

New Creative Research Directed By the Uzbek Theater (On The Example of Creative Activity of Surkhandarya Theater)

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ANNOTATION

This article is devoted to years of research by the main director of the Surkhandarya Theater, Honored Artist of Uzbekistan Mansur Ravshan. Particular attention is paid to the analysis of the plays that have played a role in the development of the Surkhandarya Theater and the formation of its artistic image.

KEYWORDS: Theater, drama, actor, director, composition, artistic ideas.

When it comes to the Surkhandarya Theater, the name of Mansur Ravshanov, an honored artist and experienced director, is mentioned. Theater is his life, yesterday and today and tomorrow. He cannot imagine the path you have traversed or the day after tomorrow. Without exaggeration, the theater is for him a small homeland within a noble homeland. Even when it is a homeland, it is a very kind, very strict homeland. He grew up in the embrace of this homeland. He also found food, prestige, friends and students in this theater. That is why Mansur Ravshanov respects the theater as a parent, as a motherland.

Today, the state pays great attention to theatrical art, in particular, "the widespread introduction of modern information and communication technologies in the field of culture, the effective use of innovative ideas and technologies in the wider study and promotion of culture" [1.B.2]. Theater in the south of the country is not left out of these processes. Mansur Ravshanov, who considered work as his beacon of happiness during his hard life, has a great contribution to the development of the Surkhandarya Theater, the team's popularity among the people. In fact, the activities of the Surkhandarya Theater after the 1970s, the path of development, today's effective creative processes can not be imagined without the work and directing of Mansur Ravshanov.

Mansur Ravshanov, born in 1935 in Kashkadarya region, moved to Denau district of Surkhandarya region at the age of five or six due to his father's service duties. Mansur Ravshanov, who is not an artist in his family, is studying at the Akhunboboev Secondary School in Denau. Literature, history, and fine arts were his favorite subjects. Mansur Ravshanov, who has been interested in art since his youth, wrote and staged a short play "Obid's guilt was revealed" in the 3rd grade. Seeing her strong passion for art, Sara Aliyeva gives her advice. After that, Mansur Ravshanov, under the guidance of his teacher Sora Aliyeva, staged excerpts from several works, such as "Servant with the rich", "Poisonous life", "Former elections" ... and won the respect of schoolchildren and teachers. After graduating from high school, the advice of teachers and the spark of passion for art in his heart led Mansur Ravshanov to the world of art. In 1957 he was successfully admitted to the

Tashkent Institute of Theater and Fine Arts. From 1957 to 1961 he studied at the Department of Drama and Film Acting.

At this school, he learns the secrets of acting and directing from talented teachers Tolakhoja Tashkhodjaev, Mikhail Fottokhov, Rahim Sayfuddinov. At the same time, the experiences of such great masters of Uzbek theatrical art as Abror Hidoyatov, Nabi Rakhimov, Botir Zokirov, Anvar Yakubkhodjaev were carefully studied. After graduating from the institute in 1961, he was sent to work at the Surkhandarya regional theater. He began his career as an actor in the theater. At that time, Zohid Alimov was the director of the theater, and Bahodir Jamolov, the Honored Artist of Uzbekistan, was the chief director. B. Jamolov, who felt the directing talent of M. Ravshanov, took him to him. As a result, at the end of this year, M. Ravshanov will stage his first and largest work in the theater, Hamza's drama "Boy ila khizmatchi" in collaboration with B. Jamolov. After that, under his direction, works on topical issues will be presented to the audience on the basis of a well-thought-out new solution.

At the end of 1962, M. Ravshanov was appointed chief director of the theater. Thanks to his creative research, classical works of Western drama also began to appear in the theatrical repertoire. In the same year, the young director, in collaboration with an experienced artist G. Fayzulin, presented H. Vohit's "First Love", A. Jamol's "Invisible Shadows", K. Galdoni's "One Boy for Two Boys".

