

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIHLI (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2022 Issue: 12 Volume: 116

Published: 22.12.2022 <http://T-Science.org>

Issue

Article



Parakhat Allambergenovich Mamutov

Nukus branch of the State Conservatory of Uzbekistan
Deputy Director for Youth Affairs and Spiritual and Educational Work

FORMATION OF A STABLE NATIONAL CREATIVE TEAM IN KARAKALPAK THEATER ART

Abstract: This article describes the stages of development of Karakalpak theatrical art, the formation of a stable national creative team at the Karakalpak State Academic Musical Theater named after Berdakh, which has been operating since 1926 and has been an example to other creative teams since independence, the originality of the actors' performance, the issues of directing.

Research methods: Historical processes at the Karakalpak State Academic Musical Theater named after Berdak, ideological styles in performances, originality in the performance of actors, directing and scenography.

Research results: Since 1926, the Karakalpak State Academic Musical Theater, named after Berdak, has been steadily developing and developing a stable national ideological community.

Practical application: In order to develop the activities of the Association of Karakalpakstan Theaters, to create national works and to increase the artistic potential of theatrical actors, to take measures to establish and further strengthen international relations.

Key words: Theater, Berdak, director, actor, play, drama, style, method, history.

Language: English

Citation: Mamutov, P. A. (2022). Formation of a stable national creative team in Karakalpak theater art. *ISJ Theoretical & Applied Science*, 12 (116), 742-745.

Soi: <http://s-o-i.org/1.1/TAS-12-116-63> **Doi:**  <https://dx.doi.org/10.15863/TAS.2022.12.116.63>

Scopus ASCC: 1201.

Introduction

Substantiation of the topic and its relevance:

We study the process of formation of Karakalpak theatrical art in the brains of the Karakalpak State Academic Musical Theater named after Berdakh, which has been operating continuously since 1926 and has been an example to other creative communities since independence.

Karakalpak theaters have their own style and style since its inception. Although the main theme in Karakalpak theatrical art in the post-war years was related to the post-war reconstruction period, there were themes in the lives of different people. All performances featured a struggle between life events, old and new. The relentless research has given impetus to the development of our national drama.

The period when the "Dawn Light" troupe was formed covers the years 1926-1930. The troupe will have 13 creative and technical staff. Jolmurza Aymurzaev, Aytbay Matyakubov, Genjebay Ubaydullaev, Madreyim Matjanov, Jumagul Seytova,

Gurbangul Bekmuratova, Maryam Temirkhanova, Perdegul Saekeeva, T.Ismetullaeva, Q.Allaniyazov, Bayniyaz Seytov, J.Pirnazarov, O.Toremuratov. The names of these people became the swallows of the troupe "Dawn Light", today's Karakalpak theater. During these years, the theater was one of the amateur theaters. The staged performances are very simple. The actors did not know the stage speech, the acting skills. Nevertheless, dramaturgy developed. Musical dramas were written. The audience loved the music. The creative style of these years can be called a very simple, amateur team.

Research goals and objectives

The opening of the Tashkent State Institute of Theater and Art named after AN Ostrovsky (now the Uzbek State Institute of Arts and Culture) in 1945 was a great innovation in Central Asian theatrical art. In 1955, 9 young people graduated from the first Karakalpak course in acting. Among them: Sh. Utemuratov, Z. Piyazov, A. Abdaliev, A. Juzimbetov,

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

A. Khojanazarov, A. Juginisov, B. Tursynov, J. Babanov. One or two groups of graduates of the acting faculty of the institute have contributed to the further development of the stage culture of our theater. In recent years, R. Turenliyazov graduated from the department of directing, in 1963, K. Abdreyimov, B. Matchanov, K. Zarymbetov and others graduated from the department of drama and film acting.

In 1966, the director of the musical drama department, People's Artist of Uzbekistan Najimatdin Ansatbaev, People's Artists of Karakalpakstan Dosbergen Ranov, Khojabergen Ayyymbetov, Honored Artist of Karakalpakstan Ajar Ansatbaeva joined the theater. Over the years, directors such as Kuvatboy Abdreyimov, Najimatdin Ansatbaev, Reyimbay Turenliyazov have created their own style in the theater. Each director came on stage with their new idea. With a new era in mind, performances begin to take the stage.

He tried to create new poses on adomestic theme, which is included in the repertoire of our national theater, which has a wide range of creative opportunities. Thanks to tireless work of directors K. Abdireimov and H. Ansatbaev, the Karakalpak theater became famous among the Soviet Republics. "Othello" by Shakespeare, "Abu Raykhon Beruni" by Saidjonov, "Novoi in Astrobod" by Makhsumov, "Karakalpak girl" by Baidiev and Abdulov, "On a moonlit night" by Karim, "Gerostrat" by Gorin, "Orbang should not be overturned" by Ioselani, "The man who deceived Azroil" by Minnullin, "With his own application" by Umarbekov. He carefully assessed the potential of the actors. He focused on acting skills. This is the result of the efforts of Islam Alibekov, who created the stage for this year's large-scale productions, and the power of methods and techniques created in the theatrical arts.

