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## HISTORY OF THE UZBEK NATIONAL THEATER AND MAKE-UP

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### ABSTRACT

*This article examines the history of the Uzbek national theater and the history of makeup. The purpose of the article is to analyze the study of the history of makeup and its appearance in the theater. Particular attention is paid to the work of the director and make-up artist in the performances. And also the founders of the Turon troupe consisted of such actors as Hasan Kary, Ishanhoja Khani, Sami Kary (Abdusame Ziyabov), Abdulla Avloni, Badriddin A'lamov, Shorahim domla Shokhinoyatov, Nizomiddin Khojaev, Shokirjan Rakhimsham, Kudzhamratzhaev Abdulaziz Khodjaev, Musakhon Mirzakhanov, Umarkul Anarkulov, Fusail Zhonboyev, Salimkhon Tillakhonov, Kudratulla Yunusiy, Tulagan Khuzhamyarov, Ubaydulla Kary Ergoziev. The article is devoted to the current problem of makeup.*

**KEYWORDS:** *Make-Up, Director, Performance, Actor, Stage, Play, Poster, Troupe, Study, Theater, Character, Drama, Comedy, Character, Role, Staging, Epic Heroisms.*

### INTRODUCTION

The history of the Uzbek theater is also the history of makeup. Because at the very beginning of the activity of the national theater, the first signs of makeup appeared, although they were completely simple.

In the middle of 1913, the first professional theater group was formed on the territory of Uzbekistan, which at the beginning of 1914 showed its first national play on stage, and thus officially began its activities as a theater troupe. Since at the beginning of the 20th century, Turkestan was under the rule of Tsarist Russia, the theatrical sphere had to submit to the dominant beliefs of the empire, in particular the registration of such a large cultural institution as a theater, and permission to operate it.

The troupe unofficially showed its first performances in June and July 1913. The head of Tashkent enlightenment Munavvar Kara Abdurashidkhanov actively participated in the organizational and propaganda activities of the creative group. In 1913, on August 8, the troupe presented its first performance "Tomosha Kechasi" in the garden of Sheikh Hovand Takhur. At that time, there were no national theaters in any city of the Turkestan Territory. In the Samarkand weekly magazine "Oyina", in circulation since November 14, 1913, it was published about the play "Padarkush", which was still not staged, despite permission from the author to stage it.

Beginning in December 1913, preparations were made in Tashkent for the showing of the work "Padarkush". In the process of creation, teachers of modern schools took an active part. Such representatives of the enlightenment as Chunonchi, Abdulla Avloni, Muxammadjon kary, Nizomiddin Khojaev, Shokirjon Rakhimiy showed their dedication in this matter. The Tatar intellectual Mukhamedyarov was directing the performance, prepared by Tashkent amateurs. But due to the delayed preparations, the production of the drama is delayed. At the beginning of 1914, Aliaskar Askarov arrived from Samarkand and took responsibility for the work of the director of the play. In February 1914, the play "Padarkush" is planned to be staged together with the Azerbaijani comedy "Khur-Khur".

First performance. On February 27, at seven o'clock in the evening, amateurs of the Tashkent theater officially begin showing their performances in the one thousand one hundred local hall of the Colosseum Theater in the New City of Tashkent. A poster issued for this reason indicated that the performance consisted of three parts.

In the first part - the screening of the play Padarkush, based on the play of the same name by Mahmudhoja Behbudi; in the second - the humorous scene "Khur-Khur" by the Azerbaijani actors Aliaskar Askarov, Guluzorkhonim and Shahbalov; in the third part it was said about "Milliy ukish va zhurlar", where it was envisaged to show a concert of eight numbers. Hafiz Mulla Tuychi, dancer of Kurbanhon, Mulla Ahmadjon tour, were supposed to participate in the concert, as well as read Avloni's poems "Turkiston faryodi" and "Tuy". At the end of the poster, the head of the evening, Abdulla Khoja, was indicated, and the director, Askarali Askarov. On that day, a theatrical performance was shown that met European criteria and also based on the traditions of national performances, which led to the beginning of theatrical art in Turkestan.

Abdullah Avloni. Beginning in 1915, the Turon troupe staged new examples of the emerging Uzbek playwright. For example, "The Unhappy Bridegroom" by A. Kadiri (1915), "The Oppressed Woman" by H. Muin (1916) took places from the troupe's repertoire. The troupe, starting from the first steps, strived for innovation and cooperation, for the formation as a professional team, for creative growth, for the development of the cultural and educational level of the people in difficult conditions, and for this it tried to present its bold initiative.