Mansur Ravshanov demonstrated the wide potential of the theater in 1964 by staging K. Yashin's musical drama "Nurkhan" (music by T. Jalilov) in the district theater. In the same year, the theater team will organize a creative trip to Tashkent for the first time with the musical drama "Nurkhan". The main roles in the play are played by the leading actors of the theater H. Babokhonova (Nurhon), R. Nomozov, I. Gafurov, U. Berdiev (Haydar), Z. Olimov, S. Nurmatov, S. Rahimkulov (Hoji), M. Sarimsakova (Chemistry), S. Nurmatov (Mamat), G. Muhiddinova (Qumri), H. Muhiddinov (Huzurkhoja), T. Latipova (Xalcha), O. Olimova (Zebi), S. Jalilova (Kunduz), T. Yorqulova (Shakar), A. Actors such as Rakhmatov (Mullakamol) performed. The performance will be judged by experts. This year, theater actors Zohid Olimov and Khadicha Bobokhonova will be awarded the title of Honored Artist of Uzbekistan. Inspired by such attention, the theater team focuses on staging musical dramas. M. Ravshanov in collaboration with the director of the theater Z. Alimov "Khurshid's" Layli and Majnun "(music by Glier, F. Sadikov), K. Shangitbaev, Q. Boyseitov's" Soul girls "(music by A. Muhammedov), S. Abdullo's" Alpomish " T. Jalilov's music), staged a number of musical dramas.

Revealing the inner essence of a stage work, conveying its spiritual content to the audience, achieving the authenticity of the characters and the harmony of performance requires strength, knowledge and skill from the director and actors. In 1968, in the musical drama "Yoriltosh" by Sh. Sadulla and S. Boboev, staged by M. Ravshanov, such commonality, solidarity and harmony were observed. Originally staged in 1946, the play "Yoriltosh" was interpreted by M. Ravshanov and performed by actors.

The image of the heroine of the work Gulnara was created by G. Muhiddinova with great passion. Despite the fact that the actress is appearing in musical dramas for the first time, she approached the work responsibly. "The actress was able to skillfully transfer the character,

pain, simplicity, sincerity, joy like a burning candle to the action, facial expression, voice." As a result, the changes in the hero's mood reached the hearts of the audience.

The main roles in the play were assigned to skilled actors. They succeeded in ensuring that the heroic character they created was full, vital. Ota-chol (Honored Artist of Uzbekistan S.Nurmatov), stepmother (T.Latipova), king (A.Khalikov), Begoyim (O.Alimova), fairy-tale old man (Honored Artist of Uzbekistan Z.Olimov), Oymoma (Z .Rakhmatova) with such perfection of character, vitality, naturalness, created confidence in the audience.

Thanks to the research of the artist G.Fayzulin, the spirit of the people, who sang goodness on the stage, shines. It is noticeable that in each scene he skillfully used folk art. In the play, the music creates the impression that the whole event is guided by the experiences of the protagonists. The spectator receives spiritual nourishment from his magical power. This confirms that the musical director of the theater R. Komiljanov approached the performance with a delicate taste and great responsibility in choosing the music. Such an ensemble in the play not only showed the masterful image of the theater, but also showed that its creative skills are growing from year to year.

In this regard, the team should be congratulated on the successful staging of H. Azimov's "Niqob" and A. Qahhor's "Ayajonlarim" on a new modern theme [2.B.283].

In the early seventies, the work of the actor and director M. Ravshanov was fruitful. Actor R. Orifjanov, who succeeded in the role of the negative hero Ulugjanov in the play "Mask", in the play "More delicate than a flower" creates the image of a corrupt Dilshod. Importantly, the actor, in addition to playing a role in the play, also undertakes to stage the play. Mansur Ravshanov recalls those moments: "... I consider all the actors of the Hamza (now the National Academic Drama Theater) as my teachers. A.Popov, A.Efros are my great teachers. Zoxid Olimov was the reason for me to come to Surkhandarya theater after graduating from the institute. Under his leadership, I played a role in the play "The Rich and the Servant." I actually dreamed of becoming a cinematographer from a young age. I still do photography. I knew directing was a difficult profession, I had a hard time at first, and there were times when I cried. I respect Turob aka very much. "Why should a good theater be only in the center? Uzbek state theaters should be good in the regions as well. You work at the Surkhandarya Theater. " At that time, the condition of theaters in the provinces was very bad. In 1972, on my way to Moscow to study, I went home to get a blessing from the teacher. As he followed me to Moscow, he burst into tears. The teacher asked me why I was crying. I'm crying because I'm so happy to see you grow up, to find your place, and to see you these days. A student who comes to the institute looks for himself there, many of them leave without finding him, but you found him... !! " they said.

