

The Representative of The Karakalpak Theater

**Khojanov Jabbarbergen Embergenovich¹, Xojanova Mexriban Jabbarbergenovna²,
Abdreymov Manas Bekpolatovich³, Jumanov Quanysh Tileomuratovich⁴**

¹Khojanov Jabbarbergen Embergenovich, Theater critic, acting associate professor of the Nukus branch of the Uzbek State Institute of Arts and Culture.

²Xojanova Mexriban Jabbarbergenovna, playwright, senior teacher of the Nukus branch of the Uzbek State Institute of Arts and Culture

³Abdreymov Manas Bekpolatovich, Teacher of "Technogenic and dramatic art" Nukus branch of the Uzbek State Institute of Arts and Culture

⁴Jumanov Quanysh Tileomuratovich, Teacher of the Department of "Technogenic and Dramatic Arts" Nukus branch of the Uzbek State Institute of Arts and Culture

Article History: Received: 11 January 2021; Revised: 12 February 2021; Accepted: 27 March 2021; Published online: 10 May 2021

Abstract: This article is about the life and career of Quatboy Abdireymov, the head of the Karakalpak theater. The educational significance of the roles he played is also widely highlighted. There is talk of the formation of the actor's high skill and success in directing.

Keywords: theater, performance, actor, skill, performance, director, art, stage, genre.

1. Introduction

In the years since the independence of our country, we have witnessed a number of innovations in our theaters. Independence has opened up endless opportunities for us, such as educating our young generation in the spirit of national and universal values. The Berdakh Karakalpak State Academic Musical Theater, the caravan of Karakalpak theaters, will celebrate its 90th anniversary this year. Over the years, the theater has staged and presented to its fans many masterpieces from around the world, ranging from local drama, and with these successes it has managed to take a warm place in their hearts.

Of course, along with today's talented actors, master actors and directors, who have left an indelible mark in the field of art and become bright stars of the performing arts, have a significant role in the formation of the theater to such an academic level.

In the history of the Karakalpak theater, directors such as Sadulla Jumaniyozov, Yuldash Sharipov, Yuldash

M amutov, Toresh Allazarov, Reyimboy Turaniyozov, Najimatdin Ansatbaev, who united all the forces of the community around a common goal and created a unified, artistic stage. From the second half of the 60s, a young talent in the field of directing, Quatboy Abdireymov, entered with his signature and enriched the field with world national classics as well as modern national stage productions.

The art of directing is a very original, unique, rich field of knowledge, hard work, talent given by nature, a very important field that requires the discovery of innovations on the theater stage as a product of hard research. The director is the organizer, the mentor, and the person who analyzes the play.

In 1963, K. Abdireymov graduated from the Tashkent State Institute of Theater and Art named after AN Ostrovsky and took his first step into the present-day Karakalpak State Academic Theater named after Berdakh. Through the relentless pursuit of the young talent, a great innovation began to take place in the theater. As the saying goes, "a child is known from the age of five," while he was studying at the institute, his versatility began to shine. He quickly became known to the general public for his skillful role as Alijon in the feature film Hamza, shot by Uzbekfilm, and Taken in Aldar Kosa, shot by Kazakfilm. Such a swift talent had to be "restrained" by his teachers as well.

The reason was that he was opening a new door to the divine world called art, before which the mysterious paths of this world awaited him. The education he received at the institute from such experienced teachers as S.M. Gutmanovich laid the foundation for his future free flight to the highest peaks of the art world.

In 1964, K. Abdireymov was offered a job at the Karakalpak State Television. The reason was that at that time there was a problem of what field television should be close to - cinema, theater or journalism. For this

reason, having gained a lot of experience in the field of cinema, he was trained as a general director of television and worked hard in the formation of the Karakalpak national television. During his tenure as a television director, K. Abdireymov proved that the industry is really close to the theater, presented a number of plays on television (for example, "Zakirov family", "Where are you Lokili") and aroused the interest of the general public in the emerging television.

