



ISSUE OF CREATING THE HISTORICAL ENVIRONMENT ON THE STAGE

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ABSTRACT

This article will speak about the issue of a high importance in acting skills and staging. Through samples, it will explain that the main task of the professional theatre to work on the work's language and stage's speech when creating the historical characters. The historical plays performed in the national academic drama theatre will be analyzed from the environment creation point of view.

Key words: *stage work, acting skills, stage direction, environment creation, hero, character, stage decoration, garment, stage speech.*

When we speak about the environment creation on the stage, we mean the place (lands), where a hero lives, struggles, surroundings, conditions, noise, situation and even the breathe he/she takes.

If there are no all these above mentioned things in the play of any genre, the hero on the stage looks like a man-joker, who lost his epoch, support, land.

The process of creation of an environment, where the hero lives and struggles, is not only the business of a stage director and actors, but the joined work of all artists, who engaged into the process, is also of an important case. The actor, who creates the hero character, and his/her surroundings, that is the group of actors are the auxiliary means that creating the environment.

When trying to live within the certain situations, conditions corresponding to the environment, top struggle against the hero or to support him/her, the actors, first of all, rely on the work's language, work's word. This is the most difficult process to open the dialogue and much deeper sense in monologues. If a poem is a poetic one, the responsibility of actors in the play will increase by twice.

Transfer of historicity and artistry of the poetic dramas to spectators requires a proficiency from a playwright, stage director and actor.

Well, what should be the main focus for this? In the process of working on poetic performance, revealing the genre's features, the actor and stage director have to deal with all the problems that arise in them. The image of such an environment should be expressed in the language of poetry. This is a matter of author's skills.

There are different stages of working on a word. For the actor and director, the first stage is a mystery, that is, they must find out what the word means and determine the conditions. Creating a good play depends on the correctness of the ideas and meanings put forward by the stage directors and actors in the text.

Uzbek acting has many years of experience. Take, for example, historical poetic plays. The perfect combination of poetic drama depends not only on the actor's acting style, but also on the director's skill and, moreover, on its goal of making this performance. It should be noted that the level of the play is also determined by the director's attitude to its poetry. The director may also want to show that the poetic speech in the play is so beautiful and

stronger than the prose work. On the contrary, he may also require actors to express a poetic text in prose in order to convey the idea of a work.

Of course, when a poem is written by poetry, the actor faces many difficulties. Despite all the difficulties, the hero's life should be described in poetic form, in contrast to the prosaic one, emphasizing this in its work. This process requires hard work from both the director and the actor. In particular, the stage director should work with caution when using the method of analysis and transfer to the spectator. Creating a historical work, the director must be able to create an atmosphere on the stage, and then reproduce in the imagination of those who live in this environment. There are many questions that are closely related to each other. The content of historical plays and events taking place simultaneously amaze the audience. And current new events transfer participants to new conditions and to a new environment. The actor must effectively use the most important elements of technology and means of expression to illustrate the essence of the work, the development of history, conflict and the struggle between the characters. The actor must be able to master moments such as the period and lifestyle, the culture of the hero. This is because the atmosphere of time allows the actor to reveal the nature, pace and rhythm of his life. The actor's attention, behavior and creative process are associated with the knowledge and perception of the object.

The historical atmosphere on the stage does not manifest itself, it is connected with the harmony of the actor, his mood, the variety of intonations on the stage, with all the visual elements (decorations, dresses, objects, light, shadow, etc.), music and noise. The actor must live in historical conditions and, in general, must take the right measures. Otherwise, the viewer will not be able to clearly imagine the environment.

Mannon Madzhidovich Uyghur, a famous Uzbek theater stage director, played an important role in creating a historical atmosphere in acting. He especially focused on the creation of historical figures. Therefore, when M. Uyghur performed the poem of the playwright Uygun and Izzat Sultan "Alisher Navoi" (1945), his great achievements in creating the atmosphere were used not only for theaters in Uzbekistan, but also for all Central Asian theaters.