In 1972, Ravshanov studied for two years at the Higher Directing Course in Moscow in order to further improve his experience. At this school, famous masters of directing A.Popov, M.Knebl, A.Goncharov, B.Ravenskikh, A.Efros learn the skills and secrets of approaching the poem with their own observations, philosophical approach to the event, finding unexpected solutions to the work. After graduating from the Higher Directing Course, Ravshanov returned to work at the Kashkadarya Theater. In mid-1975, he returned to his beloved Surkhandarya Theater as a director. With his return, a period of dramatic creative change in theatrical activity begins. Deeply aware of the responsibility of the leadership, M.Ravshanov sought to eliminate the dissatisfaction in the team and thereby improve the

performance skills of the actors. The results of the research became clear in terms of the level of artistic performances created and in terms of artistic interpretation.

M.Ravshanov is a determined artist who does not give up the pursuit of innovation, the search for untested ways, knowing that his work is difficult and problematic. On the way to the realization of his idea, he is constantly searching in collaboration with playwrights, artists, musicians, creating new interpretations. Therefore, his performances aroused great interest among the audience and experts in the field. In particular, H.Vakhit's "First Love", A.Jamol's "Invisible Shadows", Carlo Goldoni's "One Boy for Two Boys", K.Yashin's "Nurkhan", H.Ghulam's "Ajab" are different in genre and theme and are relevant for the time. trade ", Z.Fathullin's "Flame of Hijran ", V.Shukshin's "Vigorous people ", Schiller's "Cunning and love ", Ch.Aitmatov's "White ship ", "Momo er " to be a solid foundation for the director's future work along with showed complex ways of interpreting his performance style.

The play "Deceit and Love" by F. Schiller (translated by K. Yashin and M. Hakim), staged in 1977, became an important event in the life of the theater. For many years, the theater team under the leadership of M. Ravshanov has been preparing for the staging of this play.

In one of the German duchies, the play tells the story of the president's son Ferdinand falling in love with Louise, the daughter of an ordinary musician, but Ferdinand's father resists, eventually killing the two lovers. The performance was rich in successful and impressive scenes, and each scene did not leave the audience indifferent. The director brings the flawless love between the protagonists to the forefront.

Ferdinand, performed by M. Abdukunduzov, is a strong-willed, self-loving, youthful figure. He goes against his category in the way of love and is sacrificed in the way. In the finale, all the emotions of the young protagonist explode and the actor performs the final scene with great passion and excitement.

The President, executed by S. Mukimov, is seen as a swindler, a black-hearted, greedy man who gathers ignorant people around him and leads them to ignorance and depravity. In this respect, Wurm has nothing to fall back on. He invents and executes a thousand and one tricks. Vurm - A. Rakhmatov's trick casts doubt on the love of two young people. This suspicion will eventually lead them to ruin. In this way, the illiterate, ignorant of marshal has become a toy, the simple girl Louise, who has suffered for her own pure love, whose parents have suffered, is helpless.

D. Solikhova is not as rebellious as Louise Ferdinand, so the game of fate leads them to tragedy. Actress G.Ravshanova very delicately reveals all the complexity and contradictory character of Lady Milford.

The story of the work makes a strong impression on the viewer. The director portrays the tragic fate of Ferdinand and Louise in an exciting way in the solution of the play. Light falls on the stage from a small crack between the spider webs that surround it. There were blue grasses around the stairs that stretched out towards that light. This symbolic appearance is a testament to the pure heart and strong love of Ferdinand and Louise, the green grass that stretches toward freedom. "The scenery designed by V. Mikhailychenko reflects the essence of the play" [4.B.297], writes V. Neiburg in the article "There is a lot of talk about the play" in the newspaper "Pravda Vostoka".

