The Historical Theme of the Years of Independence in Musical Theatre

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Abstract: This research paper points out that the historical theme of musical theatre and its role in the education of young people today are not comparable. It will also focus on our achievements in this field and the challenges that need to be addressed in the future. The significance of this theme is that the history of our statehood, our rich past and culture, the spirituality of our great ancestors are fully expressed through today's theatrical art.

Keywords: historical theme, historical figures, nation, tradition, historical, truth, creativity, spirituality.

Introduction

The art of theatre is one of the brightest, most impressive expressions of spirituality. After all, it has a direct effect on the audience. A sincere connection and communication is formed between the stage and the audience, which enriches both the creators of the stage and the audience, sets the mood and lifts the mood. After all, theatre is a unique art, expressing through artistic images the identity, dreams, aspirations, history, future, customs and values of a particular nation. Besides, theatre has a more impressive, powerful and attractive opportunity than any other form of art to illuminate issues of national ideology, national pride, patriotism, faith, inter-ethnic friendship and accord, humanism, kindness and morality. Every nation therefore seeks to shape theatre on the basis of its national flavour. Through it it wishes to influence the hearts and minds of the people. The theatre is directly bound up with historical traditions and the highest human qualities.

Main Body

In the years of independence the focus on the field of theatre, the path it has chosen and the objectives it has set have largely been aimed at raising the spiritual world of the people. Proceeding from this, the repertoire of musical and dramatic theatres in the years of independence had to fulfil the following tasks:

- expansion of people's spiritual world;
- building patriotic feelings in the population;
- restoration of historical traditions and respect for values;
- restoring and honouring the names of our historical ancestors;
- promotion of nationalistic ideas;
- promotion of the national idea, national ideology
- promotion of national character, mentality;

In pursuing these objectives, theatres, including music and drama theatres, have turned to a variety of productions, and have achieved successes in this respect, not to mention individual shortcomings. Specifically, during the years of independence, the Mukimi Music and Drama Theatre expanded its repertoire to include "Nodirabegim", "Tohir va Zuhra", "Layli va Majnun", "Farhod va Shirin", "Yusuf va Zulayho", "Ravshan va Zulxumor", "Gul va..."
Navrō’z”, “Otabek va Kumushbibi”, “Alpomish” and returning to historical theme in works and performances about life and exemplary life of our great figures like Bobur, Alisher Navoiy, Amir Temur, Al-Fargoniy, Mirzo Ulug’bek, embodying great historical figures, which have brought the big contribution to development of our national culture, the special attention in theatre was given to quality.

For instance, the play "Nodirabegim" by T. Tola Mohlarbegim recounts the last moments in the life of Nodiraeis. Nodirabegim's meddling in the affairs of the government displeases the ambitious palace officials. Haqqul, a traitorous official, reluctantly gains Madalihan's trust and turns him against Nodirabegim by establishing secret links with Nasrullohan, allowing his troops to invade Kokand. As in the story, the work ends with the repression of Nodira and her relative Nasrullo.

"Nodirabegim" was staged in 1980 at the Uzbek State Academic Drama Theatre by director B. Yuldashev. Starring Y. Abdullaeva, G. Jamilova (Nodira), O. Yunusov (Madalikhon), T. Azizov, K. Abdurakhimov (Nasrullokhon), T. Vyshl Yusupova (Uvaisiy). The musical version of the play was staged in 1996 at the Musical Theatre named after Mukimi (director B. Yuldashev, composer F. Alimov), we see Z. Boykhonova and R. Madiev in the roles of Nodira and Nasrullokhon.

Nodirabegim is a great humanist, a thoughtful poet, a princess and a loving mother. Zulaykho Boykhonova, Nodirabegim's multifaceted character, portrays her human qualities dynamically throughout the entire performance, in keeping with the sequence and the nature of the events. These qualities are skillfully brought to life by the actress. For instance, Nodirabegim is a creator. The poet appreciates creation and creators. Her warmth, kind attitude towards Uvaysi, Khozik, Mahmur, Gulkhani and Olima Atina, respect and sincere care for them, qualities of Nodirabegim's personality in several scenes stand out.

Theatre is a mirror of spirituality. An integral part of culture, theatre is a true educational centre. Above all, it reflects a nation's destiny, a person's life, a country's sorrow and joy. When we speak of the spiritual maturity of an individual, the role of theatre is of particular importance in achieving that goal. Because theatre is the art of making people mature, perfect in every sense of the word. In essence, theatre is the hearth of education, teaching people to distinguish between good and evil, black and white, showing their negative traits, faults and mistakes. It is this knowledge and thinking that emerges through national and traditional performances. Musical and dramatic theatres with a deep understanding of this fact, in particular, have staged many works in the traditional and national spirit from the historical activities of the Musical and Dramatic Theatre named after Mukimi to the present day.

Thanks to these works, the worldview of humanity and the nation is formed, and the national mentality and national consciousness develop in the expression of national colour. A nation must have a profound understanding of its historical origins and the artistic features of its people. With this in mind, we cannot deny that the following performances have played an important role.

Unique folklore epics also occupy a special place in the theatre's repertoire. In 1950 the musical drama "Alpomish" was staged at the Mukimi Theatre, which had long attracted the attention of the audience with its poetic elegance. Rakhmatova M. Gofurov (Alpomish), E. Jalilova (Barchin), A. Boltaev (Enoch) and A. Ismatov (Ulton) played the roles.

