

Stage Interpretation of a Historical Work in Musical Theater (On the example of the activity of the Karakalpak State Musical Theater)

Sardorbek Azatov

Uzbekistan state art and cultural institute "Vocal" teacher of the department

ANNOTATION

The article reflects on the experience gained as a result of many years of creative search of the Karakalpak State Academic Musical Theatre, achievements in the art of dramaturgy, directing and acting, new trends in the modern process.

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

The Karakalpak State Musical Theater named after Berdak has been established for 90 years. During this period, our theater has made a great contribution to the success of our republic in all spheres of life, and has endured its difficult life as well.

We are proud to say that our team, which was originally formed in 1926 by 13 young amateurs, has taken the stage art of our people, who previously did not have the concept of "theatre" in the process of talking, to the ranks of world-class national theaters today and has its rightful place.

Classical works of more than twenty nations of the world, from small-scale national dramaturgy, were brilliantly presented in our theater. All this was achieved thanks to the dedicated work of actors, directors, composers, artists and other theater professionals. In Karakalpakstan, dramaturgy benefited and developed in the field of literature as well as theater.

The musical drama "Berdaq" by playwright Kipchakbay Matmuratov and composer Gurbanbay Zaretdinov (directed by Berdibai Utebaev, artist Rakhat Askarov) was screened at the Karakalpak Theater.

Before the discussion of the play, the director of the theater K. Durdiev said that the theater team will go on a creative trip to Tashkent city at the end of May, and said that the posters of the play were prepared and hung on the streets.

During the discussion, theater critic Amaniyaz Juzimbetov, artistic figures composer Najimaddin Mukhammeddinov, ballet master Polat Madreymov, Bayram Matchanov, journalist Sharap Usnatdinov, professors Bakhtiyar Abdikamalov, Gurbanbay Jarimbetov and others argued that the performance lacks a dramatic element, historical facts are incorrect, and artistic quality is low. .

During the interview, the first version of the performance "Berdak" was written by the playwright Zholmurza Aymurzaev in 1950 and was shown to the participants of the party held in January 1951 on the occasion of the 50th anniversary of Berdak's death. On April 5, it was reported that the musical drama "Berdaq" was re-staged by the director Yuldash Sharipov. The character of Berdak was played by my first teacher, director and actor Yuldash Mamutov.

The famous composer Olimzhan Halimov composed very beautiful music for the performance. Talented artist Qidirbai Saipov decorated the scenery of the play and showed his skill in making costume sketches of artists. Since the mid-1960s, the performance has taken a place in the theater repertoire.

In 1977, UNESCO decided to celebrate the 150th anniversary of the son of Berdak Gargabay. On the occasion of this jubilee, the Ministry of Culture of Karakalpakstan announced an open contest together with the Union of Writers.

During these years, the Minister of Culture, one of the people who know the history of Berdaq's life well, Atagulla Khudaybergenov, gave the dramatists working on the topic extensive information about Berdaq, Ernazar Alakuz, and other historical figures, their lives, lifestyles, the reasons for Ernazar Alakuz's murder, and the people who executed him.

Kenesbay Rakhmanov also wrote a eulogy about Berdak. Father Ibrayim Yusupov, who learned about this, told me to "find time and come with Kenesbay." At the meeting, Father Ibrayim Yusupov advised our great poet, Kenesbai Rakhmanov, that "Berdak Pesa was written for the first time by our elder Zholmurza Aymurzaev, this topic belongs to him, there is no need to interfere with the topic of the elder, you should show yourself in other topics."

In 1977, only J. Aymurzaev's version was discussed in the repertory-editing board of the Ministry of Culture, and some of its shortcomings were mentioned. Minister A. Khudaybergenov, even though he did not enter the competition, they assigned me to combine and edit Kenesbay Rakhmanov's pesa and J. Aymurzaev's pesa and issue one pesa based on this. The two works were selected and reprocessed by matching the most popular parts. The new version of Pesa was well received by everyone.