With the return of K. Abdireymov to the theater in 1966, great changes began to take place in the Karakalpak theatrical art, especially in the field of directing.

It is no exaggeration to say that during this period K. Abdireymov's touching on one of the world's masterpieces, Shakespeare's play "Othello" was a great historical event. We all know that this work has been staged in world theaters for centuries and has become a school of healing and formation of several actors. The role of Othello, played on the Uzbek stage by the famous actor Abror Hidoyatov, was even recognized by the British themselves as "Othello was written by Shakespeare and performed by A. Hidoyatov."

The arrival of the masterpiece, which is now becoming an epic in these languages, on the Karakalpak stage was a great innovation in Karakalpak theatrical art. It is natural that the young Karakalpak director will be able to stage this work.

Who can create the image of Othello on the Karakalpak stage? Othello tried himself in creating the image.

But in the world experience, the role of the stage director Othello has not yet materialized. K. Abdireymov was able to unite the director and the actor's heart and create a unified performance. This was the director's breakthrough in theatrical art. The reason. K. Abdireymov's slender stature, strong voice and acting skills provided by nature fully meet the requirements for this role. K. Abdireymov played the role of Othello well. It was here that great purity returned to his Othellos. It was the victory of good over evil, over man's inferiority. The role of Yago in the play was played by young actor Dosbergen Ranov. His Yagosi is a talented cunning, treacherous, deceitful representative of the world. The great, simple, confident Othello is around them. Yago is always dissatisfied with Othello's work, so he tricks him when the opportunity arises. Yago of D. Ranov is a very sensitive psychologist who knows when and where to provoke Othello's anger and poison his heart. It is safe to say that this performance raised the Karakalpak theatrical art to another height.

The appeal of the Karakalpak theater to the tragedy "Othello" attracted the attention of the public. In this regard, the chairman of the Writers' Union of Karakalpakstan, poet Ibrayim Yusupov said at an enlarged meeting of the Arts Council:

K. Abdireymov, as a real seeker of talent, understood that the theater is a place of innovation and expansion of ideas. For this reason, he was not afraid to conduct solid experiments. He was well aware that the national theater could live and breathe with modern national drama.

That is why he set himself the goal of staging the works of young talented artists in the theater. To achieve this goal, the director turned to the poet and satirist Kengesboy Rakhmanov, who at that time sharpened his pen and presented himself as a poet in the world of poetry, with a number of television miniatures. "After a meeting at the theater with young poets, prose writers, journalists and playwrights of the republic, I said to K. Rakhmanov, "Please write something dedicated to the theater." He suddenly said, "If we write, will you put it down?" he said. "Did you see the theater send back when you brought the play?" I replied. Inspired by these words, the young pen owner "took the first comedy" Kelin "in my hands 20 days later," recalls K. Abdireymov.

Since then, together with the director K. Rakhmanov, he has carried out a wide range of creative work, instructing him in the difficult and arduous ways of dramaturgy, constantly studying the secrets of the theater "kitchen" and its secrets. In writing dramatic works, he explained the need to take into account the stage, the time, the place, the units of movement, as well as the capabilities and abilities of the actors who create the image on the stage. Even such valuable advice given by the director, as a result of creative work with the theater, the young talent became a well-known playwright in the future. He filled the repertoire of Karakalpak theaters with dramatic works of various genres with deep meaning and high ideas.

Under the power of this power, the dramatic works created by the playwright's pen still give spiritual strength to theater lovers without losing their modernity.

In his comedy "Bride" K. Rakhmanov was able to show the modern life of the village, its hardworking people, especially the elderly, as well as the impact of our educated youth on the cultural life of the village. It makes a strong laugh at an idea and culture that is alien to our society, which has done its own harm to the beauty of our lives. The main idea of the author is to eliminate the shortcomings in rural life, to eliminate some of the negative ideas in people's psychology, to arouse in them an interest in life. The playwright was able to bring this comedy closer to real life by enriching this goal through stage actions and deep directorial fantasies. Therefore, this work was revived due to the skillful performance of the actors on stage and was able to take a deep place in the hearts of the audience.