The basis of the "Turon" troupe was made up of such actors as Hasan Kary, Ishankhodja Khani, Sami Kary (Abdusame Ziyabov), Abdulla Avloni, Badriddin A'lamov, Shorahim domla Shokhinoyatov, Nizomiddin Khojaev, Bashirjan Rakhimi, Kudzhashullahruhruh, Musakhon Mirzakhanov, Umarkul Anarkulov, Fusail Zhonboev, Salimkhon Tillakhonov, Kudratulla Yunusiy, Tulagan Khujamyarov, Ubaydulla kary Ergoziev. Since 1916, they were joined by Sulaimon Khodjaev, Mannon Uygur, Gulom Zafari. Some scientific sources indicated that Abdurakhmon Akbarov, Yusuf Aliyev, Sadullohoja Tursunkhodjaev, Muso Azizov, Mirmulla Shermukhammedov, Mukhiddin Sharafiddinkhodjaev also worked in the troupe. By 1917, until

the revolution, "Turon" was a theater troupe, which consisted of about thirty permanent actors, directors Nizomiddin Khojaev, Abdulla Avloni, Badriddin Aylamov, with a registered charter, with a repertoire of works in the national and universal spirit, with winter and summer scenes city of Tashkent, and full of hope and challenges. She also served as the basis in the formation and development of the culture and traditions of European theater not only in Tashkent and on the territory of Uzbekistan, but also in the countries of Central Asia.

The coming to power of the Bolsheviks in 1917 had a negative impact on the development of the theatrical culture of the Uzbek people. Those events forced the recently opened national Uzbek theater to sharply change its course in a completely different direction. The remaining members of the already disbanded Turon troupe on the eve of 1917, Nizomiddin Khodjaev, Gulyam Zafari, Badriddin Alamov, Gazi Yunus, Shokirjon Rahimi and Kayum Ramazon, led by Mannon Uygur, decided to renew the Turon theater and continue its progressive and educational traditions.

But there were still no works that fully responded to the new requirements of the new government, therefore, in the period from March 1918 to September 1919, sixteen plays had to be shown at the Turon Theater, fifteen of which were one-act. Among these works were the musical pieces "Wish", "Bad Son", "The Merciful Apprentice" by the poet and composer G. Zafari.

In the 1920s, they served as the basis for the formation of an Uzbek children's playwright and musical drama theater. In 1919, the Uzbek troupe named after S. Karl Marx under the leadership of M. Uygur. In March 1920, after merging with the amateur club "Tarakki", the Exemplary Regional Drama Troupe was created. The Tatar theater figure Kamal I was invited to the troupe as a director. And E. Bobozhonov, M. Korieva, O. Jalilov, S. Olimov, M. Mukhamedov, A. Ardobus (Ibragimov), Sh. Nazhmiddinov formed the creative basis of the troupe. Before moving to the capital (at that time the city of Samarkand) in 1925, the troupe set goals: rapprochement to the life of the people and the country, addressing the main exciting life issues of society. Released on March 26, 1920, the drama "Poisonous Life" by Hamza, the musical drama "Halima" by G. Zafari played a significant role. And two years later, on June 20, 1924, "Farhad and Shirin" by Alisher Navoi (based on Khurshid's staging) was shown, and on December 15 - Leili and Majnun by Fizuli (based on drama and music by Uziyar Khodjibekov).

In 1929 the troupe moved from Samarkand to Tashkent and was transformed into the State Uzbek Drama Theater named after A. Hamza. In the 30s of the twentieth century, the theater achieved significant success. This period was also characterized by the formation of art schools for actors and directors. The best works of the Uzbek playwright determined the development of the Uzbek theatrical art, on the stage - the theme of the principles of nationality. Ideologically and artistically developed performances, a variety of colors and solutions in them, are also associated with the achievements of Uygur and Babadzhonov in directing. Some of the best local, Russian, Soviet and Western European plays were in the theater's repertoire: Khamza's Bai and the Laborer (1939), Gogol's Inspector General (1935, 1952), Ismailov's Rustam (1934), Fatkhulin's Mask Torn Off (1932), "Honor and Love" (1936) by K. Yashen, "Hamlet" (1935, 1939, 1940) and "Othello" (1941) by Shakespeare and other performances became grandiose achievements of the Uzbek theater. In 1933, the theater was awarded the title of academic, and in 1937 was awarded the Lenin Order.

