



Research Article

STATE POLICY IN THE DEVELOPMENT OF THEATRICAL ART IN THE YEARS OF INDEPENDENCE

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ABSTRACT

This article discusses the new theaters created in Uzbekistan in the first years of independence, the processes associated with their activities, as well as the content of decrees and resolutions.

KEYWORDS

Independence, theater, performance, debut, festival.

INTRODUCTION

During the period of perestroika, which took place as a result of the collapse of the Soviet Union, some changes in theatrical art - the emergence of theater studios - intensified the contradictions within the communities, which necessitated the gradual continuation of reforms in theatrical art in Uzbekistan. The existing theaters of the republic have been freed from oppression and persecution, and have embarked

on a path of free and independent creativity. Not only the theaters of the capital - Tashkent, but also the theaters of the Republic of Karakalpakstan and the regions have achieved great success in this area. During the years of independence, state puppet theaters were opened in Fergana in 1991, in Khiva in 1993, and in Karshi in 1994. The "Istiqbol" theater studio in Andijan was taken over by the state and



transformed into the Andijan Youth and Children's Theater. In addition, in order to further develop theatrical art, to improve the creative environment, national and international theatrical competitions, festivals, seminars, conferences, creative and memorial evenings were held. For example, in 1993, the International Theater Festival "Theater: East and West" was held. The event was organized by the Ministry of Culture of the Republic of Uzbekistan, the Union of Theater Workers, the UN Permanent Mission to the Republic of Uzbekistan. The conference was dedicated to the second anniversary of independence and its motto was "Peace and Solidarity". It was attended by 31 theater groups from 25 countries. The advantage of the festival was, first of all, a holistic view of the theatrical culture of the East and the West, bringing together two continents, two different cultures. This was reflected in all the performances shown at the festival. Secondly, such a conference, which is being held for the first time, has helped Uzbekistan to define its place and role in the development of world culture.

THE MAIN FINDINGS AND RESULTS

The festival opened with a performance of "Koriolan". During the festival, 56 performances were performed on 7 theaters in Tashkent. Al Kulmamedov Theater of Young Spectators of Turkmenistan "Payg'ambarlar ingrog'i", Talgar Puppet Theater of Kazakhstan "Aldarkosa", Bishkek Drama Theater of Kyrgyzstan "Turna patlari", Azerbaijan Theater of Young Spectators "Tush asirlari", Russia's Kaliningrad Drama Theater "On a White Bouquet ... or the Dreams of a Desperate Man" and the Mossovet Theater "On the Edge of the Golden Lake", Leningrad Musical Hall "Conditionally Killed", Tatarstan Academic Theater "There is light, there is no heat", Hong Kong Theater "Rezolyu" Theater "Two polite servants in a skyscraper", Swedish theater "People", The Japanese

theater "Silence Theater", the Finnish theater "Pandora Stege", "Lady Kamolia", French-Russian bilingual performances "Three sisters".

On the occasion of the festival, artisanal and sponsorship agencies also stood out. The team of "Sredazelektroapparat" Scientific-Production Association received 5 million soums from the theater conference, and "Uzgoskhlopkopromsbit" Joint-Stock Association also received 5 million soums. "Uzbekneftegazstroy" 3 million, Uzbekmebel 1 million, State Customs Committee 3 million, Red Engine 400,000 soums, "Uzengilsanoat" 5 million, Tashkent Motor Plant 10 million, Tashkent Agricultural Machinery Plant 1 million, Chirchik Agricultural Machinery Plant half a million soums, Chirchik "Elektroimprom" 2 million soums, Uzbekistan Airways 10 million soums to the theater festival. Tickets for the festival participants and guests were sold at a discount of twenty percent at the expense of the airline, so as not to increase the cost of travel [1].

A number of theaters of the Republic took part in the festival with their performances and won the attention of experts. In particular, the Kashkadarya Musical Drama Theater staged a play "Amir Temur" based on the work of Tora Mirzo, Theater named after A.Hidoyatov "Iskandar" based on the initiative of Sh.Rizaev, performance "Toshkentga sayohat" ("Journey to Tashkent") based on the work of Fergana regional musical-drama theater H.H.Hamza, "Muqaddas mahluqlar" ("Sacred Creatures") based on the play by J. Kokto, Russian Drama Theater named after M. Gorky, The Russian Theater of Young Spectators participated in the play "Iblis ayol" ("Devil Woman") based on the work of P. Merime, the theater-studio "Ilhom – "Baxtli Gadolar" ("Happy Poor") based on the work of K. Gottsy. In addition, the 1st Festival of International Youth Theaters "Humo", held on November 14-29, 1998 in Tashkent at the initiative of



the Youth Theater of Uzbekistan, the Republican Festival of Theater Arts “Navruz-99” in Tashkent, the festival “Andijan Spring – 99”.

