

**UZBEKISTAN STATE DRAMA THEATRE: DIRECTORIAL RESEARCH  
AND SOLUTIONS***Isroilova Mohina Adhamovna**Independent researcher of the Uzbek State Institute of Arts and Culture, Lecturer at the  
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**Annotation:**In this article, the enlightened Jadids, realizing that it is impossible to form the spirituality of peoples without scientific knowledge, enriched Islamic spirituality with new knowledge and made a worthy contribution to the formation of spirituality and worldview of people in the historical process. Then they sacrificed their lives.

**Key words:** science, knowledge, spirituality, culture, education, literature, drama, theater ...

"Spirituality is the power of a person, a people, a society, a state. Without him, there will never be happiness," said the first President of the Republic of Uzbekistan IA Karimov. That is, one of the leading propagandists of spirituality is the art of theater. Because it directly affects the audience. By acting as a spiritual bridge between what is happening on stage and the audience, it provides spiritual nourishment to every actor who embodies the image of the heroes on stage and to the spectator who watches their actions with the power of double influence. "Theater is a pulpit, a school, a center of enlightenment, etiquette." [2],

The radical reforms being carried out in our country in the spiritual and enlightenment spheres are yielding practical results. Of course, in recent years, these reforms, along with other areas, are becoming more and more evident in the theatrical life of our country.

A number of decisions are being made by our government on the development of theatrical art. Many theaters in our country take part in festivals around the world and return with proud results. Young actors, directors, artists, playwrights are rapidly entering the theaters. They are bringing a new breath, a new look, a new form to the theaters. This is primarily due to the fact that all state-owned theater groups in the country have the opportunity to form their own repertoire. As a result, the theme, content, number and age of new works appearing in the repertoire of our theaters are expanding year by year. As the number of plays appearing on the stages of our theaters increases in recent years, their selection can meet the needs of different segments of today's audience, especially in the minds of our youth to form national and universal values, love and devotion to our parents and independent homeland. The issue of staging and summarizing selected works on contemporary themes that can give spiritual strength is becoming more and more relevant. Consequently, because theater is the art of spectacle, each theater team must first and foremost constantly study the needs and wants of its audience.

During the years of independence, our playwrights have achieved unprecedented creative freedom. They had the opportunity to create works on different topics, in different genres, about different historical periods in the life of our people. Given the fact that this period is the return of ancient traditions and customs and values to our people, it seems that in the early days of independence, our playwrights addressed a broad historical theme. After all, this very topic remained under the persecution of ideology during the Soviet era. Of course, even in historical

drama, events take place in the distant or recent past, but in their essence, especially the struggle of the protagonists, must be in tune with the times. Their role in educating the younger generation in the spirit of national pride and respect for our national values is invaluable. Another reason why so many historical works were written and staged during the years of independence is that they were written for certain dates as a state order.

"As much as our youth is excited to see performances based on the works of scientists, statesmen, poets, who glorified the honor of our nation and introduced it to the world, it embodies modern heroes in our society, reflecting the current events and struggles for independence," he said. so much of them It's exciting." Only playwrights and stage actors should be able to find relevant and vital themes and interpret them with the help of effective means of expression.

The playwright goes through a arduous journey until he writes a poem and takes it to the stage. Because even when the play is read in the theater team, different opinions are expressed. The playwright patiently refines the work, focusing on the most important aspects of the feedback. In this process, the director, artist, composer, actor, in short, collaborates with all creatives. The playwright will have done his job only when the play is seen on the stage and presented to the audience. In the coverage of modern topics, unfortunately, there are shortcomings such as lack of understanding of the processes taking place in life, lack of knowledge of the rules of the scene, the fact that the conflict stems not from strong character clashes, but from petty domestic troubles.

In order to overcome such shortcomings, our playwrights will have to constantly study life, observe people, their behavior and lifestyle. A playwright can create a truly modern work only if he feels the pain of the people, their dreams, problems and experiences today.

