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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**FOLK THEATRE - AN INTEGRAL PART OF THE CULTURAL LIFE OF JIZAKH
REGION*****Farangiz Kholmurodovna Normurodova****JDPU basic doctoral student*normurodovaf81@gmail.com*Jizzakh, Uzbekistan***ABOUT ARTICLE**

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Abstract: This article scientifically analyzes the process of the formation of theatrical art in Jizzakh region, the role of theatrical art in the spirituality of the population, cultural workers who have made a worthy contribution to the development of art, the process of the formation of the regional folk theater, its historical roots and stages of development, the artists who worked in it, and the works staged by them. Also, systematic information is provided about the role of folk theater in the regional cultural system, its impact on the spiritual life of the population, and the development trends of the theater. Historical sources, archival materials, and current regional publications were used during the research.

Introduction. Spirituality is a broad concept, it has many branches and directions, one of which is art. One of the great institutions among the arts that can serve as an example for the people is theater. In our country, theatrical art has long developed, and its various forms, including clowning, comedy, puppetry, have developed, and representatives of the arts have served the people and imparted spirituality. In the development of theatrical art, the Jizzakh oasis, like every region of our country, has its own place, because the Jizzakh oasis is one of the

ancient cultural centers of Central Asia and has long been famous for its rich history, culture and art. The great enlightener Behbudiy was right when he said, "Theaters are not clowns, but houses of worship" [1;11]. Because theatrical art serves as an example and a lesson to the people through its stage performance, reflecting the fate and concerns of people, their dreams and hopes, their inner and outer world. Therefore, theatrical art is necessary for every nation.

Methodology. To this day, the issue of studying the formation and activity of theatrical art, in particular, folk theater, in Uzbekistan, including in the Jizzakh region, has been studied and widely researched in the field of cultural studies and history. The history of the formation and development of the folk theater is studied in connection with the cultural policy of our republic.

The theoretical basis of this article is the research conducted on the stages of development of theatrical art in Uzbekistan, in particular, the formation, activities, stages of development of amateur theater groups, and state policy. In such research, the role of folk theater in the cultural life of society and its contribution to the development of the spirituality of the population are especially emphasized.

Regional studies, including Kh. Khaydarov's "History of Jizzakh Region", Kh. Khaidarov, Q. Usmanov's "History of Jizzakh", F. Ochildiyev's "Historical Local History", R. Kholmurodov's "Historical Local History and Tourism", R. Kholmurodov's "Use of Local Materials in Teaching Historical Local History", are of great importance in studying the history of theater groups and their activities operating in the city of Jizzakh and other regions of the region, restoring their repertoire and creative activities. In this regard, the fact that the houses of culture established before our independence and the theater circles operating within them served as an important factor in the formation and development of folk theater in the region, and the positive changes that have occurred in the activities of folk theaters after our independence are highlighted.

Also, archival sources, regional periodicals, statistical data, and ethnographic studies on the study of theatrical art, formed on the basis of folk oral literature and traditional stage performances, serve as important sources in covering the activities of the folk theater.

Results and discussion. The people of Jizzakh have always been devoted to art and literature, and in the history of Jizzakh, such art forms as comedy, puppetry, and clowning have always developed. Representatives of this art, with their performances at markets, weddings and maracas, tea houses, as well as at festivals and celebrations where people gather, brought the rich and the nobility to ridicule [2;3] and set an example for the people. In the old city of Jizzakh, in 1917-1919, the first amateur groups, which were the buds of culture, began to be

formed. The members of this circle gradually began to stage the works by choosing works and dividing them into roles. The members of this circle staged the works of X.X. Niyazi's "The Rich Man and the Servant", "The Tragedy of Fergana", "Poisonous Life", Uygun's "The Doctor of Turkestan", and A. Kadiri's "The Unhappy Groom". In 1927, this organization was established. The traveling troupe gradually began to perform in the Forish and Zamin districts, in addition to Jizzakh. As a result, this collective was named the "Blue Shirt" theater. This group included Toshpolat Sharipov, Yusuf Yuldoshev, Abdulla Akhmedov, Boymat Oymatov, and Odil Rasulov. Later, Polat Nosirov, Ibrohim Karimov, and local young artists Said Kholdorov, Nazir Kamilov, Hanifa Usmonova, and Ibodad Khakberdiyeva joined [3;28]. As a result, the theater team expanded, and the members of the group began to show many plays to the audience and educate the people.