In the play "Bride" director K. Abdireymov and People's Artist of Uzbekistan and Karakalpakstan, winner of the Berdakh State Prize I. Alibekov found a stage solution that suits the author. It was a great success for the director and the entire theater team, who staged a bright, colorful play.

K. Abdireymov was able to create a whole and very strong ensemble of actors. There is a generation of experienced large and medium-sized actors (Darimbet - Sh. Utemuratov, Ulbiyke - O. Davletova), cheerful and volunteer young actors (Zarimbet - M. Sadikov, Oyshokhon - R. Saparova, Risnazar - J. Sultabaev, Satpan - O. Utegenov).

The comedy begins where Darimbet (People's Artist of Uzbekistan and Karakalpakstan, Berdakh State Prize winner actor Sh. Utemuratov) wants to go to tell his son a girl. According to an old Karakalpak program, Darimbet tells his son Devjon's daughter.

The girl's parents give me a visit, but ask for a bride. Unable to find so many puos, the old man hurried to marry his only son as soon as he could, and to see why he was so old. Here the story of the play suddenly changes, and the good news comes that the old man is "finding what he was looking for in heaven on earth" and that his son is bringing a girl.

long-awaited bride is also coming. At first, they think that the future bride is a friend of Zarimbet (actor M. Sadikov) and ask him: "Where is the girl I brought?" The reason is that the bride is in a road dress, pants underneath, a hat on her head, and black glasses in her eyes. When Ayshakhan (actress R.Saparova) goes to work and changes her clothes, she realizes that she is his daughter-in-law and is overjoyed.

The director paid special attention to the image of the protagonist Oyshakhan, so the image is given more vividly. From it we can clearly see the nature of the image of contemporaries that is being formed today. The image of Ayshakhan is tasked with overcoming the old tradition by explaining it, especially by reviving and developing the loose culture in some villages.

Ayshakhan is seen as the main living mechanism of the work, driving the events in the director's discussion, moving the characters. That is why the breath of time, the mighty power of our society, is revealed through this image.

The first burden in the image of the bride, she and her son-in-law Zarimbet graduated from the institute and began to introduce themselves from the first step on the new threshold. Aisha, a graduate of the Institute of Physical Education, came with her son-in-law Zarimbet, who was lying on a pillow next to her, and disliked her "strange" habits of serving her father Darimbet and mother Ulbiyke.

He threatens his daughter-in-law, who is exercising, "running away" from the place where there is no old woman. She looks at her husband, who has hidden her money, and thinks that "the bride has been kidnapped" after she disappeared from him.

To tell the truth, the bride is not running away, and it turns out that she gave the money to Zarliqboy the day before, saying that she would "spend it on the wedding". We see from the example above that the director was able to construct events with ingenuity. The director here is given through a light joke (humor) that the old woman has never seen exercise in her life, that the villagers are completely unaware of such a thing. Here, comic situations that evoke involuntary laughter in such a person further enhance the artistic level of the comedy.

Such treatment reveals Ayshakhan's attitude to the rough tradition. This theme runs from the fourth picture along with the issue of raising rural culture. Condensing the situation in this way is one of the most useful ways to bring out the image in a dramatic way. The talented director introduces Aisha into a fight with the head of the

farm from the fourth carnage in order to sharpen it further, and then reveal the image of the useful protagonist live. The head of the farm, Daljanov, is very proud of the hard work of the elderly in the cotton fields and says that he is not satisfied with the young people. When she wondered why they did not want to work in the village, and those who were working could not find the secret of staying there, that is, in the city, under the pretext of studying, Aisha came and found a solution. The main reason for this is the low level of cultural service in the village.

