
DEVELOPMENT OF THE ACTIVITY OF THE MUSIC AND DRAMA THEATER OF THE SYRDARYA REGION

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ABSTRACT: This article describes the history and activities of the Syrdarya region musical drama theater, as well as the performances staged in the theater over the years, as well as the activities of the actors who played in them.

KEYWORDS: Theater, performance, national and classical works, creative synthesis, symphonic orchestra.

INTRODUCTION

Theater is an art form with a profound impact. Naturally, plays should be utilized to preserve the history, culture, traditions, and values of a nation and convey them to future generations in an engaging manner. Defining the cultural status of theater and discussing traditional and national trends directly influence the methodology of the issue at hand. Conscious analysis of topics such as historical processes, plays, literary foundations, and creative synthesis, which are distinctive tools of national and classical works, is a crucial task for every artist or creator.

In general, addressing historical and national works in theater and presenting them to the broader public involves specific systems, rules, and practical experiences. These, along with evolving perspectives, contribute significantly to the development of future generations of theater. Until the mid-20th century, like in other regions, Sirdarya region hosted collective and state farm theaters, followed by folk theaters, which served the working population through various performances and plays. By 1975, a professional theater was established in the region. On September 26 of that year, the grand opening ceremony of the Sirdarya Regional Uzbek State Musical Drama Theater was held at the Green Theater building in Gulistan city. This marked the day when yet another beacon of enlightenment was lit in the desert. One of the hallmarks of a person's spiritual maturity is their aesthetic culture. However, the forms and means of cultivating aesthetic values among the masses are diverse. Individuals primarily develop such values in an environment that fosters a creative approach to work.

From the day the theater opened in Gulistan, talented young graduates from the Musical Drama Actor Faculty of the A. Ostrovsky Tashkent Theater and Art Institute (now the Kamoliddin Behzod National Institute of Arts and Design) were invited to join. Choirs and ballet groups formed under the theater employed qualified specialists from the Tashkent State Conservatory, cultural enlightenment colleges, capital choreography schools, and music colleges to work with national folk instruments and symphonic orchestras.

The Sirdarya Theater's first performances were the play based on Abdulla Qahhor's novella "Muhabbat" and Uzeyir Hajibeyov's musical comedy "Arshin Mal Alan." The roles in these productions were skillfully performed by the theater's pioneering actors, including Matluba Rajabova, Aziz Usmonov, Munavvara Abdullayeva, Mahmud Mamatkhonov, Sharif Jumayev, Akmal Azizov, Gulnora Rahmatova, Solijon Mirzayev, Ozoda Abdullayeva, Rustam Hamdamov, Akida Khayitova, Sharof Boshbekov, Tolqinoy Qosimova, Hazrat Jumayev, and others. In 1977, the Sirdarya Theater was named after the renowned artist and People's Artist of Uzbekistan, Olim Khojayev. In 1980, the theater brought William Shakespeare's renowned tragedy "Richard III" to the stage. The production was received with great enthusiasm and admiration by the theater's audience. The theater's chief director, Mahkam Mahamedov, a Distinguished Artist of Uzbekistan, worked at the institution for 21 years. Under his leadership, the theater's development was defined not by age but by its dedication to creative exploration. In 1981, Mahkam Mahamedov was honored with the title of Distinguished Artist of Uzbekistan. Although the Olim Khojayev Sirdarya Regional Uzbek State Musical Drama Theater is one of the youngest cultural institutions in the country, the creative work accomplished there rivals that of more experienced theaters. On April 27, 1984, the current grand building of the regional theater was inaugurated, bringing immense joy to theater enthusiasts and creators in the Sirdarya region. The new building, equipped with modern conveniences, allowed artists to immerse themselves in creative endeavors, staging captivating and artistically high-quality performances for their audiences. The contributions of prominent figures in establishing and developing the theater were invaluable. These include the late R. Orifjonov, a Distinguished Artist of Uzbekistan and the theater's chief director; A. Fayzullayev, a former director and Distinguished Cultural Worker of the Republic; I.V. Radun, a Distinguished Artist of Uzbekistan, theater scholar, and head of the Directing and Acting Mastery Department at the Theater and Art Institute; N.P. Nikiforova, a senior lecturer at the same institute; and A. Mominov, a choreographer at the Samarkand Opera and Ballet Theater and a Distinguished Artist of Uzbekistan. Their efforts in organizing the theater, preparing plays and concert programs, and attracting talented young specialists were remarkable. From its inception, the theater's creative team made significant strides. Productions such as H.X. Niyazi's "The Rich Man and the Servant," U. Hajibeyov's "Arshin Mal Alan," and A. Qahhor's "Muhabbat" showcased the young theater's promising future. Young actors like Ozoda Abdullayeva, Matluba Rajabova, Akmal Azimov, and Aziz Usmonov, who had just transitioned from institute classrooms to the stage, demonstrated exceptional skill in performing lead roles, further solidifying the theater's reputation as a hub of artistic excellence. The Sirdarya Theater has always been a source of inspiration, with prominent directors and talented young specialists collaborating with its creative team. Renowned directors such as R. Orifjonov, G. Hamidullayev, People's Artist of Uzbekistan B. Yuldashev, Distinguished Artists of Uzbekistan M. Muhammadiyev and J. Mahmudov, Honored Artists of Uzbekistan V. Umarov and Mamathon Askarov, as well as gifted directors like G. Najidova, S. Meliyev, J. Ro'zetov, N. G'oibnazarova, and M. Holiqov, played a significant role in shaping the theater's repertoire and mentoring the creative ensemble. In recent years, the theater has staged masterpieces under the direction of skilled directors, leaving a lasting impact on audiences. Notable performances include: William