In addition to magnificent stage sets, music, noise and costume, the actor paid special attention to the tone of speech. He rehearsed until he felt the atmosphere of that period, creating a connection between historians, scientists and actors. He tried many times to explain to the actors that the perception of the environment occurs through vision, hearing and senses.

Take, for example, the Iskandar tragedy, which consists of two curtains and five views, created in 1990 by literary critic Shukhrat Rizaev. This work was released on the basis of "Hamsa" by Alisher Navoi, the East's priceless historical monument of the Middle Ages. What qualities and features shall a leader possess and what should be avoided at the same time? What policies and actions should be taken to make the country prosperous and the population happy?

The most pressing issues of that time can be found in Alisher Navoi's "Hamsa" poem, Iskander Name. Through this poem, Alisher Navoi sought to solve some of the most important social and political problems of his time and to solve some problems. He opposed the government, which was for the decay of the people, against feudal wars, mockery for justice, against oppression and for the fight against ignorance. The main character of the Navoi epic is Iskander, but there are some similarities between the hero of Navoi and the historical Iskander, but Iskandar is not Alexander the Great.

This is a romantic dream image of a fair and enlightened king. Navoi seeks to create a royal image that eliminates the flaws in society through the image of Iskander and promotes justice and enlightenment, peace and prosperity. Of course, historical facts are not the life of a historical person, but artistic fantasy is in the first place. Navoi was supposed to bring the image of Iskander closer to the 15th century, in other words, bring the image of Iskander to a new phase of development.¹

Navoi's words have a strong artistic power. Only a great artist can express his scientific and literary ideas in such a poetic form, so beautifully, simply and freely. One of the main issues in Navoi's Hamsa is the problem of language. For example, during this period, the Uzbek people formed as a people, their native language, culture and literature developed.² Navoi, dedicated to patriotic duty, will also fight for the further development of the Uzbek language. The poems of Hamsa are couplets. Mesnavi is a couplet from Arabic, depending on the rhyme order. Each hemistich falls into rhyme.³

Studying the prosaic exposition of the epic Iskander Name, one can see that Navoi sought to deepen and expand his social and philosophical content.⁴ The birth of Iskander, his upbringing, the death of his father, the reign of Iskander, his collision with Darius, the conquest of Iran, his building the justice and peace, the overthrow of Mallou, the invasion of Kashmir, the establishment of a wall in the middle of the ridge, as well as sea voyages, are the basis of all events.

The whole essence of the poetic tragedy of Sh. Rizayev "Iskandar" is devoted to the investigation of tragedies in the struggle for justice and injustice, with less events in it, only the Failaku's will to his son, his death, Iskander's meeting with Darius and his victory, including the death of Iskander.

The author seeks to achieve a specific goal that he sets for himself, and in the future will be able to process events in short and simple terms. Sh. Rizayev tried to write the "Iskander name" based on the compositions. The book illustrates the stories, ideas and wisdom of Hazrat Navoi. For example, at the beginning of the book, Navoi, along with his mentor Abdurahman Jami, conducts in-depth discussions during the shatranj. Navoi tells his teacher that he is trying to start a story about Iskandar, the fifth story in Hamsa, and that he is afraid not to be able to overcome the difficult path. After much deliberation, he **turns to his mentor Jami.**

What should be appropriate, if there is no force of doing it

When Jami hears these words of Navoi, he tries to help him to overcome this situation: "How did a man, who creates great works in Turkic, fall into such condition? It is a gift from a heaven to conquer the turkic lands with his pen. Why the person, who is great at poetry, is weak with Hamsa?"

Navoi: "All these fantasies and works done by me so far cannot be my invention, it is a gift of heaven.

Jami: "Inshaallah, Allah will not regret in helping you again".

In this very short conversation, the author was able to skillfully draw the lines of two great people. After the words of his master, the power of the unseen will stir up the fire of excitement in Navoi's soul.

