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WORLD CLASSIC DRAMATURGY ON THE STAGE OF UZBEK THEATER

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Abstract

This article is written in the Uzbek theater by the western playwright V. It is about Shakespeare's tragedy "Othello". The theme is about the unique humanistic nature of the world classic and about the way it leads to the human mind, enriching his moral and spiritual world, and towards perfection. Especially this process is revealed by the example of the skill of the director and actors.

Keywords: *classics, dramaturgy, stage, repertoire, acoustics, illustrativeness*

Introduction

World classical drama is an integral part of artistic heritage. It is difficult to imagine the national stage art without them. Important, memorable stages in the formation and development of Uzbek theater are related to classic works. Stages of classic works require great creative potential from the theater team. In Uzbek theater, world classics were addressed by different directors in different periods. Especially V. The National Academic Drama Theater has extensive experience in staging Shakespeare's works.

Shakespeare's work is folk in nature. He took many images and plots from folk tales, from the treasury of legends and religious beliefs (Tursunboev S., 1997. 151). It is no exaggeration to say that Shakespeare's Othello, famous in the history of Uzbek theater, opened the door to creative opportunities for many artists.

Shakespeare based the tragedy "Othello" on the bloody story of the jealous Moor and the wicked Poruchik, taken from the Italian writer Giraldi Chintio. However, Shakespeare understood it so deeply that as a result, a large-scale philosophical tragedy was born, expressing the historical conflicts of the Renaissance. Othello and Iago are two tragic individuals who face each other sharply and are people of the same environment. Their mutual conflict represents an irreconcilable conflict between humanitarian ideas and selfish philosophy (Tursunboev S., 1997. 165). Othello is a tried and tested military commander, brave, noble, and trustworthy. Desdemona is the epitome of perfection for Othello. The very presence of this chaste, possessive woman means that Othello's faith in people is correct. As for the character of Iago, he is not just a villain, but a philosopher of evil. In the eyes of Iago, man is a greedy creature, a creature prone to animal greed,

in his opinion, whoever has more interests is stronger. Iago tramples people in order to justify his inferiority. He has no eyes to see Othello; because the generous life of a generous Abyssinian whose heart is full of goodness turns out to be contrary to his views. As he observes Othello's nobility and trust in people, he believes his understanding to be correct and increases his evil actions. Iago's goal is to light the fire of jealousy in Othello, to arouse unhealthy feelings, and the nature of this Abyssinian also tries to please. In order to falsely accuse Desdemona of infidelity and convince Othello of this, Iago uses a total of malice tricks. However, even with Othello's scheming, Iago cannot achieve his goal. He cannot open the way to joy in Othello's heart, on the contrary, he arouses anger against joy, calls for a blow against arrogance. He will restore justice by killing Desdemona. When the Moor tries to destroy the sinner and realizes that he has become a criminal, he kills himself. When he finds out about Desdemona's innocence, he consciously judges himself and punishes himself without hesitation.

In 1941, in the Uzbek State Academic Drama Theater named after Hamza, V. Shakespeare's play "Othello" was staged. For the first time, directors M. Uighur, N. Ladigin, artist S. Milenin appealed. Before that, in the theater V. Shakespeare's (1935) "Hamlet" was staged. In addition, a number of classical works in the theater (F. Schiller's "Makr va Muhabbat" (1921), "Robbers" (1922), directed by M. Uygur, N. V. Gogol "Revizor", K. Gottsi "Malikai Turandot", K. Goldoni "Ikki Boyga" studio 1926 directed by O. Devisev) (Uvarova G. 1959. 65–171). The play "Othello" appeared on the stage at the time when the theater team's interest in classical works and the results and potential of research were increasing. Later, through this classic work, the theater team will be known to the whole world and achieve great creative maturity. The main characters of the play "Othello" are Othello – A. Hidoyatov, Yago – N. Rahimov, Desdemona – performed by C. Eshonturaeva.

The playwrights have done a good job of showing Othello's noble nature and uprightness, while showing that his jealousy is the result of his naivety and Iago's scheming (Abdullaeva S., 1985. 92). Theater schol-

ar M. Tulyakhodjaeva says: N. Ladigin and M. Uygur with the creative team of the theater are doing a lot of research on the play "Othello". The directors are familiar with all the Shakespeare productions available in theater art with their experience in the Small (Maly) Theater, Georgian and other theaters. Methods and new forms of modern theater representation of authenticity K. Stanislavsky's system is focused on inculcating the art of experience. The directors use the right way of working on the roles of the actors, and in the end, the Moor-Othello image in the interpretation of A. Hidoyatov is embodied on the stage without any fakeness (Tulyakhodjaeva M., 1995. 28). It should be said that the play "Othello" is a stage work filled with romantic passions, born as a result of many years of research of the theater team.

On the Uzbek stage, the tragedy "Othello" and its main character Othello are interpreted as Shakespeare thought and dreamed. The famous Russian Shakespeare scholar Professor M. Morozov wrote: "Hidoyatov – Othello is both fierce and kind; both brave and cheerful; Although he has tasted the bitterness of life, he is an innocent person. Hidoyatov was able to achieve a great creative victory by vividly reflecting the versatility of Shakespeare's character (Abdullaeva S., 1985. 18). A. Hidoyatov was one of those persons whose researches motivated the formation of the national performance school. He finds the heroic-romantic trend in the image of Othello he created (Mukhtorov I.A., 1989. 12). Of course, this led to the actor's correct understanding of the classic work and creative maturity due to his tireless research.