Starting in 1932, with the government's resolution "Reorganizing Literary and Artistic Organizations," the group began to be called the Jizzakh Collective Farm Theater [4]. The theater was artistically directed by specialist Sagdulla Jo'raboy. During this period, the group began to act independently and stage plays that exposed the shortcomings of society. Local artists, comedians, musicians, and talented people were attracted to the theater. They prepared excerpts from a number of works and large concert programs and performed them for the residents of collective farms and state farms.

In those days, it was very difficult for women to play on the theater stage, and religious people fought hard against them. Therefore, men also played in the place of women. During the Great Patriotic War, theater artists staged plays in the spirit of defending the motherland, friendship of peoples, and patriotism. After the war, the theater collective staged plays on peaceful construction and the restoration of the country and showed them to the people [5;8]. Through these plays, the theater collective contributed to raising the morale of the population and supporting those working to restore the country.

On September 20, 1957, the Jizzakh state farm collective farm was closed by government decree, and some of the artists were sent to the theaters of Kattakurgan and Kokand. Due to the difficult family situation of local artists and actors from Jizzakh, they did not go to other cities [6], they were forced to stay in their own areas and temporarily suspend their activities.

Later, the former chairman of the Zhidanov collective farm in the Jizzakh region, Narzikul Akhmedov, invited unemployed theater workers to work at the collective farm and announced his decision to open a theater group at the collective farm. With this initiative, a young amateur theater was organized under the leadership of Said Kholdorov in the Uzbekistan

(Zhidanov) collective farm club of the Jizzakh region. The chairman of the collective farm, Narzikul Akhmedov, made a great contribution to the organization of the theater. Young amateur artists were invited to the collective. Among them were Mamir Shodiqulov, Majvuda Rakhmatova, Uktam Ropiyev, Bakhritdin Muhitdinov, Guljamol Godilshina, Rano Sattorova, and Asio Godilshinalar [7;30]. As a result of this initiative, theatrical activity was re-established in the region.

The theater team prepared a concert program, taking excerpts from Uzbek, Tajik, Kazakh, and Azerbaijani folk songs and several musical dramas, and performed them to the public. In 1957, they staged short scenes from Sh. Sadulla's works "Dalada Bayram" and "Oltin kul". In 1959, Kh.Kh. Niyozzi's play "Zaharli hayot" was staged. This play aroused great interest when it was shown at the collective farm club. The number of fans expanded, and art lovers began to join the club. Also in the same year, X.X. Niyazi's play "The Punishment of Slanderers" was staged. The main roles in it were played by Majvuda Rakhmatova, Khayitvoy Mirazimov, Shuhrat Tojiboyev, Toshpolat Mirzayev, Ikrom Mominov. In order to further enrich its repertoire, the People's Theater collective staged excerpts from humorous works this year, including the comedies "Golden Egg" and "Unpleasant Teahouse" [8;30]. Through these works, the group won public acclaim, and the population welcomed these plays with great interest.

After that, amateur musicians began to join the theater, including Anormeli Tojiboyev, Kurban Subonkulov, Yakubjon Jo'rayev, Toshpolatov Khusanboy, Nematjon Azimov, and singer Saotov Ubaydulla. In 1959, the theater team, under the leadership of Said Kholdorov, staged the play "Shohi suzana" or "Kampirlar sim qoqdi" by A. Kahhori. The main roles in it were performed by Mirazimov Khaitboy, Mirzayev Toshpolat, Sattorova Rana, Rakhmatova Majvuda, Toshpolatov Khusanboy, Godilshina, Muhitdinov Fakhritdin. The music for the play was composed by Yakubjon Jo'rayev. Since the play was popular with the public, it was shown in the club for several days.

In 1959, the interregional festival of young amateur theaters was held in Tashkent, and the theater team participated with its play "Shohi so'zana". The team staged the play "Shohi so'zana" in the Pushkin Park in Tashkent and received public applause. The team was awarded a diploma of the II degree. From this competition Then, on December 25, 1959, by the decision of the Ministry of Culture of the Uzbek SSR, the drama theater was given the name "People's Theater" [9;31]. After that, the folk theater continued its activities with high spirits. However, in 1961-1964, there were interruptions in the theater's activities.

As a result of the formation of the Syrdarya region in 1964, the Syrdarya regional musical drama theater was formed at the heart of the folk theater. Many talented actors and amateurs working in the folk theater were accepted into the regional theater [10;15]. As a result, the folk theater's activities stopped for a while.