On the next stages Sh. Mirzayev will use A. Novoiy as the observer. The author mastered the language of Navoi in such a way that his poetic and sometimes prosaic speech does not stop the reader. In describing the historical environment, Sh. Rizaev attaches great importance to the dramatic work of poetry. He also tried to keep the spirit

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of the fifteenth century and the style of Navoi, reflected a purely literary pronunciation. This is especially clearly seen in the conversations of philosophers, such as: Navoi, Jami, Plato, Socrates, Apollonius, Hippocrates, Hermes and Porfiry.

What qualities and character should possess and at the same time avoid the ruler and statesman mentioned in the above play? It should be recognized that the answers have been found to questions about what to do, how to behave when managing a country and state, communicating with society and people. It should be noted that justice in the image of Iskander represented by Navoi is very real. In the personality and activities of the protagonist Iskander, Navoi has a clear vision: philosopher poet paves clear paths to make the country prosperous and the people wealthy, showed his contemporaries the activities of Iskander as an example, he encouraged them to take an example, to learn from Iskander. Sh. Rizaev does not go by or ignore the ideas of Navoi. He thinks about how to convey such progressive ideas to the reader, and successfully achieves this. The author also includes legends and sayings in his work. Of course, these legends are taken from other works of "Hamsa" and expressed in prose. This should have been done in this way. Because when the legends were translated directly from the language of Navoi, it would be difficult to explain, to convey to the current audience. When a poetic drama on the subject of history returns to the scene, we see that the stage interpretation is born through a lot of efforts. In 1991, the Uzbek State Drama Theater named after Abror Khidoyatov also conducted research in connection with the anniversary of Navoi. The main stage director of the theater, People's Artist of Uzbekistan, Bakhodir Yuldoshev, decided to stage a play by playwright Shukhrat Rizaev. Later, the author expanded his creative collaboration with the author himself. Every time B. Yuldashev plays a historical or classical work, he tries to find a modern solution in his interpretations. He seeks to expand the spiritual world of a spectator and enjoy our great historical heritage. This time the same thing happened. In the production of the Iskander play, Yuldashev does not follow the old traditional path, and is trying to discover on the stage the new undisclosed features of the great Alisher Navoi. He picks up and reads "Hamsa" by Alisher Navoi. He is very pleasantly surprised by the philosophical ideas put forward in the poems of Hamsa. Based on these impressions, returns to Sh. Rizaev's staging. "Stage director B. Yuldashev, interpreting the work, was fascinated by the depth and philosophy of words. After each line, he whispered to himself "what great words!" Talking to the actors, he remained in deep thought for a long time about how for this great man only one life was enough to create such a treasure? "This state of the director, of course, influenced us, the actors.⁵ The stage director is so passionate about ideas that he tries to emphasize that he can attract the attention of the audience. The stage director, in consultation with the author, is trying to summarize the general problems, ideas and wisdom that Navoi faces. He used the gazelles of Navoi, and sometimes some texts of poems. As stage director Mukhsin Kadyrov said, "Interconnectedness of everything visual (ornaments, costumes, lighting, shadow, etc. etc.), as well as musical accompaniment (for example, beautiful reading, a musical instrument), various performances (movements of the main characters, scientists, chorus) was achieved through the creation of a complex compositional philosophical scene.⁶ In the play two lines are interspersed with each other: on the one hand, Navoi himself and his heart, with poetic images, ideas, thoughts, meditations, experiences and condition, on the other hand, events related to Iskander.