Sometimes there is a temporary misunderstanding between the daughter-in-law and the mother-in-law. "You don't need a calf like that," said the old woman angrily, grabbing him by every word and trying to drive him out of the house anyway. Unable to withstand this pressure from her mother-in-law, Ayshakhan is determined to find her tongue at first.

2. Method

Darimbet (Sh. Utemuratov) comes to the rescue. After learning the pressure of the mother-in-law, she goes down and learns the pressure of the mother-in-law.

The director added the main burden on the stage in the image of Ayshakhan, because this image not only connects the events, but also has an impact on the animation of other images.

The image of Risnazar (actor J.Sultabaev) gives a deeper meaning to the theme of love in the psalm. Through this image, it shows the true love of a director or a young man, that the remnants of antiquity cannot be hindered in any way. Risnazar reaches his beloved Gulzebo, whom he has dreamed of all his life. So, on the other hand, it helps our youth to get out of the shackles of antiquity.

The pesa ends happily with the wedding of the two young men. The image of the heroes in the comedy, given that they do not duplicate each other, and the individuality of the individual can be said to be the fruit of creativity.

The question arises as to what is the secret of the fact that the play "Bride" was warmly received by the audience and remained in the theatrical repertoire for many years. This is due to the fact that the director, through his many years of experience, has a deep understanding of the secrets of directing, as well as the ability to show the worries of life, the actions of the characters, a strong connection with the worries of everyday life.

Berdakh is the first play in Karakalpak literature written by the famous poet and playwright Jolmirza A ymurzaev on a historical biographical theme. The play was staged in 1950 at the National State Theater. In 1984, during the preparation of a new version of the play, the author and staging team led by director K. Abdireymov set the task to create the image of the great poet Berdakh on the stage against the background of the hard life of the Karakalpak people in the second half of the XIX century. They are interested in the roots of earlier democratic views in Karakalpak society, on the basis of which the humanistic ideas emerging in society were described through the works of the poet.

All the conflicts in the work were resolved through the image of Berdakh's personality as a people's preacher, Ernazar Olakoz, the leader of the people's uprising, the beloved hero of the Karakalpaks, who sacrificed his life for the people. That's why stage director and actor Dosbergen Ranov worked diligently on the image of Ernazar Olakoz. The performance begins in a bright major tone. Everyone is happy. The reason is that today the son of the famous national poet Berdakh Kargabay is getting married. Ernazar Keneges (artist J.Sultabaev with his guys) wants to overshadow this joy, but Ernazar Olakoz will come in time. It is in this scene that the struggle between good and evil, loyalty and betrayal begins. The people gathered at the wedding are watching the dispute between the two gentlemen intently and are looking forward to how it will end. Ernazar Keneges was temporarily relieved, but it was clear from the look in his eyes that he was leaving with a vengeance in his heart, one day he was sure to take revenge. This is how K. Abdireymov's performance begins and attracts the attention of the audience.

The role of Berdakh was played by Najimatdin Angsatbaev, a talented director and actor of the Karakalpak stage, People's Artist of Uzbekistan, winner of the Berdakh State Prize. Prior to that, he was considered one of the most experienced actors, having played several leading roles in the theater. Ansatbaev's "Berdaghi" was a simple, cheerful and pure-hearted man. His lively, folk songs could be heard everywhere. Berdakh is an irreversible hero who fought for the happiness of the people. When he sees the injustice, his anger increases, his words, his songs are as sharp as a sword.

The image of Ernazar Olakoz, portrayed by the People's Artist of Karakalpakstan, laureate of the Berdakh State Prize Dosbergen Ranov, was a great achievement of the Berdakh performance.

Its external and internal qualities reflect the grassy, palvan quality that the people thought of. D.Ranov can convince the audience with the authenticity of the feelings, how natural the performance is. He ensured that the image of behaving courageously with natural seriousness in fierce competition with his opponent was credible.

