

## THEATER TROUPE "TURON"

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**Annotation:** this article will talk about the formation of Uzbek theatrical art and the theater troupe "Turon", which contributed to its rise.

**Key words:** performance, actor, director, drama, playwright, theater, Alisher Navoi, Fuzulli, troupe "Paarkush", A. Avloni, M. Behbudi, M. Abdurashidhonov.

The first professional theater team on the territory of Uzbekistan took shape in Tashkent in mid-1913, staged the first national P'esa-show in early 1914, and thus officially began its activities and was initially called a "troupe". "Troupe" was originally a word meaning a creative team in the direction of theater and circus, and in Russia theater groups were called "teatralniye troupe". Since Turkestan was a colony of Tsarist Russia at the beginning of the 20th century, it was necessary to obey the ruling creeds of the Empire in the field of theater as well, especially since the official registration of a large cultural institution such as a theater was required, to behave in such a way as to obtain permission for its activities. It should be noted that other documents and evidence from that period also testify that this creative team, which began work in the form of an amateur group in 1913, began to operate on a professional basis, taking the name of the troupe "Turon" from 1914. This troupe begins to perform informally in June-July 1913. In the organizational and propaganda work of the creative group, the leader of the Tashkent enlightenment, Munavvar qori Abdurashidkhanov, is actively involved. The troupe's first performance was on August 8, 1913, as a "performance night" at Sheikh Khawand Toxur Park. It should be noted that at that time there was no national theater community in any other city of the Turkestan region. The November 14, 1913 issue of "Oyina", a weekly magazine in Samarkand, mentioned the publication of "Padarkush", a theatrical brochure that, despite permission from the author to put the work on stage, was still unplayable.

In Tashkent, from December 1913, the work of the presence begins to stage "Padarkush". Teachers of new method schools are actively involved in this process. Enlighteners such as Chunonchi, Abdullah Avlani, Muhammadjan qori, Nizamiddin Khojaev, Shokirjan Rahimi are passionate about this. A Tatar intellectual, Muhammadyorov, begins directing a production prepared by the Tashkent amateurs. But the preparations are sluggish and the setting of the drama is stretched. At this time, in early 1914, Aliasqar Asqarov from Samarkand came to Tashkent to get acquainted with amateurs and was assigned the role of director. Thus, the preparatory work will soon be completed, and in February 1914 the P'esa "Padarkush" – together with the Azerbaijani comedy "Sighthead" – will be intended to be put on stage.

The troupe "Turon" regularly staged new examples of Uzbek drama, which began to form together with the theater from 1915. For example, in 1915-1916, Abdullah Qadiri's "unfortunate groom",

Haji Mu'in's P'esa "Mazluma khotun", get a place in the troupe's repertoire, and from the first steps, the troupe strives for innovation, cooperation, formation as a professional team, Creative Growth, on the way to raising the cultural and educational level of the people, in an extremely difficult setting, tries to take bold initiatives. Scattered on the eve of the events of 1917, members of the troupe "Turon", such as Nizamiddin Khojaev, Ghulam Zafariy, Badriddin Alamov, Ghazi Yunus, Shokirjan Rahimiy and Qayum Ramadan, decide to restore the theater "Turon" under the leadership of Mannon Uyghur, to continue its tradition of enlightenment and progressivism. But full-fledged stage productions that met the requirements of the new reality had not yet appeared. For this reason, the "Turon" Theatre produces 15 of the 16 p'eses staged from March 1918 to September 1919 as one-act works.

Among these works is the poet and composer G'.Zafari also had musical P'eses such as "Tilak", "evil son", "the Merciful disciple". They serve as the foundation for the formation in the 20s, on the one hand, Uzbek children's drama, and on the other, the national musical drama theater.

In March 1920, a country state model troupe would emerge after the Karl Marx troupe, led by Mannon Uighur, merged with the "Progressive" amateur circle. This troupe, led by Uyghur, is invited by the tatar theatrical figure Kamol as the first director. The troupe sets itself the goal of approaching the life of the people and the country, addressing the pressing life problems that excited the wider popular masses, before moving to the then capital of Uzbekistan, Samarkand, in 1925. Hamza's drama "toxic life", which premiered on March 26, 1920, starred G'.Zafari's musical drama "Halima" was of little importance. Two years later, on June 20, 1924, musical plays based on Alisher Navoi's "Farhad and Shirin" (Khurshid inssenirov), and on December 15, Fuzuli's "Layli and Majnun" (Uzeir Hojibekov inssenirov and music) epics are produced and performed.

The conclusion is that the great blessing given to our nation of independence is the great bliss gained by our nation. Theatrical art can also serve to illuminate the minds of human beings and vice versa with its essence. Raising spirituality, maturing, raising the younger generation with high potential, Dionysius, faith is also the most important educational task of literature and art.

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