Talented young actors Dosbergen Ranov, Khojabergen Ayyymbetov, Utep Kurbanbaev, Raykhan Saparova, Tursungul Kayypnazarova, Marjan Khalmuratova, Mambetbay Sadykov, Jalgasbay Sultabaev, Ajar Ansatbaeva, Zaure Saypova, Azat Ansatbaev will start their careers. These were the years of theatrical research, full of professionalism.

During this period, the theater took part in many festivals of Union theaters and took its rightful place. In 1977, the theater was awarded the Order of the Badge of Honor. K. Rakhmanov's play "Wounded Hearts" (directed by N. Ansatbaev) won the first place in the festival of performances on the theme of the war years, which was held in 1980 among the theaters of the Republic of Uzbekistan.

The 1980s were a time when, from all simplicity, complex works were created. Now there were enough opportunities to stage large-scale works. It's time to show the national opera and ballet. In 1985, talented young people graduated from the musical drama course. Among them are People's Artists of

Uzbekistan Mirzagul Sapaeva, Bazarbay Uzakbergenov, Honored Artist of Uzbekistan, People's Artist of Karakalpakstan Umirbay Kasimbetov, Karakalpak artist Alimbay Seytekov, Honored Artist of Karakalpakstan Sarsenbay Uzakbaev, Ulbosyn Yusupova, Quatbay Daniyarov. The role of directors and actors in the multi-genre nature of the theater is great, because young directors and actors must create a unique style based on their skills, because the development of theater plays an important role in the future of the actor and the theater.

In 1987, the first Karakalpak national opera "Ajiniyaz" was staged. Well-known composer, artist of Uzbekistan and Karakalpakstan N. Muhameddinov will create our national opera "Ajiniyaz". The libretto was written by the hero of Uzbekistan, People's Poet of Uzbekistan and Karakalpakstan I. Yusupov. The staging of the opera marked a new direction for the theater.

Conclusion

The steps of the theater's success continued during the years of independence. After the independence of the Republic of Uzbekistan, as in all spheres of development, the theaters of the Republic began to develop in new ways. In the first year of independence, our theater was named after our great democratic poet Berdakh. Special attention was paid to the arts, including theaters, and a number of resolutions and decrees were developed. The theater must keep pace with the times, Of course, the word bo has found its proof. The reason is that in any period, the theater lives with the pain and joy of this people. History shows us that each epoch has its own living conditions, policies.

For reference, it should be noted that in recent years, our country has been pursuing an effective foreign policy. Cultural, ideological and friendly ties are strengthening. In particular, in the last 4-5 years, significant changes in this area, as well as new ionic steps in our foreign policy, are creating a time for the opening of the pages of history.

Especially today, great historical changes are taking place in the direction of more effective organization of joint work between Uzbekistan and Turkey in political, economic, investment, cultural and humanitarian spheres. It should be noted that Turkey is the first country in the world to recognize the independence of the Republic of Uzbekistan among more than 200 countries.

Today, cultural, friendly and creative ties between the Uzbek and Turkish peoples are becoming stronger and stronger. Festivals, competitions, symposiums and forums, exhibitions, cultural events in various areas of culture are proof of our words. Our Karakalpak State Academic Musical Theater named after Berdakh 2021, On July 1-17, the Turkish Ministry of Culture and Tourism will host the XXI Black Sea International Theater Festival in Trabzon,

Impact Factor:

ISRA (India) = 6.317
ISI (Dubai, UAE) = 1.582
GIF (Australia) = 0.564
JIF = 1.500

SIS (USA) = 0.912
PIIHQ (Russia) = 3.939
ESJI (KZ) = 8.771
SJIF (Morocco) = 7.184

ICV (Poland) = 6.630
PIF (India) = 1.940
IBI (India) = 4.260
OAJI (USA) = 0.350

Turkey. Aitmatov's performance "Jamiyla". "Every year, theatergoers from different countries of the world come to Turkey for this festival. Of course, each of the iody teams that rode the tashrio has a power flicker in their minds. The reason for this was that the theater troupe was at the next international festival after the international theater festival in 2008 in the Republic of Turkmenistan and in 2009 in Egypt".

The XXI Black Sea International Theater Festival in Trabzon Aitmatov's play "Jamiyla" was staged by a young director Markabay Usenov, who achieved many successes and won the hearts of the audience. The team of our Academic Theater successfully participated in the festival and was

awarded by the organizers with a letter of thanks and souvenirs.

