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Research Article

STUDIOISM IS A NEW LOOK AND AESTHETIC OF CONTEMPORARY UZBEK THEATER

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ABSTRACT

This article will describe the creative searches and reforms carried out in the theater-studio "Diidor" under the leadership of director Bakhad i r Yuldoshev. The essence of ideological and artistic research that appears as a result of the quest of the great director and the essence of a new look at studio aesthetics in Uzbekistan will be revealed.

KEYWORDS

Theater, studio, art director, Uzbek National Theater, actor, audience, theater history, professionalism, modernization, transformation.

INTRODUCTION

Theater is a type of performing arts that reflects the culture of a nation. The process of staging in the theater, the live performance of events taking place on stage, the implementation of directorial interpretations, and other interesting processes are unique to this type of art. These processes are the basis not only of acting, but also of theater directing.

Ensuring the harmony of youth spirituality and spectacle culture, the globalization of socio-political problems, the enrichment of people's spiritual world and, in this way, the impact of innovative approaches in theater art on the well-being of society, the formation of audience consciousness and spectacle culture, in particular, the role and significance of the

processes of integration of national and world traditions of stage art in directing, along with scientific research on the theoretical, methodological, and conceptual issues of the activities of theater studios, important experiments and research affecting them. study is gaining importance, has become a scientific necessity.

- Literature review on the topic. D. Geruld, J. Feral, L. Garbanati, K. Baker, M. Billington, M. Forte, H. Castillo, G. Jiniannachi, N. Muller Scholl, H. Lehmann, K. Schmidt, D. Meyer Dinkgraf, A. Schmidt, A. Brandas, K. Peynado, O. Ponte di Pino, discussed some issues of theater art and the role of theater studios in historical and social life. A. Saddik, J. Middleton, L. Gardner, P. Kümmel, D. Fierro, T. Bell, Annie Le Gall, B. Reynolds, M. Haridi, C. Perrot-Sheffer, Jose Luis G. Barrientos, Y. Lux, F. Nogrett, K. Stanislavsky, Ye. Vakhtangov, V. Nemirovich-Danchenko, A. Saricheva, A. Petrova, M. Knebel, B. Muravyev, S. Aristarkhanova, Many researchers such as S. Gerasimov, A. Efros, O. Yefremov, G. Tovstonogov studied it.

who have covered this topic in Uzbekistan , including academicians G.Pugachenkova, V.Rtveladze, M.Rahmonov, A.Hakimov; doctors of science L.Avdeyeva, M.Kodirov, T.Tursunov, T.Ofurbekov, T.Bayandiyev, M.To'lakhodzhayeva, I.Mukhtarov, S.Kodirov, D.Rahmatullayeva, D.Kodirov, M.Ahmadjonova; candidates of science S.Tursunboyev, H.Ikramov , O.Rizayev, G.Kholikulova, N.Sayfullayev. They study the genesis of Uzbek theater, its connection with mass performances and folk holidays, the rules of

stage movements and mise-en-scene creation, the actor and the audience, the playwright and the director, skill and creativity, the problems of theater and theater studios.

- Analysis and results. The "Diydor" theater studio was founded in 1989 by Ergash Masafojev, a distinguished cultural worker of Uzbekistan, a creative director with his own style and style of directing, and in a short time became one of the republic's theaters. According to the theater studio's charter, the purpose of the studio was: "...to create stage works of Uzbek and world dramaturgy with the participation of young actors and directors, based on new creative projects, to conduct creative discussions and dialogues with the audience, to enrich their spiritual and aesthetic outlook, and to further expand the foundations and achievements of the Uzbek national theater." During the 1990s, the theater studio restored its stature, achieved a number of successes, and received wide public recognition with its noteworthy performances. He diligently carried out the tasks assigned to him above and vigorously walked along the path of achieving his goals. Unfortunately, the death of the theater's artistic director slightly diverted the theater from its goals. It seemed that both the grandeur of the performances and the strength of the theater went with the artistic director.

In 2008, Bakhodir Yuldoshev was entrusted with the fate of the "Diydor" theater studio. Various opinions about the future of this studio and its new artistic director were often heard. However, after a short time, such talk stopped, and on the

contrary, it became clear that the studio's prospects were bright.