In the final scene of the play, a curtain that turns into a cobweb wraps around the president. Ferdinand M. Abdukunduzov, holding a sword in his hand, tried to run the net and began to climb the stairs to the dome of the blue sky above the stage. Through that ladder, Ferdinand dies after Louise, striving for light - freedom. Spider webs made of silver and black also disappear. After the death of a loved one, in the background of the scene, dorsal fins appear, as if their corpses had just been removed. Such a symbolic expression means that a society that destroys love will one day be punished. Such an impressive solution in the finale ensured the success of the play. No matter how powerful the cunning forces are, Ferdinand will fight them. Such is the humanity of Ferdinand, created by M. Abdukunduzov. Ferdinand and Louise win spiritually when they are physically destroyed. Their love deals a major blow to the presidential community. Leading actress of the Russian Academic Drama Theater of Uzbekistan Lyudmila Gryaznova praised the image of Ferdinand in M. Abdukunduzov's play "Deceit and Love" and noted that in the future there will be strong images from this actor.

The theater team achieved its long-held dream by staging this play. The main thing is that "the team of Termez Theater read this play with their own creative eyes and told it to the audience in their own language. This is the "Deceit and Love" signed by the creative team of the theater "[7.B.122.]. The research and preparation did not go unnoticed. The theater team took part in the festival, which was held in the former Soviet Union in 1978, with this play.

In 1980, at the festival dedicated to the Days of GDR Art in Moscow, the play "Deceit and Love" was awarded a diploma of II degree. This award is a bright proof of the formation of a theater that can compete with the capital's theaters in the southern border region of the Republic. The theater's research in the field of musical drama was reflected in 1977 in the play "Sarvqomat dilbarim" by Ch. Aitmatov, staged by M. Rashanov. The director shows the philosophy of life, which he showed in the fate of the heroes, in deep moods and under the music developed by M. Leviev. Khadija (Z.Otaboeva), who works as a dispatcher at the depot, and Ilyas (R.Mamataliev), who has just joined the base as a driver, are attracted to Asal (G.Ravshanova and M.Mahmudova). moves events.

Ilyas, who has been engaged to his cousin according to old traditions from his youth, urges him to take Asal on a long journey. The girl also decides to run away with him to get rid of the curse of those around her. G.Ravshanova, M.Mahmudova show lyrical actions of Asal's pure heart, joys and sorrows, enthusiasm. Asal's escape from her beloved, her romantic feelings, her deep sorrow when she found out that Ilyas had forged her love, her embracing a young child and her tragedies in wandering, Bektemir's (T. Ergashev) accidental meeting with Ilyas at home. The arias sung by the actress, the attitude of the choir help to open the heart experiences of Asal.

The director strives to find a figurative solution to the work through the scenery of the play. The nude stage, with only the edge of the stage lit by an oven that radiates light around. This furnace is given in comparison to human temperature, and through a symbolic expression the image of Boytemir rises to the level of the protagonist of the work. Its human warmth is reflected in the means of conditional expression that it gives light and warmth to the environment, many people. Asal also takes refuge here with her baby.

All the components of the play serve to reveal the character of this positive hero. The furnace in the nude scene is a symbol of the human warmth of Boytemir, who lives in a deserted valley. The main thing is that the theater team in the musical performance "Sarvqomat

dilbarim" was able to express in a poetic way the vivid image of people seeking their happiness in the midst of difficult, life experiences.

The theater's research on the staging of musical works in the middle of 1978 discovered a new image in the musical comedy "The Case of Maysara" by Hamza, written on the basis of folk poetic traditions, written by M. Ravshanov. Directed by S. Abdulla and M. Muhammedov and staged by S. Yudakov, the musical drama version has achieved significant success in the field of new interpretation of the classical work, the achievement of artistic integrity. The work has a social essence, in which the director aims to glorify human freedom, equality and free love.