During the Second World War (1941 - 1945) patriotic performances "Death to the occupants" by Yashen, "Mother" by Uygun, "Flight of the Eagle" by I. Sultan, reflecting the heroism of the Uzbek people in the past, "Mukanna" Alimjan and "Jalaliddin Manguberdi" by Shaikhzoda were shown together with temporarily arrived Russian and Ukrainian representatives of the theater. In the post-war years, the theater's repertoire was enriched with works of contemporary themes. Developing folk heroic and romantic traditions close to Uzbek art, the theater created performances that deeply revealed the social essence of the characters. In such works as "For those at sea" by Lavrenev, "Russian question" by Smolov, "General Rakhimov" by Yashen, magnificent images of the participants in the war were created. During these years, performances were shown in various genres that presented the images of the Soviet person building communism: "The Honor of the Family" by Mukhtarov, "Song of Life", "Navbahor", "Hurriyat" by Uigun, "Silk Suzane" by Kakhkhara, "Makar Dubrava" by A. Korneichuk, "Secrets of the Heart" by B. Rakhmonov and others. The theme of the struggle of the Eastern peoples against colonial oppression was also included in the repertoire of the theater: "A Story about Turkey", "A Legend of Love" by N. Hikmet, "Daughter of the Ganges" based on the novel by R. Tagore "Downfall", "Algeria is my homeland!" M. Diba. Deeply philosophical humanistic confession of socially and historically generalized images are expressed in the performances "Alisher Navoi" by Uigun and Sultanov (1945 - 1948), "Kremlin chimes" by Pogodin (1947), "Family" by Popov (1952), "Guilty without guilt" by A. N Ostrovsky, "Bourgeois", "Vassa Zheleznova" by M. Gorky, "Dawn of the East" by Safarov (1951), "Inspector General" by Gogol (1952), "Julius Caesar" by Shakespeare (1958), "Guiding Star" by Yashen (1958), Schiller's "Robbers".

In the early 50s, young actors Z. Mukhammadzhanov, Y. Abdullaeva, E. Malikbaeva, T. Azizov, Y. Akhmedov, I. Alieva, R. Ibragimova and others joined the theater. A.I. Ginzburg (1951 - 1958, 1960 - 1965, 1971 - 1976) and T. Khuzhaev (1958 - 1960, 1966 - 1971) played the role of the chief director.

During this period, the change of generations intensified in the theater. After T. Khojaev, the director was A. Kobulov, N. Otaboev, B. Yuldashev, R. Khamidov, H. Apponov, H. Kuchkarov, S. Kaprielov, T. Isroilov, L. Fayziev. T. Azizov, P. Saidkasymov, O. Yunusov, T. Yusupova, R. Ibragimova, O. Norboeva, G. Dzhamilova, D. Ismoilova, M. Ibragimova, G. Zakirova, T. Todzhiev, T. Oripov, T. Karimov, R. Avazov, Y. Akhmedov, E. Komilov, T. Muminov, S. Umarov, Y. Sadiev, J. Zokirov, M. Abdukunduzov, G. Khodzhiev became active participants in the theater. In the 1960s - 1970s, the theater staged epic heroisms, social psychological drama, comedy, journalistically poignant and satirical, lyrical plays. The best performances of that time of the theater were "People with Faith" by Sultanov (1960), "Mirza Ulugbek" by Sheikhzade (1961), "Optimistic Tragedy" by V. Vishnevsky, "Voice from the Coffin", "My Dear Mothers" by A. Kakhkhara, "Poplar mine in a red scarf" by Aitmatov (1964), "Bloody Mirage" by Azimov (1964), "Stolen Life" by Morimoto Kaoru, "King Lear" by Shakespeare, "Parvona", "Flight" by Uigun, "Enemies" by M. Gorky, "Oedipus the King" by Sophocles (1969), "Mary Stuart" by Schiller, "The Sixth of July" by Shatrov, "Dawn of the Revolution" by Yashen (1973), "Don't Throw Fire, Prometheus!" M. Karim, "Living Corpse" by L. Tolstoy, "Before Sunset" by Gauntmann and others.

After the proclamation of independence of Uzbekistan, dramatic changes took place in the activities of the theater. Now the creative group had the right to freely conduct activities and

compose their own repertoire. As a result, the drama Sahibkiran Temur K. Marlo was staged for the first time on the Uzbek stage. Tesha Muminov, Madina Mukhtorova, Saida Rametova, Nadira Makhmudova, Uchkun Tillaev and others became the leading actors of the theater. The theater was directed by Valijon Umarov (2005). On September 21, 2001, a decree of the President of the Republic of Uzbekistan was issued on assigning the status of "National Theater" to the Uzbek Academic Drama Theater named after Khamza and calling it "Uzbek National Academic Drama Theater".

In January 2014, the President signed a decree "On the celebration of the 100th anniversary of the Uzbek National Academic Drama Theater" and on November 28, 2014, the theater celebrated its 100th anniversary. President of the Republic of Uzbekistan Islam Karimov congratulated and awarded the theater workers with titles, medals and orders. In accordance with the decree, the theater actor Asadillo Nabiev was awarded the title "Honored Artist of the Republic of Uzbekistan", actress Tuti Yusupova was awarded the order "Fidokorona Hizmatlari Uchun", actors Dildorkhan Ikramova and Fatkhulla Masudov - the order "Mehnat Shukhrati". The theater actor Abduraim Abduvahabov and artists Babaniyaz Kurbanov and Svetlana Tsoi were awarded the Dustlik order, the actor Mirolim Kilichov and the head of the theater lighting department Mahmudjon Aripjanov were awarded the Shukhrat medal. In 2001 the theater building was reconstructed. After the renovation, the theater completely changed its appearance, equipped with new equipment. There is a specially equipped room for make-up and is equipped with modern technology, as well as separate dressing rooms.

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