Experts were the first to note that Bakhodir Yuldoshev, who had gained extensive experience in staging major works in large theaters, mainly in an academic style, had entered the process at the studio with a completely unique approach. As the director took up his duties, "even when he entered, he began to deepen the main tasks of "Diydor" day by day, year by year, gathering dedicated, enthusiastic theater professionals around him, and trying to turn this theater into a real workshop for young artists. In order for the "Diydor" theater-studio to have its own special place and prestige in the theater world, Bakhodir Yuldoshev, based on his many years of experience, first of all began to renew the internal structure of the theater-studio, its creative direction, and lay the foundation for the theater of the 21st century . " Indeed, Bakhodir Yuldoshev has repeatedly expressed his views in interviews with journalists and experts that the main task of a theater studio should be fundamentally different from the tasks of academic and large theaters.

In short, the director, relying on young people and their capabilities in his research, organized an educational theater-studio for young actors and directors under a professional troupe. The new artistic director opened the "Bahodir Yuldoshev Creative Workshop" within the studio and soon began working on special projects with his professional actors and students. He dedicated himself to these projects and began to stage educational performances based on them. The

reason why these performances were based on great works was understandable. That is, the main goal was to educate young people through excellent works, to acquaint them with good works.

"Serious and tireless search" became the motto of the theater studio. If we consider the plays "Marriage", "Request", "Moonlit Nights", "People Walking on the Moon", "War and Peace" and others that were staged at the studio at the time, we can be convinced of how true the above statements are.

Perhaps many do not know, but "Diydor" is the only special educational theater-studio in our country in the theater field from 2008 to the present day. The studio training course is designed for training on a two-year program, which is designed to train 20-25 young men and women selected every two years on a number of subjects of theater art. For many years, the listeners have been given theoretical knowledge by qualified specialists, the studio's teachers, Doctor of Art History M. Tolakhodjayeva, theater scholar Bakhiddin Nasriddinov, and art historian V. Shapiro, and through practical training, their knowledge has been strengthened, opening doors to opportunities for them to become qualified specialists in the performing arts in the future and work in the leading theaters of the republic, and this work is still ongoing.

It should be noted that some theaters of the republic and regional theaters (the Youth Theater of Uzbekistan, the Berdaq Theater and the Samarkand Regional Musical Theater) have

theater studios that have established training programs for young actors for their theaters. The difference between the "Diydor" theater studio and others is that for many years it has been engaged in training talents not for itself, but for other theaters. The goal is that after studying and graduating from this studio, every young artist will be able to find his audience and contribute to bringing Uzbek theater art to the highest heights.

The strict discipline in the studio, the distribution of every day and every hour according to a clear plan, serve as a basis for the studio students to serve their profession faithfully in the future. In addition to theoretical lessons, "Diydor" also conducts high-level classes in acting skills and the basics of directing, dance, stage speech and movement, music and vocal art.

In the theater-studio itself, founded in 2008, Bakhodir Yuldoshev staged Gogol's "The Marriage." The performance was presented to the audience and experts in a new interpretation, using modern theatrical tools and elements.

The novelty of the play was that the director and the actors playing the roles in the play completely abandoned stage decorations, costumes, musical tones, make-up, lighting and other stage lighting effects and created a play, relying mainly on their own talents. "On the stage there are only actors and their bright images. This is how we get acquainted with the inner world of the heroes on the stage, their life path and relationships. And we see that Russian nature and the traditions of Uzbek national theater performances are inextricably linked. This work is done with

extreme delicacy and is presented in artistic harmony." Indeed, in this play, the director seeks to reveal the essence of the character of each character, his artistic portrait, mixed with elements of grotesque, and in some places buffoonery, satire and humor. Young people act on stage with great freedom. Due to the interpretation of the characters, the audience gets excited, hates, laughs, thinks, and draws conclusions along with the heroes.

The roles in the play were performed in their own unique interpretations by the studio's students at the time, Jurabek Arzev (Podkolyosin), Abdujamil Azlyarov (Kochkaryov), Gafur Mardonov (Anuchkin), Gulruh Yuldosheva (Fekla Ivanovna), and Toir Rahmonberdiev (Kuymakov) and Hayitali Nizomiddinov (Zhevakin), actors with many years of experience at "Diydor".

During a conversation with the media after the performance, Bakhodir Yuldashev said that he is working on a new work based on the stories of one of the Russian classics, A.P. Chekhov, and that in the future he has decided to turn to E.A'zam's "Aralashkurgan". "Today, it is difficult to create in the theater with the old style and rules. The main task has become to satisfy the spiritual demands of each individual viewer, to expand the boundaries of theatrical art, and to achieve your goal by relying only on the actor you have raised and trusted, to reveal his hidden, undiscovered facets of skill."