M. Ravshanov staged the play in a new way, in stark contrast to the interpretations in other theaters. The play generated different opinions among the audience and experts. The new interpretation seemed interesting to some, displeased to others, and sparked a series of debates and discussions. Importantly, there were both supporters of the show and those who could not accept it. M. Ravshanov substantiates such a new method in the theater through the theater. In turn, it adds some additional words and a starting image to the work. Interfering with the events of the play at any time gives the host even the right to keep the performance of the actors to a certain extent. At the beginning of the performance, the host - M. Abdukunduzov will take the stage, inform the audience about the content of the work and invite actors. The offer also continues in an unconventional way. For example, Honored Artist of Uzbekistan A. Rakhmatov will be invited to the stage. It is here that the actor is told to play the role of Haji Darga. After the actor agrees, the host, M. Abdukunduzov, encourages them to perform their roles with a sentence like "Where to start, please" or something like that. Actors take on their roles in the same way as the audience testifies.

The finale of the play, which begins with a new interpretation, also has an original solution. At the end of the play, the audience witnesses half-naked people, punished for their actions, kneeling in the image of their contemporaries, and the people around them laughing at them.

Based on the author's opinion, the director "whips" the vacancy of Mulladost - H. Muhiddinov. The actor also tries to weaken the courage of the protagonist's character and portray him in a state of thoughtfulness, oppression and freedom. In so doing, he has deepened the loose aspects of the image, leaving no basis for merging Mulladost with Maysara. However, even in the original version of the work, the author speaks of the unification of Maysara and Mulladost, but does not justify its implementation. The desired results can be achieved only if the performing arts are built on the basis of relentless creative research. As a result of research, the image of Mulladost created by H. Bobokhonova Maysara, H. Muhiddinov found a complex and modern interpretation in harmony with the environment of the time. Each artist tries to apply the work to the audience, first of all, in accordance with the spirit and conditions of the time in which he lives. Problems in the play "The Case of Maysara", such as bribery, fraud, corruption, are still to some extent in our society today. Showing such flaws in the play through the events of the past both delights the audience and encourages them to draw their own conclusions. Thanks to the efforts of M. Ravshanov in 1970-80 in the Surkhandarya theater there was a wide range of conditions for the formation of the repertoire and the interest of young actors in the performing arts, working with them and conducting experiments. A youth section has been set up, and its members are expected to perform a number of additional tasks for the development of theatrical art, including the creation of unscheduled performances. Given that the majority of

the population of Termez, that is, servicemen in military units, are Russian-speaking, the theater also begins to stage performances in Russian. Kyrgyz playwright M. Bajiev's "Jenix i nevesta" ("Bride and Groom"), Arbuzov's "Old comedy", Minulin's "From the life of women", A. Gelman's "Face to face with everyone" further enhanced the theater's popularity among the people.

In 1978, the play "Jenix i nevesta" ("The Bridegroom and the Bride") by Kyrgyz playwright M. Bayjiev, directed by M. Ravshanov, was the first performance born after six months of work.

The director describes the essence of the work as "On the transparent world of man" ("О хрустальном мире человека"). The legendary love, the girl who dreamed of waiting for her imaginary prince, will one day achieve her wish. A young man who has come to the small town where he lives as a music teacher takes care of him. This image is called the groom during the performance. The groom also looks like a young man with his own dreams, his own ideals. He values his talent very much and believes that he will become a famous person in the future. The fact that the groom puts his interests above all else in the way of his personality makes the love of the bride a mirage.

The director does not describe the bride's next life at the end of the play. On the contrary, it is up to the viewer to draw conclusions at this point. The life of the bride, who is faithful to her youthful dreams, is portrayed by each spectator in her own way, and she strives to lead them to the happiness they desire.

The participants of the play consist of three people, and the events are mainly resolved around these images. The desire for such rare characters was also reflected in the later staged performances of the theater team in Arbuzov's "Old Comedy", Minulin's "From the Life of Women", A. Gelman's "Face to Face with All". The number of participants in these performances is very low. The reason was that there were a few actors in the theater who could perform fluently in Russian (which was also hard work). As a result of the applied experiments, creative opportunities for the creation of performances in Russian were gradually formed.

Theater critic M. Kadyrov said, "It is a good initiative to put on a play in Russian, but the actor must be able to think in this language, in addition to speaking without breaking the pronunciation. Otherwise, the play becomes a reading of the poem through roles, not art. In this regard, the images performed by the actors have risen to the level of real art" [5.B.94.]. The staging of A. Arbuzov's historical drama "The Hangom of Old Age" showed that the Surkhandarya Theater has an opportunity to create works in Russian.