On February 26, 2020, the premiere of the comedy "Malyar" by Turkish playwright Tuncer Djudjenoglu (Tuncer Cucenoglu) took place at the Karakalpak State Academic Musical Theater named after Berdakh. The play was directed by Markabay Usenov. The audience was greeted with applause in support of every aspect of the performance.

The team of the Karakalpak State Academic Musical Theater named after Berdakh, using the care provided, is staging performances that will please our people and meet today's requirements. Theatrical repertoire includes performances in historical genres, patriotic themes, friendship of peoples, kindness to each other, human values.

References:

1. Allanazarov, T. (1996). *National directing style at the Karakalpak theater*. - Nukus: Bilim.
2. Allanazarov, T. (1987). *Nekotorie voprosi istorii karakalpakskoy sovetskoy dramaturgii*. – Nukus: Karakalpakstan.
3. Allanbaev, R. O. (2022). Ispolnitelskoe iskusstvo karakalpakskogo eposa: istoriya, razvitie. *Problemi sovremennoy nauki i obrazovaniya*. – Moskva: Presto. ISSN 2413-4635, pp. 50-53.
4. Bayandiev, T. (2011). *Istoriya karakalpakskogo teatra*. – Tashkent: UzGSI.
5. (1940). *Kyzyl Karakalpakstan*. (newspaper). Let's develop our art on December 4, 80280 (2752). ("Theater of Jas" Albanov, D. (1938). July 2, 50150 (2022). – Page 3.)
6. Mirziyoyev, Sh. M. (2017). *The development of literature, art and culture is a solid foundation for the development of the spiritual world of our people*. Speech at a meeting with representatives of the creative intelligentsia of Uzbekistan. The word of the people. August 4.
7. Mahmudov, J., & Mahmudova, X. (2008). *Basics of directing*. (p.224). Tashkent: National Encyclopedia of Uzbekistan.
8. Marziyaev, J. K. (2020). The principles of the development of present Karakalpakstan's mass media. *International Scientific Journal (ISJ) Theoretical & Applied Science*. – Philadelphia, USA. 03 (83), 500, pp. 274-277. <http://www.t-science.org/axivDOI/2020/03-83/PDF/03-83-52.pdf>
9. Marziyaev, J. K. (2022). *Obzor peredach karakalpakskogo televideniya: istoricheskiy podxod*. Donetskie chteniya 2022: obrazovanie, nauka, innovatsii, kultura i vizovyi sovremennosti: Materiali VII Mejdunarodnoy nauchnoy konferentsii. (pp.357-340). Donetsk: Izd-vo DonNU. Retrieved from http://science.donnu.ru/wp-content/uploads/2022/10/dch_2022-tom-4-filologicheskie-nauki-chast-1.pdf
10. Kamalova, D. E. (2022). *Rol xudojestvennoy detali v kompozitsii proizvedeniya (Na primere karakalpakskoy literatury)*. Donetskie chteniya 2022: obrazovanie, nauka, innovatsii, kultura i vizovyi sovremennosti: Materiali VII Mejdunarodnoy nauchnoy konferentsii. (pp.194-197). Donetsk: Izd-vo DonNU. http://science.donnu.ru/wp-content/uploads/2022/10/dch_2022-tom-4-filologicheskie-nauki-chast-2.pdf
11. Kamalova, D. E. (2022). Chronotope and its role in the composition of the work (On the example of Karakalpak literature). *ISJ Theoretical & Applied Science*, 09 (113), 105-109. So: <http://s-o-i.org/1.1/TAS-09-113-19> Doi: <https://dx.doi.org/10.15863/TAS.2022.09.113.19>
12. Rahmonov, M. (1975). *Uzbek theater from ancient times to the XVIII century*. – Tashkent: Fan.
13. Tursunov, B. (1998). *Problems of dramaturgy and our theater*. (p.108). Nukus: Karakalpakstan.
14. Charshemov, J. A. (2022). The dramaturgy of A. Kozlovsky's ballet "Tanovar". *ISJ Theoretical & Applied Science*, 10 (114), 174-177. So: <http://s-o-i.org/1.1/TAS-10-114-32> Doi:

Impact Factor:	ISRA (India) = 6.317	SIS (USA) = 0.912	ICV (Poland) = 6.630
	ISI (Dubai, UAE) = 1.582	ПИИИ (Russia) = 3.939	PIF (India) = 1.940
	GIF (Australia) = 0.564	ESJI (KZ) = 8.771	IBI (India) = 4.260
	JIF = 1.500	SJIF (Morocco) = 7.184	OAJI (USA) = 0.350

- <https://dx.doi.org/10.15863/TAS.2022.10.114.3>
2
15. (n.d.). Retrieved from <https://berdax-teatr.uz/>
16. (n.d.). Retrieved from <https://kknews.uz/kk/84533.html>
17. (n.d.). Retrieved from <https://t.me/KRteatr/1230>
18. (n.d.). Retrieved from <https://t.me/kulturapressaRK/2971>