The leading representative of the Enlightenment was M.A. Behbudi in his "What is theater?" In his article, "Theater is a preacher and reprimander, and a clear demonstrator of harmful habits, customs and practices, ugliness and harm. He is the one who speaks the truth and reveals the truth without following anyone." [3] may have meant to guide his walking feet in the right direction.

Our people know Rixsivoy Muhammadjanov well as a screenwriter. His films have contributed to the development of Uzbek cinema. Recently, R. Muhammadjanov began to work effectively in theatrical drama. The plays written by the playwright were staged one after another at the Uzbek State Drama Theater.

The two-act, four-act drama "Living Orphans" was staged by one of the theater's young actors, Bahodir Mirsodikov. B. Mirsodikov is one of the most talented young actors who has his fans, and his success in directing is directly related to dramaturgy.

Dramaturgy is a genre of literature. But he was born in exchange for the emergence of theater. So drama cannot live without theater. A good play will not wait long for someone to come to the theater. Next to a good play comes the theater itself. The drama "Living Orphans" is a praiseworthy poem.

Pesasi tells the story of the life of an orphan in an orphanage. The protagonists of the work are young men and women named Butir, Bakhtiar, Bakhor and Nazira, and the events are mainly based on the debate between them.

... we punch our children in the chest for our future, but we don't know that thousands of children live in orphanages without knowing who their parents are. Fortunately, we have a tolerant state. If you give birth, you can give birth. He can take care of the state himself. What is happening to us, and what other abyss are we heading for? I'm sorry, I talked a lot and preached.

Just one request from you, when you go home, slowly look in the mirror and look into your ears. No, no, not here, at home, at home. Someone can see it here.”

As you read this monologue in the language of Butir, the protagonist of the poem, we are convinced that it was used to write this monologue from the events of the poem to his words. With this we can rightly say that the playwright was able to achieve his goal.

After reading the poem, you will encounter elements of film dramaturgy, such as the theme that rises in it, the intensification of intrigue, the blurring of dialogues, the unexpected occurrence of a solution. However, the laws of the performing arts were not circumvented, but completely subordinated to it. This was clearly evidenced by the play's revival on stage.

The play was released in 2009 as the debut of the young, talented actor of the theater Bahodir Mirmaqsudov. When it came to the name of the play, the director did not keep the title of the work, but called it "Children of the State" in order to further enhance its artistic power. In a sense, the name led to the full realization of the playwright's goal.

It is no secret that the reader who reads the poem before the performance is staged or even if it is staged, embodies in his imagination the appearance of the protagonists, their clothes and character. The genre of the play, when considered more seriously in terms of the subject matter raised in it, created a situation in which the emergence of such a spectacle was contradictory. It's a good thing that the actor is constantly moving on stage, but the fact that many of the moves are unjustified, the improvisation found by the actor, the increase in exaggerated actions, makes the performance feel bacchanalian.

It is said that everyone gets a reward based on what they do. However, we can see from their applause that the audience watching this scene is expecting exactly the same result. Bakhtiar and Bahor agree to play the role of lovers to find out how close Butir's words are to the truth. But it is no secret that in one corner of their hearts they dreamed that Butir's jokes would come true. Butir teaches Bakhtiar and Spring how to behave when their parents come. He warns them not to back down from their covenants, even if they object. The performance within the play begins. First, Bakhtiyor's father, Nasliddinov (Honored Artist of Uzbekistan H. Arslonov), enters with a diplomat. Nasliddinov interrogates his son. While answering the questions asked by his father, Bakhtiyor began to answer with a sigh, as if he had in fact felt that these things were being done. Butir notices this and helps Bakhtiyor not to "fail" before the end of the show, and answers Nasliddinov's questions without hesitation. When Nasliddinov asked Butir who he was, he introduced himself as Butir Davlatovich. The response of this unfamiliar young man refreshes the father. He even falsely tells Butir that he knows his father. Butir's answer is always in cash, and Nasliddinov enters the room after he says, "Everyone knows my father." Some time later, Bahor's mother, Humora (Honored Artist of Uzbekistan T. Mirmaqsudova), came in and asked her a question. Butir responds instead of spring. Humora, who meets Butir, goes inside. Young people will remain on the stage waiting for the result.