In 1982, in M. Minulin's play "Odinokaya" staged by M. Ravshanov, life problems were also expressed in artistic images. The director staged "Odinokaya" under the title "Iz jizni jenshchiny" and made the life of women, their devotion and endurance the main theme of the play.

G. Ravshanova reveals the femininity, beauty and human qualities in the image of Madina Safina. "... The audience believes in her (actress's performance) in every scene. G. Ravshanova created the image of a woman in capital letters in this play" [6.B.138.], The press writes. The actress in the image of the protagonist shows the hardships of a lonely woman who can withstand any hardships with the will of the text.

The director defines the genre of the play as "romantic drama", in which he depicts Madina's life worries and painful experiences in a strong drama. Throughout the play, it is noticeable that the impact of the negative actions of the protagonists is increased. One of the protagonists of the work Mirzanur - M. Abdukunduzov stands out with his selfishness during the performance. Although the play does not pay attention to Mirzanur's flaws, M.Ravshanov strengthens Mirzanur's selfishness in order to reveal Madina Safina's heroism more strongly. At the same time, the images of Mirzanur and the author are artistically combined in the play.

The play "From the Life of Women" gave rise to another experimental work. The fact that the conflict inherent in family drama was linked to the problem of society influenced the social content of the next Russian-language performances in the theater's repertoire.

The theater team achieved great success in 1983 by staging Gelman's "Face to Face with All" and demonstrating all its potential for staging performances in Russian. "Among the works staged in Russian, this play was the most successful in terms of pure pronunciation and artistic stability of the language" [7.B.167.], The press writes. A.Gelman's "naedine sovsem" ("Face to face with all"), staged by A.Gamirov, a graduate of the Institute of Theater and Art, under the direction of M.Ravshanov, was created both experimentally and ideologically. After all, in each of the performances it was felt that the actors were working on the language, meeting the requirements of Russian thinking, coming from the reins of the period - a unique experience - an experiment.

Another aspect of the play is that the play was performed in a theatrical foyer. Although the staging of the play in the lobby of the theater was not a novelty in the country, this process was a novelty for the theater itself. In addition, by the first half of the 1980s, one of the main reasons for the performance of performances in the small stage foyer became more traditional - taking into account the requirements of the time, the needs of the theater and the audience. With the opening of the Foe Small Theater, there was an opportunity to perform in Russian and Uzbek.

The poem "Face to Face with All" is about one of the current problems of the time, not to forget the duty of man to society, about the negative consequences of careerism. In order to convey this idea better and closer to the audience, it is advisable to play the drama in the theater lobby.

The face-to-face performance will be played in a three-sided circle with the benefit audience. If we look at the situation from the outside, it wouldn't be wrong to call the audience the fourth character either. As a result of the pursuit of harmony in directing, the audience and the protagonists of the work seem to form a whole ensemble.

Due to the increase in the number of works staged in Russian in the repertoire, the interest of people of different nationalities in the Surkhandarya theater has grown. This situation was important in addressing the diversity of theatrical repertoire and the audience problem that arose in its time. This process is still supported today by theater fans, creators and critics.

Although the performances in Russian are less than the performances in Uzbek, this shows that the Surkhandarya Theater is a well-sought-after creative team. Most importantly, all of these experiments were valuable in that they were goal-oriented.

Over the years, from the seventies to the present, the theater has established itself as a team with enduring executive powers, creative experience, and its own way of interpreting. It had

its own ideological, political and artistic concept. From the first days of independence, thanks to the research of Mansur Ravshanov, the Surkhandarya theater has a wide repertoire of many genres and themes. In order to choose a strong repertoire, he paid special attention to the works that reflect our national identity and creative cooperation with local playwrights. It has paved the way for new authors to enter the drama, while attracting young experienced actors and actresses to the theater. Thus, such artists as Usmon Azim, Kholik Khursandov, Kilich Abdunabiev, Shafoat Rakhmatullaev, Erkin Norsafar were formed as playwrights in this theater. Their first works, such as "Return of Alpomish", "You died dear", "House without sky", "Amur Temur and Yildirim Boyazid", "King and poet", "Thirsty souls" were staged by M.Ravshanov with successful, unexpected interpretation and solution. Most of these performances have been performed at national and international festivals (Cairo, Kazakhstan, Tajikistan) and have been well received.