In the first years of independence, the Decrees of the President of the Republic of Uzbekistan, the decisions of the Cabinet of Ministers served as the basis for determining the prospects of art, including theatrical art. Resolution of the Cabinet of Ministers of the Republic of Uzbekistan dated January 13, 1992 “On the status of state theaters and concert organizations of the Republic of Uzbekistan” [2. 15]. The resolution is aimed at “improving the management structure of theater and concert activities in the country, the transfer of theaters to a system of contractual relations, further development of promotion of the best examples of Uzbek national and world theater and music, improving musical and aesthetic education and cultural services” [2. 17]. The issues of management, financing, planning, pricing, evaluation of creative work, foreign economic relations were clearly indicated in it. “The structure of the theater, self-determination of managers”, the introduction of works on a contractual basis, 80% of the costs will be covered by state subsidies, 20% will be self-sufficient, and can also use loans from foreign banks [3. 6].

On October 20, 1995, the Decree of the First President of the Republic of Uzbekistan “On measures to further develop the theater and music in Uzbekistan” was issued. In order to ensure the implementation of this Decree, the Resolution of the Cabinet of Ministers of October 28, 1995 was issued. They assessed the state of theatrical art in the republic in the first years of independence, and then clearly indicated what to pay attention to for the development of the industry. Particular attention was paid to the issues of increasing the amount of royalties for playwrights, composers, poets, painters and writers for the new work, the promotion of stage artists. As a result, 313 new works

were staged between 1995 and 1997 [4. 191]. Also, the appearance of works that illuminate the lives of Mirzo Ulugbek, Alisher Navoi, Zahiriddin Muhammad Babur, Ahmad al-Fargani and other great people, showed a turning point in theatrical art. Many theaters have focused on concert tours in order to meet financial and economic targets [3. 8].

All this led to the issuance of the Decree of the First President of the Republic of Uzbekistan dated March 26, 1998 “On the development of theatrical art in Uzbekistan [5].” The decree was an important step in the further development of the arts in the country. The decree created opportunities for the comprehensive development of theatrical art, further strengthening the material and technical base, ensuring the active participation of stage artists in the ongoing spiritual and educational reforms in our country. In the sixth chapter of the decree, “considering that the art of theater is one of the powerful means of raising spirituality and enlightenment, In addition to the Ministry of Culture, the first heads of relevant ministries, departments, organizations, the Chairman of the Council of Ministers of the Republic of Karakalpakstan, governors of regions, cities and districts should be responsible for the consistent implementation of this work in the field [3. 10]”. Based on this Decree, the creative and production association “Uzbekteatr” paid special attention to the formation of a system of debut of young artists of theatrical art. The decree stipulates that “theater groups, directors, playwrights, composers, artists and ballet masters will place orders on topical issues, hold national and international competitions, festivals, tours abroad, scientific conferences, symposiums and seminars, various awards and tasks such as the establishment of prizes, the search for talented young people and close assistance to higher and secondary special educational institutions in the training of qualified personnel” [6]. According to the decree, the “Debut” Festival will be



held every two to three years. These festivals have demonstrated a number of achievements in the world of theatrical art in Uzbekistan [7].

It should be noted that the various activities planned for the further development of theatrical art are directly related to national values and history. For example, at the festival “Andijon bahori – 99” (“Andijan Spring – 99”), dedicated to the 100th anniversary of Abdulhamid Cholpon, drama theaters of the regions of the republic, in particular, the Hamza Drama Theater staged “Kunduzsiz kechalar” (“Nights without Day”) based on the play by U.Azim, Andijan regional theater’s play “Cholpon” based on the work of Tolan Nizam, the Youth and Children’s Theater named after A.Bakirov “Zanjirband sher”, Namangan Regional Theater named after A.Navoi based on A.Azam’s play “Usmon Nosir qaerda?” (“Where is Usmon Nasir?”) Performances “Cholpon” based on the work of Umarov were performed. Neighboring republics, in particular, the Uzbek Musical Drama Theater named after Babur in Osh region of Kyrgyzstan, “Cholpon” based on the play “Tolan Nizam”, the Kyrgyz Drama Theater named after S. Ibragimov “Alvido, Gulsari!” (“Goodbye, Gulsari!”), Based on the play by Ch.Aytmatov. They took part in the performance “Uchar oshiqalar” (“Flying Lovers”) based on the work of I.Yumagulov.

CONCLUSION

In general, theaters have gone the way of strengthening national identity, the use of literary and artistic heritage, traditions. Theatrical festivals and other conferences held at various levels in the country have played a significant role in this. Even at the festivals held within the Republic, artists from near and far countries participated with their performances and served to strengthen mutual creative ties.

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