The image of the main protagonist of the play, Gambling Mother, is very richly portrayed. Sapargul Avezova's Kumor mother is a true manifestation of human serum.

This compositional solution, the staging team did a great job in creating a play with a dynamic deep meaning. It is worth mentioning the contribution of the stage director K.Abdireymov to this success of the play.

Modern professional theater art involves the discovery of complex, multifaceted characters. The theater brings out the enormous problems of life, to see some of the commonality in solitude. The more a modern playwright achieves a philosophical, poetic mass, the more global his play will be, in which the spectator will understand his life more quickly.

3. Result

The activity of the Karakalpak National Theater, which is working on the poetic, philosophical drama "The Source of Life" by I. Yusupov, is noteworthy in that this play was staged by K. Abdireymov.

I. Yusupov's pesa is very wide compared to the period. According to the author, the events take place in a very large period from the III century BC to the XXI century. It is no secret that this work leads to certain difficulties in composing. To understand which event is happening in Alexander the Great's dream, which one is in front of him, the audience needs to watch the play very carefully.

All events take place in Alexander's dream. But he, like all sinners, wants to rule the whole world forever, to be an eternal king.

The legends of the ancient Greeks state that there is a spring of life on earth, the path to which is known only to the old hunter. Only he saw a wounded deer barely reach the spring and be completely healed by bathing him. Alexander (of course in his dream) sends a hunter to fetch him from the water of life.

Alexander comes to the XXI century in a dream. People were completely different during this period. Some kind of cloud is rising into the universe above, various equipment is allowing it.

In Greece, people over the age of ninety were killed as useless people. The hunter is also the same age he is talking to his grandson Askar about. The old man does not intend to turn Askar back, but one day he reminds him that the same fate awaits him. Alexander's dream continues. Now he knows the hunter is dead, so he looks for his grandson. The old man probably only told him the secret. Askar promises to obey the king's order because he can be punished. Askar brings water to save the people from the wrath of Alexander.

Alexander drinks water and wakes up. That is, his dream in his dream comes to an end. The dream now brings Alexander into the 21st century. Here, too, the ruler sees that there are worries, sufferings, as in ancient times. He sees that it is difficult to get rid of them. He hangs out with philosophers, ordinary people, and realizes that even a powerful ruler like him has no power to conquer the vital consciousness. Therefore, he is convinced that there is no need for a second and eternal life, and that life itself is enough to make a name for oneself by doing good deeds.

This philosophy of good and evil reaches the consciousness of any spectator. The director demonstrated this philosophy to the audience in understandable language.

The theater, on the other hand, saw a look typical of the content of the play, a sense of style. That's why the overall scene in the show is also very well crafted.

The images of Alexander, Askar, Anessi, the old hunter are distinguished by their richness of ideas. From the thoughts and words of these characters, one can understand today's life, worries and problems. Actors B.Uzakbergenov, B.Allaniyazov, J.Sultabaev, M.Ismailova and Sh.Utemuratov played the main roles and took advantage of the opportunities given to them.

In this new play, a young actor B.Uzakbergenov was born. The directorial spirit that is transferred to the actor is a very mysterious process. In this situation, the young actor performed the task well. B. Uzokbrganov was able to create a convincing, ideological and artistic full image of Alexander the Great on the stage. It is known that K. Abdireymov is a wide-ranging director. He has staged tragedy, comedy, tragicomedy, historical and psychological dramas. Usually the director chooses a poem that he likes and tries to give it a stage life.

G. Gorin's tragicomedy "Let his name grow" is one of the works of K. Abdireymov. The events of ancient Ephesus, ancient Greece, are based on the pesa. In 356 BC, Gerostratus, son of Straton, a free citizen of Ephesus, burned the famous temple of Artemis. This free citizen was 30 years old at the time. He was engaged in petty trade. He had two slaves and two oxen, his slaves fled, his oxen died. In short, the merchant Gerostratus completely breaks down and begins to burn the saints' temples.