Butir's jokes about Bakhtiar and Bahor were true. We can understand the bitterness of the truth when we see Nasliddinov and Humora inside and enter the stage in a completely different guise. Parents who seemed pleased that their children were finding their own happiness were now firmly opposed to them marrying. The emergence of such resistance for an unexplained reason hastens Bakhtiyor. So he rushes to find out why his father resisted. The father, however, is unable to explain why, as the two young men in front of him, who are about to get married, are his children. Realizing this fact, Humora is also against the wedding, she too cannot answer the questions of her daughter Spring. The situation becomes tense, and of course, Butir, who started the show at such moments, speaks himself to end the show. Neither

Nasliddinov nor Humora could disobey Butir because he was telling the truth. Bakhtiyor and Bahor, seeing the situation of their parents, now fully believe that the blood bond between them is true. Their truth is revealed, and now it was the turn of Butir, the protagonist of the play. From the beginning of the play until now, the audience believed that Butir was the son of an academician. It is true that when Davlatovich introduces himself, the audience feels something, but in Butir's behavior, this feeling loses its power because he does not talk about orphanhood at all. When Bakhtiar punches Butir for insulting his parents, his source of truth begins to open on its own. Butir grew up an orphan like them, but like them, his father or mother was not an orphan while he was alive, on the contrary, he is a real orphan, and neither his father nor his mother know. At the end of the play, Butir reads a monologue about a fact he has been hiding until now. You won't see her cheerful mood in the previous scenes as she reads the monologue, wondering why the sacred feeling of love is losing its power day by day, and as a result the orphanage is filled with kids like her, actually hiding her horrible past behind laughter, not out of embarrassment. that he is rubbing himself even if he is lying, pouring out the pain he is hiding in the depths of his heart.

If we pay attention to the performance of the actors in the play, we must first focus on the image of Butir. If we compare the image of Butir at the beginning of the show with the image of Butir at the end of the play, we see a huge difference between them. Actor A. The growth of acting in the transition from stage to stage in Akhmedov's performance, or more precisely, the change in the situation, that is, the dialectic of the image, seems to be one of the greatest achievements in the performance. True we have pointed out that if the reader who reads the above verse sees the play, he cannot digest it as Butir from the actor's appearance. However, when it comes to the result, we see once again that the most important thing in the school of acting is that the performance is important, that the actor's performance can overcome the inability of the audience to digest and find a way to the heart of the audience. As for the rest of the actors, S., who is embodied in the image of Bakhtiar. We can see by the end of the play that the artificiality in Mansurov's performance has turned into artificial declamation. Yo, who played the role of Spring. As for Yuldasheva's performance, she is N., who is embodied as Nazira. She was able to show herself as an actress with strong emotions towards Toshmatova. Bakhtiyor and Bahor's parents came to life on stage. Arslonov and T. Mirmaqsdova's performance provided its naturalness thanks to the experience gained for young actors.

As for the artist's work, we didn't see any amazing stage equipment in the show. Perhaps the reason for this is the emphasis of the director, who also undertook this work, on the conditional full disclosure of more events. If symbolic details were found in the artist's work based on the idea of the play, the actors would be given more freedom and would show their power in increasing the effectiveness of the play.

The debutant director was able to show that with his first stage work, he developed his directing ability. In 2010, the play took part in the III Republican Festival of Young Directors "Debut-2010", dedicated to the "Year of harmoniously developed generation." At the festival, the play was judged by a panel of judges consisting of well-known theater professionals.

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