

## Раздел 2. Театральное искусство

### Section 2. Theatre arts

UDC 7.091.3

DOI: 10.29013/EJA-22-2-32-35

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#### NATIONAL DRAMATURGY PROBLEMS IN KARAKALPAK STATE YOUNG AUDIENCE THEATRE

##### Abstract.

**The purpose of the research:** In this thesis, in what degree the national dramaturgy, the dramaturgy of Children in Karakalpak State young audience theatre? And developing theatre repertoire in all aspects, its problems and solutions will be mentioned.

**Research methods:** The study of creative processes in the Karakalpak State Theater of Young audience, creative styles in performances, originality in the performance of actors, directing, scenography.

**Research results:** To develop the national and children's drama in the Karakalpak State Theater of Young audience, which has been operating continuously since 1978.

**Practical application:** Further development of the Karakalpak Theater Association of the Ministry of Culture of Uzbekistan, to create opportunities for the creation of national works and to take measures to increase the artistic potential of theater actors.

**Keywords:** Karakalpak, art, director, actor, dramaturgy, repertoire, play, producer, theatre, method.

**For citation:** P. A. Mamutov. National Dramaturgy Problems in Karakalpak State Young Audience Theatre // European Journal of Arts, 2022, №2. – C. 32–35. DOI: <https://doi.org/10.29013/EJA-22-2-32-35>

##### I. Introduction

*We have such a great history which deserves to desire.*

*Such ancestors who deserves to desire.*

*We have such unique wealth.*

*I believe, God wishes, we will also have great future,  
great literature and of course great art.*

**SH.M. Mirziyoyev**

*The President of the Republic of Uzbekistan.*

**The basis of the theme and its actuality:** In every nation theatre-cultural root of nations, served as upbringing model. Theatre – the mirror of nations. Karakalpak State young audience theatre which experienced lots of

period, obtained its top development with the soul of independence, is such kind of place of karakalpak nation.

This theatre which opened its first performance with the drama Kengesbay Rakhmanov's 'Eslengen bahar' November 10, 1978, today has 40 year history. On 27<sup>th</sup> March of 1979 on the international theatres day the second season of theatre was opened with the work of 'Jalanash Korol' (Naked King) which was written by a playwright Jura Mahmudov on the basis of Andersen's fairy tales. During this period the theatre achieved lots of development. And took part in international festivals taking good positions.



Figure 1. National dramaturg K. Rakhmanov's comedy "Tog'iz to'ng'ilda'q, bir shi'nikildek"

The actuality of the theme: Today, with the reason of increasing of music, movie and TV shows, technic productions, it is becoming more difficult to attract children and adults to the theatre. That is why the group of theatre is trying to get out of these difficulties. They are organizing various types of holiday performances, making children get interested in theatre.

However, the first basis of the theatre is dramaturgy. Theatre is developed with national dramaturgy. Increased by the talent of actor. How do you understand others if you do not know your origin? In what level today's karakalpak dramaturgy is? How is the children's dramaturgy and literature? Are heroes of the moment described in it? Do children satisfy with dramatic works? – such kind of questions are troubling us. From early period of the organization of Karakalpak State young audience theatre has the need of these national dramatic works. If four plays should be performed a year, only 30 national works have been performed from 1978<sup>th</sup> by this time. If we look at the first decade only five national works have been performed. However, the translated works which had been performed earlier were all classic works. We don't have any right to

find mistake from the work of their art of producing and talent of actors. These works which performed to the stage with the basis of translated works filled this space. And taught our youth to watch plays and enjoy it and find a conclusion. It developed the experience of actors, introduced audience with the literature of world nations and culture, the use took aesthetic moral education. With the help of this one does not notice the mistakes of the works which are devoted to the theme of the youth in karakalpak dramaturgy. But national theatre does not develop without national drama. What is our mistake today, why the audience do not come to the theatre voluntarily? Does only the lack of dramaturgy influence it? Right, today we do not have playwrights who are writing in the theme of the youth. In general the condition of dramaturgy in karakalpak literature is getting worse. What is the reason of it, lack of pencil fee? It is not only the problem of young audience theatre but also the problem of every theatre which is difficult to be solved. Creator group should work with national playwrights and obtain good results instead of being busy with re-performing ready works which performed on the theatre stages many times.



Figure 2. From the play "Turna parlari" based on a Japanese folk tale

## II. The object and subject of the theme:

‘Cooperation of producer’ it does not mean to write work sitting in the place with cooperation of producer and playwright. Vice versa, taking into consideration of his/her group instead of watching ‘ready plays’ saying the plan of the repertoire, they should create an opportunity for them to write a play telling about close themes to them making them get interested in the theatre may be they are poets, may be they are writers or may be journalists, anyone who holds a pencil to create works. During the process of writing an essay a producer should be in close contact with that writer and observe the works which are being written for the stage of theatre. He should explain the writer the demands of stage, to create an opportunity of theatre and actors during the time of creating roles for episodes. With the result of such cooperation it is clear that lots of great playwrights appeared. Besides, there are also such playwrights who thank forever saying ‘This person, this producer made me famous.’

It does not work to sit saying ‘there is not a work’, why the theatre that performed classic essays of K. Goldonidi, J.B. Moler and others, today do not work more except daily theme?

## III. The aim and duties of the theme:

There are lots of hard duties of young audience theatre. Because they bring up children. And teach them culture and how to relax morally and aesthetically.

It is very important to begin working on children in order to make them love the theatre. Theatre will

become a confidence to share secrets and advisor for children. They don’t forget theatre even they grow, then they lead also their children. That is why we, workers of theatre, should always get in touch with schools. And we should organize meetings in order to create interest of children for the theatre.

Is audience satisfied with the work of producers and actors every time? Are not we still in that old mold? Are artist, set designer’s works, dummy’s works satisfactory, why we are just limited with the same old decoration?

Did not the time come for actors, artists, set designers, even techniques to increase their experience?

What is new in world theatre, what kind of genres are being created, we should learn them. Because opinions and world view of today’s youth are different, they are the children of progressive developed period. Here, the children should not only be surprised at plays, hall, stage and its decorations, but also they should want to come to theatre again.

Karakalpak State young audience theatre worked in old building for years. It was cold in winter and difficult for actors to work without satisfactory condition. The group spared their time being in districts and tours.

In 2018, the theatre celebrated its 40 year anniversary in a new building. The new building has a lot of opportunities and there is everything that is necessary for actors. Technic base is as enough as other theatres, it is working with today’s modern equipment.



Figure 3. (New theater building)

## IV. Conclusion

The main duty of the theatre is to increase moral soul of our growing young generation, for that first of all we should develop the repertoire of theatre in all aspects. The repertoire defines the ‘heart beat’ of theatre. The repertoire of Karakalpak young audience theatre should

be hanged on advertisement banners. Besides, experienced producers and national essays written in children language are also very important nowadays.

As our President said, great history which deserves to admire, plays about our ancestors and future will appear in the repertoire of theatre.

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