In 1965, Abdulla Akhmedov, who was studying at the folk theater directing department of the Tashkent Cultural Technical School, came to the state farm club in order to revive the activities of the folk theater. With the help of the chairman of the collective farm and the administration of the Jizzakh Pedagogical School, he reworked E. Goyipov's drama "Khoji's Miracle" and staged it as a comedy. The main roles in it were played by Azimjon and Murotjon Pardayev. After that, in the summer of 1965, the 4-act play "Pride of Youth" was staged with the participation of students of the Jizzakh State Pedagogical School. This play took pride of place at the Regional Young Theater Competition held in Tashkent. In 1966, Abdulla Akhmedov came to work at the state farm club with the recommendation of the Syrdarya regional department of culture. Sanobar Murodova was also accepted into the club. In July of the same year, the drama "Stories of Valor" by director Rakhmonov was staged, in which Raimjonova Marifat, Sodiqov Sarvar, Mirzayev Toshpolat, Kokandboyev Khudoyberdi, and Zakirov Norpolat played roles. This work was acclaimed by the public, but Abdulla Akhmedov's transfer to another job had a negative impact on the theater's activities [11;32]. In 1967-1978, the theater team disbanded, and the theater's activities stopped again. This negatively affected the activities of the group members operating in the region and led to interruptions in their creative activities.

In the 1980s, the culture department began work on the restoration of the People's Theater, and Oliya Eshtutarova from the regional musical theater was temporarily hired to work in the club. Oliya Eshtutarova, with the help of director Tolib Khamidov, staged Kh.Kh. Niyozzi's play "Poisonous Life." After that, Okil Mamanazarov, who had studied at the Tashkent Institute of Theater and Art, was hired to work at the farm club. Okil Mamanazarov, together with the director of the Regional Puppet Theater, Uktam Mamajonov, began to improve the theater's activities. In 1985, all village clubs in the region were centralized. As a result, the Oktyabr village house of culture and the second district house of culture were moved to the Zhidanov district, which led to the expansion of creative activity in the district. In 1988, a 2-act musical drama titled "Zuhra's Courage" was staged under the direction of Uktam Mamajonov. I. Rahmonov, B. Rustamov, X. Yo'ldoshev, X. Mamatkulov, G. Khairullina, M. Jo'rayeva, M. Mansurov, G. Mirzayev, Z. Khamroyev, R. Eshonkulov played the roles in it. In 1989, the People's Theater dedicated to children staged the fairy tale drama "The Adventures of Ali Batyr" by A.

Musayev and presented it to the audience. In the same year, the story "Unquenchable Sparks" based on the work of Hakim Nazir was also staged [12;33-34], such works were well received by the audience.

In 1990, Sharof Boshbekov's play "The Iron Woman" was staged, in which Muborak Aliyeva played the roles of Qumri and Alomat and received public acclaim. The play was then staged in the Lenin, Engels, Kamunizm, Ulugbek, Moscow and Navoi collective farm clubs. Also, the story "The Warrior Tursun" by Hamid Olimjon was staged, this play was shown in 30 schools and 2 technical schools, organizations and institutions in the district and was well received by the population.

In 1991, the folk theater collective, under the leadership of Uktam Mamajonov, prepared a literary composition dedicated to the 550th anniversary of the birth of Alisher Navoi. In it, the role of Alisher Navoi was performed by Anvar Yuldoshev, the role of Guli was performed by Muborak Aliyeva, the role of Khusain Baykaro was performed by Tashmuhammad Nurmatov, and the role of the nanny was performed by Marziya Mirzayeva. This staged performance aroused great interest among the population.

Over the course of 5 years, the folk theater collective presented more than 500 plays and excerpts from them, as well as concert theatrical performances to the population [13;35-36]. These staged works were met with applause by the population, making a positive contribution to the expansion of the ranks of theater lovers, and the development of theater activities.

Conclusion. In conclusion, theater is a great institution that serves as an example for the people and conveys the pain of the people and the shortcomings of social classes to the audience through stage performances. That is why every region tries to organize and develop theater art. In particular, in the Jizzakh region, many types of this art have been developing and improving since ancient times. The Jizzakh Regional People's Theater is also one of the institutions that has been developing on the basis of national culture, traditions and values over the years of its existence and has become an example for the people by presenting works of new content to the audience. The theater team is one of the cultural institutions that has contributed to the formation of patriotism, morality and humanity of the population by raising the morale of the people through the staging of historical, dramatic, comedic and children's plays.

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