



# **PERFORMANCES OF THE KARAKALPAK STATE THEATER OF YOUNG AUDIENCES: RESEARCH AND RESULTS**

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**Abstract:** In this article, the organization of the theater of young viewers in the Republic of Karakalpakstan. It talks about the difficulties during the formation period and about the first staged performances.

**Key words:** aesthetic pleasure, spirituality, theater, performance, dramatist, actor.

The role of theater art in fulfilling tasks such as providing people with aesthetic pleasure, enriching their spirituality, and effectively spending their free time is extremely important. The uniqueness of the theater is that it combines literature, art and music and delivers it through the performance of "live actors". It is only the starting point of the creator of materials for other material forms of the direct human being. For the theater, "nature" is preserved not only materially, but also in its spiritual life. The main law of the theater is the confrontation of the audience on the stage, the imagination of each of the audience, interesting with their inner world. The culture of the audience mainly depends on the performance presented to the audience. Performances should be staged according to the age of the audience.

For children:

1) Complex plays are not necessary for 6-9 years old. For them, the quality of performances may remain in the imagination;

2) for children aged 9-10, it is possible to develop a conscious attitude towards the surrounding reality and works of art;

3) 11-14 years old is a sensitive period for the development of creative thinking.

Karakalpak State Theater of Young Audiences is a theater that provides services for audiences of all ages. On November 10, 1978, the Karakalpak State Young Audience Theater opened its first curtain with the lyrical drama "Late Spring" by the local playwright Kenesbay Rakhmanov, which was devoted to the topical issues of that time. Director Najimatdin Ansatbaev will stage this play from the lives of young people, from the lives of brave young men and women who fought to create a garden from empty places in the republic. The play "Late Spring" opens the first curtain of the theater and enters the annals of theater history.

The heroes of the play "Late Spring" are young people who have worked hard to make new lands bloom in the Kirq Kiz Massif, one of the remotest districts of our Republic. Arislanboy, Turebek, Arzigul, Ziyoda and their friends decided to develop the land of Kirq Kiz, which was once an orchard, and later became a desert under red sand. The theme of work, young people's relationship with each other, friendship, love, love of the Motherland are shown in Pesa.

In the second season of the theater, staging of four new works is planned. They are: Isador Shtok's "The Fool of the Creator" ("Bozhestvennaya Komediya"), M. Agamirzaev and A. Babakhanov's "Tiger and the Sage" ("Tigr i Okhotnik"), J. Makhmudov's "Naked King" and I.



Yuzeev's "Uyindan ("Ne po zlobe") were works. Based on Andersen's fairy tale, the play "The Naked King" written by the playwright Jura Makhmudov begins preparations for staging.

The chief director of the theater, N. Ansatbaev, called the artist from Moscow. Together with the artist R. Kazachek, Andersen tried to revive the heroes of the fairy tale on the stage of the Karakalpak Theater. The premiere of the play was held on March 27, 1979, on International Theater Day. Playwright J. Makhmudov, director N. Ansatbaev and artist R. Kazachek decorated the stage as if entering the world of fairy tales, enriched the thoughts of the young audience and created a beautiful performance. For the first time, the young people of Karakalpak were able to get acquainted with the work of the Danish fairy tale Andersen. The decoration of the performance, the costumes of the heroes of the work, all the props and props necessary for the fairy tale were used by order in the special workshops of Moscow theaters. The light, beautiful appearance of the fairy-tale period, the atmosphere in which the fairy-tale characters live, the rich decoration, costumes, and the professionalism of the play made a great impression on the audience and our little ones. Since the theater group did not have its own building at that time, the play "Naked King" was shown mainly in the cities, district centers and village clubs of our republic. In 1979, the play was performed 97 times, 50,000 young people watched and enjoyed the skills of the actors.

In 1980, when N. Ansatbayev appointed his team as the chief director of the Karakalpak State Musical Drama and Comedy Theater named after K. Stanislavsky, we served the youth theater in Uzbekistan. is appointed as Since its establishment, the Youth Theater has mainly chosen repertoire for the theater of young audiences. The initial steps of the theater team and the theater management's serious attention to the repertoire had their own reasons. The reason is that the vision of any theater group, its suitability, and its difference from the theater groups of other nations are determined by the idea, appeal to the audience, closeness to the hearts of the people, and artistic level of the plays of national dramatists.

The theater thus creates its own creative style. He started the first steps for this by choosing fairy-tale plays. Fairytale plays of our national dramatists and translated works were praised even more. Comedies were also staged, and musical works were played through phonograms. Since there was no choreography in the theater, the actors performed the dances themselves. So we can see the formation of the creative style of the theater from the staged performances.

It was necessary to pay attention to the initial steps of the team of the Karakalpak Young Audience Theater and the formation of the repertoire of the theater management. The reason is that the creative image of any theater group, its uniqueness, and its difference from other similar theater groups are determined by the level, audience, closeness to the people, and artistic level of the performances created on the basis of national dramaturgical works.

Theatrical scholars and journalists expressed their views on this disparity in the theater repertoire in the press pages of the Republic.

The Ministry of Culture of the Republic, the Union of Writers and the management of the theater in the last decade of the last century and the beginning of the 21st century have started to work in cooperation with young artists and journalists in the Republic without losing attention to translated works.

The number of young people, friends of the theater, who creatively cooperate with the theater team, wrote plays based on the requests of the theater managers, orders of the Ministry of Culture, participated in competitions announced by the Republican Union of Writers with their new plays, has expanded.



G. Tursunova, A. Otepbergenov, K. Qurbonova, E. Sabirov, P. Aytmuratov, J. Khojanov, K. Matmuratov, S. Jumag' are among the young playwrights who started the good work started by K. Rakhmanov, T. Seitjanov, P. Tlegenenov. Ulov, K. Musayev, A. Sultanov, M. Khojanova continued. If we look at the last eight years of the theater team's activities, if we look at the local activities of the theater managers, we are happy with the attention of the theater managers to the local playwrights.

From 1978 to 1990, about 50 plays were created at the Theater of Young Audiences. The performance is the goal that the theater aims for, and this goal is reached with the efforts of the team. So, what was the reaction to their expression of national color?! This attitude can be determined by looking at the staged plays. It is worth saying that the issue of creating national plays is directly related to the development of national dramaturgy.

Of course, we can proudly say that Karakalpak State Theater of Young Audiences is the most productive theater in our country today. His repertoire includes performances of various genres and themes. World classics, national dramaturgy, Uzbek, Kazakh, Kyrgyz, Tatar and other national dramatists' works are presented to the Karakalpak audience. The theater team has been participating in international theater festivals.

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