



THE PLACE OF SAFO MUGONNI'S WORK IN THE DEVELOPMENT OF
UZBEKISTAN THEATRE

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Annotatsiya: Ushbu maqola Safo (Mug'onniy) Ollaberganovning ijodining o'zbek teatr san'ati taraqqiyotidagi o'rni va ta'sirini tahlil qiladi. Muallif adibning dramaturgiya sohasidagi faoliyati, asarlarining sahnalashtirilishi va teatr jamoalari bilan hamkorligini ko'rib chiqadi. Maqolada Safo Mug'onniyning milliy ruhdagi pyesalari o'zbek teatrining shakllanishiga katta hissa qo'shgani, uning asarlari ijtimoiy-madaniy jarayonlarda muhim vosita bo'lib xizmat qilgani qayd etilgan. Tadqiqotda adib ijodining teatr san'atidagi ahamiyati, xalqning milliy ongini uyg'otish va ma'rifatparvarlik g'oyalarini targ'ib qilishdagi roli yoritilgan.

Kalit so'zlar: Safo Mug'onniy, o'zbek teatr san'ati, dramaturgiya, milliy teatr, sahnalashtirish, ijtimoiy-ma'rifiy g'oyalar, teatr tarixi, milliy ong, ma'rifatparvarlik, teatrdagi ijodkorlik, XX asr teatr.

Аннотация: В данной статье анализируется роль и влияние творчества Саффо (Мугонния) Оллаберганова в развитии узбекского театрального искусства. Автор рассматривает деятельность писателя в области драматургии, постановку его произведений и сотрудничество с театральными коллективами. В статье отмечается, что национально ориентированные пьесы Саффо Мугонния внесли значительный вклад в становление узбекского театра и служили важным средством социально-культурного процесса. Исследование освещает значимость творчества автора для театра, его роль в пробуждении национального сознания и распространении просветительских идей.

Ключевые слова: Саффо Мугонний, узбекское театральное искусство, драматургия, национальный театр, постановка, социально-просветительские идеи, история театра, национальное сознание, просветительство, творческая деятельность в театре, театр XX века.

Annotation: This article analyzes the role and impact of Safo (Mug'onniy) Ollaberganov's work on the development of Uzbek theatrical art. The author examines the writer's activity in dramaturgy, the staging of his works, and his collaboration with theatrical troupes. The article highlights how Mug'onniy's nationally themed plays significantly contributed to the formation of Uzbek theatre and served as an important tool in socio-cultural processes. The study sheds light on the importance of the author's creativity in theater, his role in awakening national consciousness, and promoting enlightenment ideas.

Keywords: Safo Mug'onniy, Uzbek theatrical art, dramaturgy, national theatre, staging, socio-enlightenment ideas, theatre history, national consciousness, enlightenment, creative activity in theatre, 20th-century theatre.

INTRODUCTION



Theatrical art occupies a special place among the rich cultural heritage and art of the Uzbek people. Theater is valued as a powerful spiritual and educational tool that not only gives the audience spiritual pleasure, but also reveals the problems of social life, expresses the aspirations of the people. The work of many creators, writers and playwrights is of incomparable importance in the formation and development of Uzbek theater. One of such creators is Safo (Mug'onniy) Ollaberganov, a writer who made a unique contribution to the development of theatrical art with his artistic works, socio-spiritual views and nationalist ideas.

Safo Mugonni's work is closely connected with the cultural and educational life of Uzbekistan at the beginning of the 20th century, and his works clearly demonstrate the dramatic spirit inherent in the theater, the liveliness of images and the suitability of events for the stage. The writer's works were staged by theater groups in their time and aroused great interest among the Uzbek audience. Mugonni also sought to awaken the national consciousness of the people through his works, spread the ideas of enlightenment, and promote social justice. This article analyzes Safo Mugonni's attitude to theatrical art, the role of his work in the development of Uzbek theater, the influence of his works on theatrical art, and the legacy he left in the history of the national theater.

Literature analysis

In studying the connection between the work of Safo (Mug'onniy) Ollaberganov and theatrical art, scientific studies, literary studies and theatrical studies published in different periods are of great importance. This literature can be conditionally divided into three groups: general theoretical sources, studies on the history of theatrical art and dramaturgy, and scientific works directly devoted to the life and work of Safo Mug'onniy.