This version of Pesa was staged by Quatbay Abdireymov, People's Artist of Uzbekistan and Karakalpakstan, laureate of the state award named after Berdaq. I was lucky to play the role of Berdak. People's artist of Karakalpakstan, laureate of the state award named after Berdaq, Dosbergen Ranov-Ernazar Alakoz, people's artists of Uzbekistan and Karakalpakstan, laureates of the state award named after Berdaq, skillfully played the roles of Apargul Avezova - Kumar onan, Reyimbai Seytov - Kunkhoja, Shamurat Utemuratov - Qutim Suopi. People's artist of Uzbekistan and Karakalpakstan, laureate of the state award named after Berdaq, Islam Alibekov decorated the stage very beautifully and created a unique decoration.

The premiere of the play was held in early 1978, and it was a worthy gift for the 150th anniversary of our grandfather Berdaq. Zoya Kedrina, a scientist from Moscow, doctor of philology, professor, expert on Central Asian and Kyrgyz literature, Chingiz Aitmatov, a famous writer from Kyrgyzstan, scientist from Uzbekistan, doctor of philology, professor A.K. Khaytmetov, our beloved poet Abdulla Aripov, Azerbaijan, Kazakhstan, well-known intellectuals from the Republics of Turkmenistan and Tajikistan expressed their positive opinions and highly rated the performance of our theater.

The premiere of the play was held in early 1978, and it was a worthy gift for the 150th anniversary of our grandfather Berdaq. Zoya Kedrina, a scientist from Moscow, doctor of philology, professor, expert on Central Asian and Kyrgyz literature, Chingiz Aitmatov, a famous writer from Kyrgyzstan, scientist from Uzbekistan, doctor of philology, professor A.K. Khaytmetov, our beloved poet Abdulla Aripov, Azerbaijan, Kazakhstan, well-known intellectuals from the Republics of Turkmenistan and Tajikistan expressed their positive

opinions and highly rated the performance of our theater.

Also, Chingiz Aitmatov: "There are many peaks of Kyrgyz Olatog. Some of them are tall, some are taller. Our people call these high peaks "Tuo' peak". Berdaq's famous words "one of the peaks" of the literature of the nations that gave birth to many nations quickly spread among the people, and preserving Berdaq's work remains a high obligation for today's generations.

The theater's musical drama "Berdaq" was recommended for the Union (USSR) State Prize in 1984. People's artists of the Union Oleg Borisov, Raisa Struchkova, well-known theater expert Valery Kichin, secretary of the executive committee Frenddinalar came to Nukus and saw "Berdaq" and other performances under the chairmanship of Mustay Karim, a member of the inspection committee for awarding the state award for literature, art and architecture. They got acquainted with the theater's creative structure, material and technical base. It was announced in the June 2, 1984 issue of "Izvestia" and "Sovetskaya kultura" newspapers that our theater's play "Berdak" passed the third final stage of the state award.

The award was not given to the performance "Berdaq" due to the "rounded" application of some people who cannot see the achievements of our theater. We were not disappointed. Because among the people's artists of the USSR: Sergey Bondarchuk, Andrey Goncharov, Ruben Agamirzyan, Iosif Kobzon, Eduard Kolmanovsky, Yevgeny Doga and the poet Yevgeny Yevtushenko, our theater and our names were among those recommended for the state award. It was a great honor for artists from Karakalpakstan to be known to the people. The new version of the play was in the theater repertoire until the middle of 1990, and the new season was opened with the performance "Berdaq".

The reason for quoting these facts was based on the opinions expressed by B. Nurabillaev, chairman of the committee of the Central Council of the Republic of Karakalpakstan, after the discussion of the play "Berdaq" by Q. Matmuratov. He finished with his final words: "In this condition, the play cannot be brought to Tashkent, nor shown on the stage, neither the author of the piece nor the director who staged it knows Berdak."

After that, the author K. Matmuratov made changes to the pesa. This was read by experts and discussed in the repertory-editing board of the Ministry of Culture. The discussion session was chaired by the Minister of Culture and Sports M. Aytmiyazov.

How can we understand that Berdaq, who expressed his opinion, is upset that "...we are black-faced people, we are a people who really have not seen a khan"? Did Berdaq not know that in the 17th century there was a large state structure, the Oral Principality, which was ruled by Abdulgazi Bahadir Khan, who ascended the throne in 1603, and in the 17th century, Ghayib Khan was the leader of the Karakalpaks?