Masterpieces of folklore are like a fountain. The national and spiritual heritage of our ancestors lives on for centuries. Readers were presented with a polished and finished copy of the heroic epic "Alpomish", created in the Surkhandarya oasis, which reflects the pride and love of the Uzbek people. We are convinced that reading this great epos, enjoying it connects us with deep roots of our nation, expands the breast of younger generation to the sky, develops sense of devotion to the Motherland in heart.

Epos "Alpomish", created by the genius people, embodies hopes, aspirations, courage and bravery of the nation, is one of important means in upbringing of modern generation in spirit of
patriotism and devotion to the nation. Because the image of a national hero glorified in this epic shines an inspiring light in the hearts of young people. He serves as an example of enriching their spirituality.

A few years ago, Khurshid's two-act musical drama based on the epic “Layli va Majnun” was staged.

The production was commissioned by Mirza Azizov, People's Artist of Uzbekistan. The play glorifies love and devotion, pure love and divine love. Important social issues were also raised, including tribal inequality, the plight of those who value fame more than human feelings, and the struggle of two lovers for their covenant and their sacrifices along the way.

Through the image of the great man, the genius poet, statesman and patron of culture and art Alisher Navoi, it is emphasised that the destiny of the creator is closely linked to the destiny of the people. New stage scenery and music intensified the impression of the show. Roles are performed by both talented young actors and mature singers.

Performed by People's Artist of Uzbekistan Mirza Azizov, the play extols love and devotion, pure love and divine love. It also covers social issues such as inequality, the plight of those who value fame more than human feelings, and the struggles and sacrifices of two lovers, for their covenant.

The play celebrates love, loyalty and pure love. Qais and Layli's struggle for their covenant, their hard work and suffering are reflected in the moving events. Navoi's portrayal in the play was an innovation in describing the poet's attitude to certain events and occurrences.

Mirza Azizov, People's Artist of Uzbekistan, staged Khurshid, a drama reworked by Shukhrat Rizaev. Bakhtiyor Turaev designed the scenery. Dilorom Abduolimova played the role of Layli, and Ravshan Ibragimov played the role of Qais. Mariam Ikhtiyorova, People's Artist of Uzbekistan, Merited Artists of Uzbekistan Alexander Bekhanov, Turgun Beknazarov and Dilorom Safoeva took part in the performance.

In short, these works on traditional and national themes form an integral part of musical and dramatic theatre, and will continue to play an important part in the theatre's repertoire and serve modern audiences.

The presence of historical, legendary and folk works in musical drama theatres undoubtedly educates in the spirit of patriotism, national pride, devotion to historical truths and humanity. The productions we have listed above are: “Tohir va Zuhra”, “Layli va Majnun”, “Farhod va Shirin”, “Yusuf va Zulayho”, “Ravshan va Zumor”, “Gul va Navro’z”, “Otabek va Kumushhibi”, “Alpomish” and works about life and exemplary life of our great figures of Babur, Alisher Navoi, Amir Temur, Al-Fargani and Mirzo Ulugbek are a great treasure trove of our national theatrical art and a great cultural heritage that has not lost its educational value over the years.

Hence, the creation of artistically high quality plays and performances has always been a burning issue. The same is true today. The difference is that now the competition between the arts is strong, the public is intelligent. The eternal struggle for the human heart has intensified.

If the image of the self-sacrificing man, refined in the trials of life, is alive and well, if the viewer can find his own experiences, this image will be deeply rooted in the hearts of people. It is already outdated in the art of the world and in the imagination of the viewer to know that the main character is a sinless man, perfect in every respect.

Over the years of independence, a number of new plays have been created with the idea of “Who are we, whose descendants?” The characters of Amir Temur, Bukhari, Ferghani, Termezi, Alisher Navoi, Abu Ali ibn Sino and Babur have come on stage for the first time. First, it served to restore and enhance the national pride, authority and dignity of our people.

After a while, the theatres were improved and the living conditions and consciousness of our
people changed. Audiences renewed their demand for high quality performances. In the context of globalization, it is very important to find the appropriate spiritual nourishment, to raise the level and culture of the audience.

When it comes to the art of theatre, which is an integral part of our national culture, it is worth recalling the words of the great enlightener Mahmudhodja Behbudi’s "Theatre is a model" in the work "High spirituality is an invincible force".

The creators of the stage purify the soul of the audience by their performances, lift their spirits and give them confidence in the future. As the pedagogue himself said, it is essential that the future representatives of the art of musical theatre feel this responsibility, constantly searching for themselves, acting with a good understanding of the mysteries of musical theatre.

Indeed, the art of theatre is an integral part of the cultural and spiritual development of a nation. Theatre serves as an exemplary school for deepening national thinking, forming and refining national values, traditions, festivals and rites from generation to generation.

**Conclusion**

When analyzing the history of this art from its origin to the present day by the example of musical-dramatic theatres it was confirmed that national colour, peculiarities of a nation should be preserved and valued through historical and classical works, namely its theatrical art.

Thus, the art of theatre is an invaluable means of raising people's moral spirit and purifying their hearts and souls. If the most sacred traditions and identity of the people are embodied in theatrical drama, it will surely give the audience endless spiritual nourishment. And no one will ever be able to conquer a nation satiated with such food.

**REFERENCE**