Shakespeare's "Richard III" and "King Lear", Jean Molière's "The Imaginary Nobleman", Anton Chekhov's "Stories from the Orchard", Hamza's "The Rich Man and the Servant" and "Maisara's Story", Khurshid's "Layli and Majnun", M. Boboyev's "Those in Their 30s", A. Qahhor's "The Aching Tooth", J. Mahmudov's "The Cry of Women", Jean Sarrault's "Grandma Mamura", Sh. Boshbekov's "Foolish Angels", H. Javid's "Amir Temur", A. Nesin's "The Tyrant of Taros", Uyg'un and I. Sulton's "Alisher Navoi", A. Papayan's "The Foreign Groom", A. Jamol's "The Kind Ones", H. Khursandov's "My Wife's Three Lovers", Gh. Ghulom's "The Mischievous Boy", Q. Muhammad Rizo's "The Wedding", T. Tola's "Nodirabegim", T. Murad's "Those Who Walk in the Moonlight", R. Muhammadjonov's "The Worth of a Woman", Z. Quroboy Qizi's "Reflection", R. Cooney's "Double Load", A. Saghareli's "Lady Khanuma", N. Abboskhon's "Man, Look at Yourself...", Ch. Aitmatov's "Mother Earth".

These performances have earned a cherished place in the hearts of theater enthusiasts, reflecting the rich creative legacy and bright future of the Sirdarya Theater. On July 29, 2016, based on a special resolution by the Cabinet of Ministers, the Olim Khojayev Theater was renamed the Sirdarya Regional Musical Drama Theater. From 2017 to 2019, the theater building underwent a complete reconstruction, revitalizing the venue and enhancing its capabilities. In November 2018, the theater's ensemble participated in the VII International Theater Festival held in Taldykorgan, Kazakhstan. They performed Chingiz Aitmatov's "Mother Earth," earning significant accolades. Honored Artist of Uzbekistan Mavluda Mamatillakhunova received the "Best Actress" award for her role as Tolganoy, and Distinguished Artist of Uzbekistan Shukhrat Abdumalikov won the "Best Scenography" nomination.

The Sirdarya Theater's long history of creative success has been shaped by the dedicated efforts of numerous passionate artists, many of whom devoted their entire lives to the stage. These include the late master performers Tolqinoy Qosimova, Tulaboy Qanaatov, Mohiniso Bobojonova, Rustam Hamdamov, Honored Artist of Uzbekistan Akida Khayitova, Honored Artist of Uzbekistan Ruzmat Karimov, and the esteemed Mukhtorkhon Odilov. Their unwavering commitment to the art of theater remains an enduring inspiration for future generations.

Since its establishment, the Sirdarya Theater has been shaped and enriched by the tireless contributions of its master artists, who are now celebrated by the state and cherished by audiences. Esteemed figures such as Adham Abdullayev, Ozoda Abdullayeva, Sharif Jumayev, Zulfiya Eshmuratova, and Mavluda Mamatillakhunova—all honored as Distinguished Artists of Uzbekistan—stand as pillars of this artistic legacy. Carrying forward their traditions are a new generation of dedicated performers who have mastered the sacred art of the stage. Among them are "Dostlik" Order recipient Ibrohim Qosimov, "Shuhrat" Medal recipient Farhod Orinov, as well as Ra'no Yunusova, Shukhrat Abdullaev, Ilhom Allayorov, Lutfikhon Mamanzarova, Dilorom Mirsoliyeva, Qandiyor Rustamov, Sherzod Kattaboyev, Ra'no Hayitova, Nafisa Holmatova, Husan Musurmonqulov, Murodjon Jumanov, Sanjar Mamanzarov, Qobil Fayzullayev, Gulnora Muhammadova, Asliddin Nasriddinov, Ghayrat Bozorov, Bobur Boyzoqov, and Bekzot Mirsaitev. Each of these individuals contributes uniquely to the theater's ongoing legacy, captivating audiences with their creative exploration and commitment to excellence.

The Sirdarya Musical Drama Theater holds a special place among theaters today. This distinction stems from the unique artistry found in its productions, where the literary and artistic beauty of the works is expressed not only through words and actions but also through music and arias. This approach deeply resonates with audiences, creating a profound emotional connection. For the artists themselves, such an environment serves as a powerful catalyst for growth and development, helping them to flourish as true professionals in their craft.

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