Among the studies, it is worth highlighting such works as D. Ganieva's "From the History of Uzbek Dramaturgy and Theater Art" (1997), N. Rakhimjonov's "Stages of the Development of Uzbek Theater Art" (2010), and M. Jurayev's "The Importance of Dramaturgy in the Formation and Development of Uzbek Theater" (2015). These studies widely cover the emergence of theater at the beginning of the 20th century, the content and essence of the first dramatic works, as well as the formation of the national theater school. All of them emphasize the connection of theater with the ideas of enlightenment and national revival.

Bevosita Safo Mug'onniy hayoti va ijodiga bag'ishlangan. Jumladan, A. Xudoyberdiyevning "Safo Mug'onniy hayoti va ijodi" (1985) asarida adibning badiiy faoliyati, ijtimoiy-ma'rifiy qarashlari va uning asarlari tahlil qilingan. Shuningdek, Sh. Qodirovning "O'zbek ma'rifatparvarlari ijodida teatr motivlari" (2019) nomli maqolasida Mug'onniy ijodi o'zbek dramaturgiyasining shakllanishi jarayonidagi muhim bosqich sifatida talqin etiladi.

Adabiyotlarni tahlil qilish shuni ko'rsatadiki, Safo Mug'onniy ijodi haqida ayrim ma'lumotlar berilgan bo'lsa-da, uning teatr san'ati bilan bevosita bog'liq faoliyati mustaqil ilmiy tadqiqot darajasida yetarli o'rganilmagan. Aksariyat manbalarda umumiy adabiy faoliyati yoritilgan bo'lib, dramaturgiya va teatrga qo'shgan hissasi yuzaki tilga olinadi. Shu sababli mazkur maqola aynan Mug'onniyning teatr bilan bog'liq faoliyatini tahlil qilish orqali mavjud ilmiy bo'shliqni to'ldirishga qaratilgan.



Research methodology

This article uses modern historical, literary and theater studies methods to study the aspects of Safo Mugonni's work related to theater.

First of all, the process of formation of Uzbek theater art and Safo Mugonni's activities were analyzed in comparison with each other based on the historical-comparative method. This approach made it possible to identify Mugonni's enlightening ideas and their expression on the theater stage.

Also, the writer's works and scientific literature about them were studied using text analysis (textological method). The social ideas expressed in his dramas and the artistic features of stage works were identified.

Historical documents, scientific articles, periodical press materials and literature written about Safo Mugonni's work were analyzed using the source-study approach. Through this method, information related to theater was identified and classified on a scientific basis.

Through the methods of cultural studies and artistic and aesthetic analysis, the impact of theatrical art and dramaturgy on the public consciousness, its role in the process of national awakening, and Mugonni's personal contribution were highlighted.

As a methodological approach, the method of systematic analysis was also used. That is, Mugonni's work and theatrical activities were considered in close connection with the general socio-spiritual environment, the educational trends of his time, and the stages of development of Uzbek culture.

Thus, the methods used in the article served to deeply analyze the aspects of Safo Mugonni's work related to theater and to more accurately determine its place in the history of Uzbek theatrical art.

Analysis and results:

The radical changes that took place in the socio-political life of Turkestan at the beginning of the 20th century also had a significant impact on the development of national culture and art. In particular, theater art was formed during this period as an important part of the spiritual life of the people. In this process, many enlightened intellectuals, writers and poets sought to educate the people through theater in the spirit of new ideas, modern thinking, and national revival. Safo Mugonniy also occupies a special place among them .

The theme of theater is directly observed in Safo Mugonniy's work. His works have a strong dramatic spirit, conflicting events, mutual contradictions of images, and a style of highlighting social problems, and it can be seen that they are often written for the stage . The writer's interests were not limited to writing, he was in close contact with theater groups, and directly participated in the staging of his works.

The main goal of the enlightened writers of his time was to bring the people out of ignorance and backwardness, to awaken national identity and encourage them to science and enlightenment. In this regard, Safo Mugonniy also worked in this direction through his works. The images in his works played a great role in revealing the existing vices in the social environment and forming a new worldview. In particular, the writer considered it important to convey the pain of the people and the conflicts in their lives to the audience

through the stage. At the same time, Mugonniy's works were a unique innovation in the history of Uzbek theater and laid the foundation for writing plays in the national spirit. He created works that served as a literary source in the formation of Uzbek theater and played an important role in the development of the drama genre .