In recent years, the Surkhandarya theater team has been trying to restore, enrich and polish our national values, folklore and ethnographic art, traditions and customs. In this process, Mansur Ravshanov's creative research and services are invaluable. M.Khairullaev's "The world is yours", U.Azim's "One step way", "Return of Alpomish", Kholik Khursandov's "Kaysar chol's sword", "Kampir topaymi dadajon", "Alla", E.Khushvaqov's "Chimildiq", "Qalliq oyun It is noteworthy that his works were staged in a new, that is, folklore-ethnographic direction, in contrast to other theatrical interpretations. If we pay more attention to the repertoire of the theater in recent years, it becomes clear that there is an attempt to integrate the folklore and ethnographic direction of the oasis into the theatrical art, and this attempt is bearing fruit.

Most of the plays staged at the Surkhandarya Theater are dominated by humanistic features typical of folklore. In particular, it can be seen that almost all the works of the playwright Kholik Khursandov are built in this direction. The playwright's work "Alla" under the direction of M. Ravshanov also found a worthy interpretation in the folklore and ethnographic direction. This work is based on life events, in which the theme of childbearing, child-rearing, child-rearing to adulthood is taken as a basis.

Although Kholik Khursandov's "Alla" is written in the comedy genre, the stage version makes the audience think seriously. The stage director tries to instill in the character of the characters through dramatic actions a sense of human compassion, love, faith, responsibility for the society in which he lives.

The image of Chuymomo, played by N.Akhmedova, plays a special role in increasing the impact of the show. It is known that in ancient times, Chuymomo was seen as a symbol of evil, that is, as a dark force that always tries to mislead people, to negatively affect their lives. In the course of the events, the actress reveals the negative qualities of Chuymomo. As he walks around the stage in a black suit, there are signs of evil in his actions, the awfulness of his purpose. Eventually, he loses the flower-like life of Fatima, who has reached puberty.

In the musical folklore show, the author and director also pay serious attention to the issue of generational continuity. Then the scene continues with the observation of Zuhra (G.Aralaova) in a wedding dress to another room. The sounds of yor-yor voiced by Norgul Hayitova make the show even more enjoyable. In this scene, the conversation between the Bridegroom (F.Nasriddinov) and the Bride is embodied as a symbol of love and devotion. The enthusiasm of the groom is reflected in the bride's modesty, in the form of a real Uzbek relationship

between a man and a woman. The rapid rotation of the wheel at the end of the play is a testament to the continuity of generations.

As soon as the theater team moved to a new location, the play "Return of Alpopish" by experienced playwright Usmon Azim, directed by Mansur Ravshanov, was staged and presented to the audience. In the work "Return of Alpomish" national ideas such as devotion to the Motherland, understanding of the nation's identity, humanity are expressed through high artistic findings. It tells of Alpomish's departure for Kalmykia, his return to his people, the brutality of changing his clothes, the "sieve" of people who are faithful to their faith, and finally the punishment of the rebels and the possession of their land.

With this work, the Surkhandarya theater team organized a tour to Tashkent. It was a creative show for the touring theater team, who once again put their art to the test by the Capital's audience and professionals. Impressions from the play "Return of Alpomish", which was performed twice at the Uzbek National Academic Drama Theater for four days, provided ample opportunity to reflect on the state of creative work in the theater, its achievements and shortcomings.

In the words of M. Ravshanov, calmness and indifference are dangerous enemies of any work, especially art. Because art is always discovering perfection in research. No matter how hard he tries, there seems to be no end to the destination he is aiming for. That is why the beauty of creation is that it gives people unparalleled pleasure. Each work created in the Surkhandarya theater has its own image. The centuries created and being created on the stage of the theater glorify not only the destiny of people, but also our unforgettable values and traditions that express our identity. The Surkhandarya theater is inseparable from this beautiful land without national traditions and values, customs, folklore and ethnographic songs. Because the original Uzbek identity is embodied in this country. That is why Mansur Ravshanov and the theater team always amaze people with their plays about eternity.

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