It should be noted that the leading group of actors J. Sultabaev, D. Ranov, R. Saparova, Sh. Utemuratov, artist I. Alibekov obeyed the order of the director, as if he was the author of the work. K. Abdireymov coordinated the general research and devoted the efforts of the participants to the tasks. Such a task determines the psyche of the stage work.

During a short reading around the table, K. Abdireymov made a full analysis of the poem, together with everyone assessed its strengths and weaknesses. Talented actor D. Ranov discusses the image of Judge Cleon in a broad sense. His task is heavy, that is, to expose the deeds of Gerostratus. Gerostrat relies on the belief that everything is sold and bought, all weapons can be used to achieve the goal. People say that the eyes are the mirror of the human heart. When D. Ranov plays this role, these words immediately come to mind.

4. Conclusion

The roles of Gerostrat - J.Sultabaev, Clementina - R.Saparova, tissafern - Sh.Utemuratov were skillfully performed and became a manifestation of acting skills. In the play "Let the name die", the director effectively used the contrast of the actors. This possibility of the director is applied as separate lines to the portrait of this or that character.

People's Artist of Karakalpakstan, laureate of the Berdakh State Prize J.Sultabaev, who played a central role in the play, was given a difficult task. The thing is, the text in the comedy, the words are so many, Gerostrat takes part in all the scenes and you also have to change the color in one breath while playing the role. Gerostrat, on the other hand, is a complete stranger to the personality and history of the actor. Finally, the third, the image of Gerostratus in the play, has complex and contrasting features. The actor is not always able to identify the main aspect of the character's character. Nevertheless, Jalgas Sultabaev performed the role well. The actor gradually revealed Gerostratus' philosophy and life credo from episode to episode.

He could attract any man. He therefore chose the appropriate method of exhortation in order to convey his message. Gerostratus tries to show his superiority over Tissafern in conversation. When he meets Cleon - D. Ranov, the timbre of his voice, the quality of his face changes, he loses a little self-consciousness in front of him, because he knows his strength and fighting qualities. Gerostrat - J.Sultabaev had a different conversation with Chrissipp. Chrissipp hands his pregnant daughter to her and kills her without a knife. However, he is a true buyer of

Gerostratus' manuscripts, so he is forced to lag behind him.

The play "Let the name die" had a great educational value. He calls people to be vigilant, to be active, negligence leads to tragedy, he says.

Here we have considered some aspects of the work of the director Quatboy Abdireymov. There is still a lot of speculation about this man, and we are confident that his directing will be a school in itself.

People's Artist of Uzbekistan and Karakalpakstan, laureate of the Berdakh State Prize, talented director Quatboy Abdireymov has left an indelible mark on the development of Karakalpak national theatrical art. It is clear that the school of directing left by the director will always be able to lead young talents as a guiding star in the formation and development of Karakalpak directing over the years.

References:

1. Bayandiev T. "Kuatbay Abdreymov" publishing house "Karakalpakstan" 1987
2. Bayandiev T. "Karakalpak theater -50 years" publishing house "Karakalpakstan" 1976
3. Bayandiev T. History of the Karakalpak Theater ", UzDSI, 2009
4. Bayandiev T. Issues of art in the eyes of theatrical critics ", UzDSI, 2009
5. Bayandiev T. Sovremennye problemy teatra "T., GIUz. 2008.
6. Bayandiev T theater and time T., GIUz. 2008
7. Allanazarov T. Formation of national directing in Karakalpak theater "N., Bilim 1996
8. Allanazarov T. "nekotorye voprosy istorii Karakalpakskoy dramaturgii" izdatelstvo "Karakalpakstan" 1987
9. Tursunov B. "The influence of translation poems on the development of Karakalpak dramaturgy and theater" N. , Karakalpakstan 1984
10. Pirnazarov A. "Directed by Karakalpak gosteatra imni K.S.Stanislavskogo" izdatelstvo "Karakalpakstan" 1983