Thus, Safo Mugonni's interest in dramaturgy and theater occupies a special place in his creative work. This interest is clearly manifested not only in his artistic works, but also in the socio-educational activities of the writer, constituting one of the important stages in the history of Uzbek theater art. Mugonni's works were staged on Uzbek theater stages in his time and took a deep place in the hearts of the audience. In his plays, he tried to show the life of the people, their lifestyle, social injustice, ignorance and backwardness. In particular, the dramatic conflicts, sharp dialogues and life images in his works attracted the attention of theater groups and firmly took their place in their repertoire . Theater performances were of great importance for Mugonni not only as art, but also as a means of reforming social life.

A special place is occupied by the writer's creative cooperation with the theater groups that operated in his time - the Tashkent "Turon" troupe, the Samarkand and Fergana theater amateurs, and later with theater associations in the Khiva and Bukhara regions. The works that Mugonniy staged by them were one of the important steps in the development of Uzbek theater not only in literary terms, but also in spiritual and educational terms. Safo Mugonniy's cooperation with theater groups and her enlightened views served to revitalize the theater life of her time. This process began a new stage in the formation of Uzbek theater and inscribed the writer's name in the history of national culture .

Safo Mugonni's work had a direct impact on the formation of theatrical art in his time . His works, due to their closeness to people's lives, revealing social problems, the brightness of dramatic plots and life images, soon attracted the attention of theater groups. Especially at the beginning of the 20th century, the Tashkent, Samarkand and Fergana theater troupes turned to Mugonni's works to enrich their repertoire. The writer's plays were of particular importance in that they exposed the vices of society - ignorance, injustice, mutual contradictions, problems in family and social life. That is why they took a deep place in the hearts of the audience. Theater groups used Mugonni's works as an effective tool for educating the people, raising national consciousness and spreading the ideas of enlightenment.

It should be noted that the vitality of the images in Mugonni's works was further revived in the stage interpretation, truthfully expressing the social landscape of his time. For example, the heroes in his dramatic works often expressed the dreams and aspirations of the people, and sometimes their pain and suffering. Such images became even closer to the hearts of the audience through the performance of the actors.

The staging of Mugonni's works began a new stage in the formation of the Uzbek theater. Because the repertoire of the theater troupes of that time consisted mainly of translated Russian and Turkish plays, and there was a lack of works with a national spirit. Since Mugonni's plays were close to national life, their staging played an important role in shaping the national image of the Uzbek theater.

Safo Mugonni's dramaturgical heritage was received with great interest by representatives of theatrical art of his time - actors and directors. Because his works widely covered life events, the national spirit and social problems, and these aspects were extremely important for theater creators.

The staging of Mugonni's plays on theater stages of that time also made a great contribution to the development of acting. Because the heroes in the works were associated with ordinary people, their lifestyle and feelings, the actors had the opportunity to create images that were close to the viewer, believable. This process was of particular importance in the formation of the national acting school.

The directors highly appreciated the dramatic power of Mugonni's works, their suitability for the stage. Because the sequence of events, stage dialogues and dramatic conflicts in the writer's works perfectly corresponded to the requirements of the theater stage. Therefore, in the process of staging Mugonni's plays, the directors managed to develop the principles of national theatrical art.

For example, the "Turon" troupe in Tashkent, the Samarkand and Fergana theater amateurs, and later the theater associations in Khiva and Bukhara, achieved great success by including Mugonni's works in their repertoire. Through these plays, the actors had the opportunity to revive national images and truthfully depict the life of the people. It is also worth noting that Mugonni's works were not written only for the stage, but were taken from the life of the people themselves, which caused a strong positive resonance among the audience and theater creators. As a result, the actors found in his works the opportunity to test their art, create new images, and establish a direct spiritual connection with the people.

Thus, the reaction of theater actors and directors to the works of Safo Mugonniy was positive, and they considered these works to be a valuable asset of the national theater repertoire. This raised the writer's achievements in the field of dramaturgy to a higher level and made his work one of the important factors in the development of Uzbek theater.

Conclusion

The work of Safo (Mug'onniy) Ollaberganov occupies a special place in the formation and development of the Uzbek theater. The staging of his works breathed new life into the national theater art, brought topics close to the life of the people to the audience through the stage. Mug'onniy's plays were imbued with the national spirit and social content, which served to make theater performances more lively and impressive.

Theater actors and directors found an opportunity to express national characters, folk lifestyle, and social problems in Mug'onniy's works. As a result, his works took a worthy place in the early repertoire of the Uzbek theater and made a great contribution to the formation of the national theater school.

In conclusion, Safo Mug'onniy's work was of great importance for its time not only as a literary phenomenon, but also as a socio-educational event. His dramaturgy served as a foundation for the development of Uzbek theater and remains a source of inspiration for the next generation of theater creators.

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