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The stage director re-created the playwright's work, having opened these two lines. He tried to reveal the meaning of each word and showed his attitude to people and life. Navoi participated in almost every scene. He asks the author not to abandon the idea of the "Iskander" poem, but to quote some other "Hamsa" poems that serve the ideas of the play. B. Yuldashev translated many of the words of philosophers into the language of Navoi. Iskander's concluding observations have been reworked. Thus, Rizaev thoroughly mastered the skills of drama, and B. Yuldashev worked effectively in collaboration on his abilities. Of course, the actor, author and director will absorb and extract sources, enrich it with its imagination. Certainly, the actor, author and director will absorb and retrieve the sources. When the actor becomes both physically and emotionally, there is genuine dissatisfaction in the heart. Only when the actor's work is closely connected with the idea hidden in the play and creates genuine and productive behavior, vivid and typical images of human feelings and emotions. To do such work is wonderful, according to B. Yuldashev. The leading image in the play is the work of the People's Artist of the Republic of Uzbekistan Afzal Rafikov, who created the image of Navoi, can be attributed to such outstanding works. When Afzal Rafikov took responsibility to create the image of Navoi, he carefully studied the scenario. Yes, he was busy and eager to understand the work. Then he got acquainted with the work of Navoi "Hamsa" and prose. Due to the fact that he was an actor, he allowed himself to read the work loudly. The magnificent language and harmony in the poem fascinated him. It became clear that the development of the Uzbek literary language is impossible without Navoi's "Hamsa". Unfortunately, we cannot read the works of Navoi without a dictionary. Even the prose can not be understood completely. I translated words that I did not understand during my work, using a dictionary designed to translate the works of A. Navoi. Only then I began to think about the image of Navoi".⁷ Thus, the actor fully understands the role and continues to live among the stage director. He fits into the decorations of the scene so that he finds such subtle melodies that Navoi's bytes are so beautifully expressed that it seems like they are falling into this time. "Navois" appears before eyes, created by Olim Khudzaev, Zikir Muhammadzhanov and Yekub Akhmedov at the Khamza Theater (current the Uzbek National Academic Drama Theater). They begin to recall the era and audience of their time. A. Rafikov delves into how to create his own Navoi and how to deliver Navoi to its current audience. "I tried to make Navoi more accessible and understandable for the audience and did not describe him in a more romantic state". Because our current audience has changed significantly. Because our current audience has forgotten our ancestor Navoi a little bit and moved away from history. I thought about Navoi for a long time and thought: "in the end: "Navoi is also a common person, and he can also speak a simple language and a simple style". However, when it came to language issues, it was difficult. I came across a very complex creative process, and finally, came to the conclusion: "Navoi has such a strong intellect that it is impossible to describe". He has great talent in writing poetry.⁸ A. Rafikov in constant collaboration with the stage director rehearsed the linguistic and speech character of the image directly on the stage. However, he was not happy with his creative work. Because when reading "Hamsa", the language of Navoi covered his whole soul. It is well known that any hemistich or quote in a poem is the best of human feelings. For example, when a poet writes poetry, his heart and soul are reflected in the poems of his poetry. The climax of the poem is the pinnacle

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of the poet's thoughts. I am interested in the state of Alisher Navoi when he wrote his poems, gazels, rubais or poems. How pain, grief, feelings and emotion passed in his heart, that's what still interests me. Moreover, the most complex genre was created in the style of aruz. Mastering the aruz style was also a problem for me. When an actor works on poems written in the style of aruz that he had to deal with, he must be very careful and attentive.

These words were not groundless. Since at first they could not read verses in the aruz style, they began to memorize them. But this does not give any results. And again he picks up "Iskandarnama" and begins to rehearse prose loudly. In his speech, he observes the rhythm of his poems and prosaic texts. He also read books about the aruz technique and, as a result, learned some of its secrets. So, every evening he wakes up reading Navoi. Finally, A. Rafikov was able to find his own work style and proved that he is a talented actor. He attached great importance to what he was going to say. He never tired of interpreting the hemistichs. He tried to find the norm of poetic speech in creativity, not to spoil the style and not to forget the rhythm. Therefore, the historical environment is clearly expressed in the speech of A. Rafikov in comparison with others. In conclusion, the play "Iskandar" was the result of many years of research on accumulated problems. His interpretation by the stage director in the form of a Greek tragedy on the Uzbek stage indicates the creation of a new style. Thus, the stage director affects not only the audience, but also the actors of the theater. The language and speech of the actors were inspired by the poetry and creativity of Navoi. It is A. Rafikov, in contrast to the images of Navoi created on the stage of the Uzbek theater, in Rafikov's speech, Navoi and his beautiful language are more widely disclosed. As a result, "Iskandar" performance won first place at the republican theater festival.

THE LIST OF USED LITERATURE

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