2010, under the artistic direction of students Bakhodir Yuldoshev, the performances "Moonlight Nights" and "Songs of the East" were

presented to the audience. The role of Oikhon in the play "Moonlight Nights", staged based on Hamza's satirical comedy "Maysara's Work", was skillfully performed by Feruza Jumaniyozova, a student of the studio at that time. The fact that this play participated in the international theater festival in Paris, France, in the spring of this year was proof of how well the work carried out in the studio was organized. The famous French director and actor Francis Dupre expressed the following thoughts about this play. "I have never been to Uzbekistan, but after watching your play, I felt a desire to go to your country and get to know your modern theater art better. I perceived the play I saw today as a miracle. You not only delighted our eyes with this performance, but also illuminated our hearts, capturing our whole being and emotions. The director's principles of working with stage props and actors are so new that they show that the world of theater has no boundaries. In general, we Europeans can learn a lot from you Uzbeks !

"Maysara's Work" ("Moonlight Nights") was created by Bahodir Yuldashev in the form of a multimedia musical-dramatic canvas, relying on the roots of traditional Uzbek theater. At the same time, it can be seen that the means of stage expression used by the director are far from the traditional methods and styles that we know and recognize. All the characters of Bahodir Yuldashev's play, as a result of various intrigues and conflicts, fully reveal the theme of true and pure love between Oikhon and Cho'ponali (Dmitry Kadyrov). In the interpretation of Gulbahor Yuldasheva, Maysara's wisdom and

resourcefulness once again encourage the viewer to understand that truthfulness and sincerity do not always lead to wealth and prosperity.

The satirical comedy "Maysara's Work" opens the way for the director to new discoveries and means in the midst of a world of fantasies. Having seen the performance, we are convinced that there are no limits to the stage and directorial imagination. The improvisational and expressive means used in the performance are so new and unique that even the viewer's heart feels a desire to get up, join this spectacle and become a part of it.

It is worth noting that this theater-studio has recently toured about 20 countries around the world, participating in various competitions and festivals.

" Songs of the East" is a full-fledged theatrical performance consisting of musical and choreographic elements, which was created as a stage work with deep ideological content and artistic and aesthetic direction, in the style and direction of "Shashmaqom", embodying and revealing all the spiritual wealth of the peoples of the East.

Analyzing these performances, we can say that, giving a full assessment, summing up, it would be appropriate to conclude that Bakhodir Yuldoshev began to create a new form of ancient Uzbek theater art with actors. It is clear that this process was not easy. Because the research conducted on the performances staged in the studio, the master classes that the director conducted with his actors, a person who understands the true

essence of the theater thinking of Bakhodir Yuldoshev, will understand that

- Conclusion/Recommendations. In conclusion, the goal of a director as accomplished as Bakhodir Yuldashev was clear. That is, to help a person find his place in society by studying his spiritual world, and in this work, it is important that the director and actors do not teach the audience to reason, but rather encourage the audience to come to their own conclusions.

In the theater studio, as we noted above, along with a number of qualified specialists, theoreticians and practicing artists, Bakhodir Yuldoshev himself preferred to conduct practical lessons with vivid, vital, meaningful and richly experienced examples. He encouraged his actors to deeply study, master, understand and, of course, to greatly increase the essence of dramatic and artistic works, the character, inner and outer world, and psyche of the heroes, and he was able to do this. As a director, he first of all looked for undiscovered facets of the actors' talent, considered it his main task to form a wide range of roles in them, to form the skills and qualifications to play roles of various plans in different genres, styles and directions.

B.Yuldoshev links his thoughts on the fact that the studio can make a significant contribution to the development of Uzbek theater art with the following factors. "In every country, the prestige of theater art, its high and low levels, are determined by actors. It will remain so in the future. The actor is the beating heart of the theater. In fact, the Uzbek theater has developed

and gained fame thanks to this. I have also worked throughout my career, relying on the skills of famous actors. On stage, in your created performance, if there is suffering from the actors, it is difficult to achieve any results and tell the audience something new. The audience actually comes to the theater for this newness.

There is nothing else here. No matter what role the actor is playing, he must never spare himself on stage. He must throw himself into the fire, be left under the rain, under the snow, and still attract the audience and convince them of what he is saying. Stanislavsky is right a hundred times, a thousand times. He always taught actors: "You need to learn to show yourself, and only then will the audience believe you ."

Yes, according to Bahodir Yuldashev, when every actor leaves the theater, he should have hope in life, show love to his loved ones, family members, and friends, and if necessary, grieve over the fate of other people, cry, and achieve purification of the soul through suffering.

As we watch the plays staged by Bakhodir Yuldashev at "Diydor", we are struck by the thought that we need to see and "read" them from the heart, from the soul, and we ourselves have a desire to tell others about them.

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