued.

When it comes to relations between Uzbek and Azerbaijani theaters, it is necessary to give special recognition to Khamza's services in this field. It is known that Khamza was in Baku after returning from abroad in 1914 and lived in this city for two months. It was during these two months that he got to know the cultural life of Baku. Khamza made good use of the works of Azerbaijani artists and playwrights in his theater works.

In the 20s of the 20th century, there were no ready-made stage works for the creation of musical performances. In order to solve these problems in the theaters, they turned to the repertoire of Azerbaijani musical theater, which is known to the Uzbek audience in many ways. In 1916 the Azerbaijani theater led by the famous Azerbaijani actor and director Sidqi Ruhullo will tour the cities of Turkestan. Taking into account the great interest of the local audience in musical theater, the troupe is in Tashkent on this tour Fuzuli's musical performance "Layli and Majnun" was performed and he performed the role of Kais himself together with Uzbek actors. After this event, the number of theater amateur circles in the country increases. Famous Azerbaijan From the tour of the stage masters Husayn Arablinsky, Malik Nazaryan, Ahad Gamorlinisky, Sidki Ruhullo in the cities of Turkestan, the first swallows of Uzbek theaters and dramaturgy, Abdulla Avloni, Khamza, Ghulam Zafari, Khurshid, Mannon Uyghur, Abdulla Qadirily, Muhammadjon Qori Yakubov, Tokhtasin Jalilov, Shorakhim Shoumarov and Tamarakhonim also they will enjoy the works of Azerbaijani artists. The formation of the Uzbek theater Sidqi Ruhullo had a great role in the development of artists from the local ethnic groups of Uzbekistan. During his tours, he invited Uzbek stage fans to participate in his performances on public stages. In addition, he performed the role of the main character by staging the performances of various local amateur artistic collectives. All this was definitely the first school of art for young Uzbek actors.

Azerbaijani dramaturgy also played an important role in the formation and development of Uzbek professional theater. Famous works of Azerbaijani drama such as "Mashhadi Ibod", "Asli va Karam", "Khoji Kara", "Layli va Majnun", "Arshin mol olon" are translated into Uzbek and performed on Uzbek theater stages. Of course, along with the works of Azerbaijani authors, the works of famous Russian and other writers are also shown on tours of this period.

The success of the tours of the Azerbaijani theater in Turkestan, the active cooperation of Azerbaijani and Uzbek theater artists have an effective influence on Khamza's work. Khamza was in Baku in January-February 1914, not only in Turkestan. First of all, in Baku, he gets to know the Azerbaijani theater in depth and establishes creative contacts with Azerbaijani theater figures. Later, Khamza met Sidqi Ruhullo when the Azerbaijan Theater was on tour in the city of Ko'kan. Mirshohid Miroqilov, a well-known figure of Uzbek theater art, writes about this: "Azerbaijan theater led by Sidqi Ruhullo came on tour in Ko'kan city. Khamza carefully watched all the performances of this theater not only as an audience, but also as an artist. Khamza met Sidqi Ruhullo. He never spared time for the writer, had long conversations with him and gave valuable advice.

Azerbaijan theater has an effective influence on the works of Uzbek enlightener poet A. Avloni, famous Uzbek director Mannon Uyghur, playwright Ghulam Zafari and others. In the researches of M. Rahmonov, information is given about the activities of the two directors of Ozar-bayjan, Ali Askar Askarov and Mirakbarkhan Kholatashinsky. They actively worked with young Uzbek artistic amateur collectives and greatly helped the formation of professional theater in Uzbekistan. These cultural relations, especially in the field of theater art, played an

important role in the formation and development of professional theater in Uzbekistan.

At the beginning of the 20th century, especially in the 20s, the role of the Azerbaijani theater in the creation and development of the national and professional Uzbek theater became extremely large.

In Uzbekistan, they demonstrated their art with Azerbaijani songs, music and dances. Ismail from Azerbaijan attracted the attention of the audience by performing blindfold games, and Reza Ali Khan performed various complex games on the gallows. The performances of the artists Mirzaev and Manucharov, the acrobat Narzievs, the horsemen led by Varziev, Maryan and Asad Rizaev, the comic novel tellers, the Yulduz sisters, the manyucharevs playing the shot, and the curious Anvar Gulievs were also successfully performed. This group was led by Jabroilov, an artist who served in Azerbaijan.

The comedy "Arshin mol olon" was staged for the first time in Tashkent on December 21, 1921 by Mannon Uyghur, and later it was included in the repertoires of all theaters of our republic. The Uzbek State Music Theater staged this work in 1929. The work was performed by M. Koryokubov and Zuhur Qabulov. Playwright Kamil Yashin translated the play into Uzbek.

In the 20s of the 20th century, Nazira Alieva from Uzbekistan started acting on the stage of the Baku State Drama Theater at the age of 17. On the eve of the Second World War, he worked on the stage of the Baku State Academic Drama Theater named after M. Azizbekov. He knew the Azerbaijani and Russian languages perfectly. He played unique roles in a number of plays. For example, he created the characters of Solmas in "O't Kelin", Durdona in "Siovush", Desdimona in "Othello", and Juliet in "Romeo and Juliet". After returning to Uzbekistan in 1941, he started working at the Uzbek State Academic Drama Theater named after Khamza, and on the stage of this theater he played Desdimona in "Othello", Larisa in "Sepsiz kyz", Nina in "Masquerade", Kholiskhan Shirmon in "Flight of the Eagle", "Khamza" dat. He created dozens of images like Saodat. He participated in feature films such as "Well of Death", "Sleepless Night", "Mahallada duv-duv gap".

On August 13, 1919, the Karl Marx Troupe in Tashkent showed M. Ordubadi's "The Last Days of Andalusia". The play was staged by Mannon Uyghur. The well-known Uzbek dramatist and theater person Sh. He translated more than ten works from the

Azerbaijani language into the Uzbek language in the 20s and 30s of the 20th century. Uzeir Khojibekov's "Arshin mol olon", "Layli and Majnun", "He should not die, let him die", Husayn Javid **Stage works such as** "Moral", "Sheikh San'an", "Iblis" and "The Dead" by Jalil Maqtumkulizoda are the result of these translations.

In 1927, Ghayraty translated the comedy "Arshin Mol Olon" by the Azerbaijani composer Uzeyr Khojibekov from Azerbaijani into Uzbek and submitted it to the theater. The musical theater of the Order of the Red Banner of Uzbekistan in 1938 is acknowledged to have performed "Arshin-mal-alan" mainly from the musical-dramatic works.

Thus, in the 20s of the 20th century, the study of the cultural relations between the Azerbaijani and Uzbek peoples showed that these relations were coordinated with the needs of the times and socio-political relations.

Based on the analysis of the essence of the issue, it should be noted that in the 20th century, relations between the Azerbaijani and Uzbek peoples in the field of theater developed in new forms according to the time requirements. At the same time, it should be recognized that despite the objective and subjective difficulties that arose, historical relations continued to develop and strengthen.

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