When Eki Ernazar Keneges said to Berdak: "I will go to the Khan and ask for forgiveness on behalf of 14 clans," Berdak replied, "I don't know, this is also true, Ernazar, but all the Karakalpak people are suffering from the oppression of Khiva Khan. Now, no matter what happens, even if we kiss the traces of his steps, all the efforts to save the people it is necessary to do everything possible," he says. Berdak cannot say these words.

In the scene of the meeting between Ernazar Alakoz and Berdak, Ernazar Alakoz tells Berdak: "I did not want to see you, I did not come in vain, you are the greatest of our people, Berdak, pray for me." Ernazar Alakuz was born in 1806, 21 years older than Berdak. Can he

pray to someone 21 years older than him? This place does not make sense at all. Such illogical places are often found during the events of the pesa.

The second picture of the play shows the poets. The author probably knows that there is no support for poets in the Karakalpak people either before or now. During the time of Khiva Khan, only Khan's poets held a meeting - this is known from our history. Our great poet presented a sick camel to Kunkhoja and said, "You are a camel, and our youth know very well that the poem was written. He also shows that he does not know history by linking Kunkhoja, Ajiniyaz, Berdak. The reason is that Berdaq and Ajiniyaz have never seen each other in history. Berdaq expresses this in his poems.

My eyes saw Kunhoja,

I heard Ajiniyaz's words.

Pesada Turim flees to his country. He tells Berdaq that the army of the Khan is chasing me because I cut the rope of the door, and he immediately runs away.

In history, there is a legend about Turim Biy, in which the mother of a young man who was about to be hanged on the gallows went and begged everyone to save her son. Then one of them says that there is someone called Turim Biy in Karakalpak, and if he saves him, he can save him.

Mother Turim comes to the dance. The type does not respond sharply:

"Let him bring it to the gallows, we'll see," he says.

The young man was brought to the place of the gallows, and when the executioners put the gallows around his neck and removed the wood from under his feet, Turim biy otta ran up and cut the rope around the young man's neck with his sword. The boy's life will be saved.

Khan's troops take Turim Biy and bring him to the Khan.

- Hov, black-faced beggar to play with me. Why my

"You broke my order," said the khan.

"Mrs. Taksir, I'll give you a spoonful of my blood," says Turim.

- Say, says the khan.

Our fair lady, from you and us:

There is a lady like Madreym,

I have a dance like a dance,

Unties the knot,

Cuts the bound.

I cut the gallows so that the name would remain. They say, if you forgive me, I'll give you a spoon, if you don't, here's my head. They agreed with Khan Turim's answer and released both Turim and the young man from punishment.

Berdak lived at the same time as Ernazar Alakuz. He saw the rise of Ernazar with his own eyes and created the poem "Ernazar Alakuz". But there is no talk at all about pesada Ernazar. We proudly remember that the late I.A. Karimov, the first President of our republic, praised

him as "Ernazar Alakuz, a national hero of the Karakalpak people who fought for freedom."

Since the theater is a state organization, its repertoire policy is approved by the Ministry of Culture according to the current procedure. Of course, each performance may be dropped or removed from the current repertoire for some reason. The "Berdak" museum was founded on the basis of the decision of the honorable President, and the statue of Berdak was placed on the square in front of the Supreme Council of the Republic of Karakalpakstan in our center. We hope that the play "Berdaq" will remain on the theater stage for many years.

LIST OF REFERENCES

1. Abdusamatov H. Drama theory. - Tashkent: Gafur Ghulam Publishing House of Literature and Art, 2000. - 288 p.
2. Aybetov Q. Karakalpak folklore. - Nökis. 1977.
3. Allanazarov T. Formation of national directorship in Karakalpak theater. - Nökis: Knowledge, 1996.
4. Bayandiev T. History of Karakalpak Theater. - Tashkent: UzDSI printing house, 2011.
5. Bayandiev T. Art issues - from the point of view of a theater expert. - Tashkent, UzDSI printing house. 2009.
6. Bayandiev T., Sayfullaev B. Berdak poet of the Karakalpak scene. - Tashkent, 2014.
7. Ikramov H. Period and theater. - Tashkent: National Encyclopedia of Uzbekistan, 2009.
8. Islamov T. History and scene. - Tashkent: Literary and Art Publishing House named after G. Ghulom, 1998.
9. Kadyrov M.Kh. Scenes from the past of the performing arts. - Tashkent: Science, 1993. - 207 p.