The character of Iago is the hero who develops the dynamics of the play. Actor Nabi Rahimov played this character on stage. Yago – N. Rahimov will be active on stage on two fronts. His main goal is to destroy Othello's unruly character. However, realizing that he will not be able to achieve his goal in the open battlefield, with his "loyalty" and "loyalty" he eagerly begins to win the trust of the noble Othello and succeeds. It was not easy for actor Nabi Rahimov to embody his image. The reason is that confronting and overcoming Abror Hidoyatov's Othello required great skill and research. Of course, professional directors helped him in this regard.

500 performances of “Othello” were announced as a benefit. As soon as Brother Othello appeared on the stage, the people stood up and clapped (Abdullaeva S., 1985. 198). It should be mentioned that the older generation was able to rise to great heights in the development of the theater and strengthening of realistic art. They built the foundation of theater art, on this foundation they created an example of creativity for future generations. At the same time, the creative position of each talented actor emerged, his unique bright style was formed (Abdusamatov H. 2003. 15). This play lived on the stage for about 20 years and brought recognition to the Uzbek theater as Shakespeare’s theater.

In 1984, the tragedy “Othello” was repeated in the Uzbek State Academic Drama Theater named after Hamza. It is a joint creative product of the chief director of the Vakhtangov Moscow Academic Drama Theater E. Simonov, artist I. Sumbatashvili, composer L. Solin. “The producers faced two serious problems. The first is a violation of trust in the heroic romantic interpretation of the play, and the second is a violation of the old patterns that have been formed over the years in the perception of this classic work” (Tolahojaeva M., 2015. 343). The play is fundamentally different from the previous play with its principles of interpretation, style, performance of artists.

In Turgun Azizov’s performance, in general, in the play, human life and the feeling of serving good deeds and being able to appreciate it are central. In this respect, the heart and passion are somewhat pushed out of the middle. Appreciation of humanity and philanthropy, correctness and loyalty is revealed as a theme that forms the essence of both the play and the role of Othello” (Tursunov T., 2004. 37). In this play, we can see Othello and Desdemona’s relationship built on mutual trust and understanding. The character of Yago was performed by Tolkin Tojiev, a master actor of the theater. His Iago is embodied as an evil person who pulls Othello into a vortex of darkness, destroys the trust in pure people, does not back down from his goal, and cannot see.

This world classic has served as a school and experience for a number of Uzbek theater artists. The desire to understand ex-

istence through stage interpretations of Shakespeare’s works remains one of the most important aspects of modern theater art.

In 1997, the tragedy “Othello” was staged at the Uzbek State Drama Theater by the skilled director B. Abdurazzakov will stage. “The desire to abandon the usual interpretations of Shakespeare’s masterpiece, to determine the real reasons that move the tragedy, to explain the actions with their complex, internal conflicts forces the director to “read” the text of the tragedy in a completely new way. The aspect that attracted his attention was not only the illumination of the theme of deceived and trampled trust, but also the justification of the social nature of evil, its destructive influence on mankind. And he staged a play in which the main character was Iago.” (Tolahojaeva M., 2015. 344). In my opinion, the director wanted to give the audience a new interpretation of the tragedy and its impact based on the requirements of the time. The scene embodies the tragedy of evil relying on the repentance of an evil person. The entire stage play brings people closer to the simple way of life. Potential actors of the theater Othello – E. Nosirov, Yago – A. Rafikov, Desdemona – R. Zakirova played the main roles.

People’s artist of Uzbekistan Elyor Nosirov says about the character of Othello: “I was surprised when the director Barzu Abdurazokov gave me the role of Othello for the first time. How do I play this role? Because we all knew we couldn’t surpass Abror’s Othello. Later, when I found out, he explained that in the director’s interpretation, the main character is not Othello, but rather Iago. The image of Othello is a sincere, cheerful, trusting general. I tried to embody him in this way” (Yusufova S., 2002. 43).

In this play, the main character Iago is played by actor A. As Rafikov personifies, his stubbornness of mind is applied to bad situations and destroys pure people who strive for each other. Iago, plunging into the maelstrom of evil, does not even imagine that he himself will suffer in this tragedy. However, he realizes this when he is separated from his loved ones, unable to stop the vortex, but it is too late. At the end of the play, Othello exclaims without her, holding her body in his arms.

In conclusion, it should be said that in the history of Uzbek theater, the play

“Othello” was reflected in 3 different interpretations. A. Hidayatov’s Othello is a flamboyant Moor, jealous of fiery love, and a deceived man, while T. Azizov’s Othello is a true commander, a symbol of intelligence and purity, but in him, love is not superior, but rather a relationship built on trust, E. We can see Othello in Nosirov’s interpretation as a simple, white-hearted, trusting, devoted general. Each work lived on the stage for a certain period of time and tried to absorb the universal ideas needed by the audience. Of course, this is a live process that comes from the creative team’s relentless research.

The humanistic characteristic of classical works, while leading to perfection, opens

the doors of opportunities to creators and encourages them to take a new approach. In the image of the image of Othello, universal human experiences and feelings are deeply embedded in the consciousness of every viewer, regardless of nationality, race, or religion. And it makes him go into a state of catharsis. In the words of G. Tovstonogov: Classic works lead every artist to creative maturity. It serves to enrich the mind of the viewer, his moral and spiritual world. He does not allow the theater to fade away (Tovstonogov G., 1984. 113). Therefore, let the world classical works with their universal, eternal themes live on the stage of the Uzbek theater.

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