

INTERPRETATION OF FOREIGN WORKS ON THE STAGE OF THE SKILLED UZBEK DIRECTOR OLIMJON SALIMOV

Kodirova Feruzakhon Farhod qizi

Uzbekistan State Institute of Arts and Culture

Theater critic, art critic, teacher-researcher

feruzaxonqodirova99@gmail.com

Annotation: This article discusses all the foreign works staged by the Uzbek art figure, the skilled and experienced director of the Uzbek theater, Olimjon Salimov, during his entire creative career, and a brief interpretation of some of them.

Keywords: Uzbek theater, foreign works, avant-garde work, comedy del-arte, mezzanine, interpretation.

ИНТЕРПРЕТАЦИЯ ЗАРУБЕЖНЫХ ПРОИЗВЕДЕНИЙ НА СЦЕНЕ МАСТЕРСКОГО УЗБЕКСКОГО РЕЖИССЕРА ОЛИМЖОНА САЛИМОВА

Аннотация: В данной статье рассматривается творческая деятельность заслуженного деятеля искусства Узбекистана, талантливого и опытного режиссёра Олимжона Салимова. Анализируются все зарубежные произведения, поставленные им на протяжении всей карьеры, а также приводятся краткие интерпретации некоторых из них.

Ключевые слова: узбекский театр, зарубежные произведения, авангардное произведение, комедия дель арте, мизансцена, интерпретация.

INTRODUCTION

The stage is a sacred place. One of the artists who truly understands the spirit of this place is undoubtedly the brilliant representative of the Uzbek theater, Honored Artist of Uzbekistan Olimjon Salimov. The work of the master director, who has worked in the theater world for many years and successfully staged more than 80 performances, is a true theater encyclopedia. His creative work includes everything from bright examples of Uzbek dramaturgy to world masterpieces.

The desire to overcome boundaries is clearly visible in the work of Olimjon Salimov. During his fruitful career, he brought the finest examples of world dramaturgy to the Uzbek stage and turned them into a unique symbol of the Central Asian theater school. His interpretation of William Shakespeare's tragedy "Romeo and Juliet", the magical world of Carlo Gozzi's "Two Miracles", Moliere's comedies in the poison, or avant-garde works such as Fernando Arrabal's "Picnic" - all of them were enjoyed by the Uzbek audience. In these performances, the director managed not only to achieve ideological depth, but also to combine the universal problems of world works with national color and bright folklorism.

The director took his first steps in staging foreign works in 1983 by staging the diploma play "A Double Hangoma in One Room" by the Russian playwright A. Vampilov. From the very first days of working as a director at the Fergana Regional Musical Drama and Comedy Theater in 1984, he brought one of the most talented and world-famous representatives of Kyrgyz literature, Chingiz Aitmatov's story "The Seagull Running Along the Shore," to the stage of the Uzbek theater. The performance was more successful than expected. Since the years of independence, the director's main creative activity has been directly connected with the capital's theaters, and the director's interest in world drama has increased even more. Since 1994, he has staged the play "Lomakon" based on Aziz Nesin's play "Met, Will You Do Something" at the Abror Hidoyatov Uzbek State Drama Theater.

METHODOLOGY

In 1995, the play "The Flying Doctor" based on the work of the French artist Jean-Baptiste Moliere, performed by Sharof Boshbekov at the Republican Theater of Young Spectators named after Y. Okhunbobayev, opened the way for an appeal to Western classical drama directed by Olimjon Salimov. The play was equally popular with both the audience and theater experts. As a result, the play became a participant in the international theater festival "At the Crossroads of Spring" held in Tashkent in 1996 and the international theater festival "Author's Plays" held in Karshi in 1999 (Uzbekistan, Kazakhstan, Kyrgyzstan, Tajikistan and Germany). After that, in 1997, the director staged the play "Journey to Paris" (based on the work of J.B. Moliere, interpreted by Sh. Boshbekov) at the Fergana Regional Theater of Musical Drama and Comedy. This play was a participant in the International Festival of Experimental Theaters held in Cairo, the Arab Republic of Egypt, in 2001.

Olimjon Salimov's creative activity in the new century began with the successful staging of foreign works. The director staged the play "Two Clowns in the Sand" based on the play "Behind the Door" by Katrin Blosch at the "MUMPEC" theater in Nuremberg, Germany. The

premiere of the play took place on June 18, 2001. The drama "Crane Feathers" by Japanese writer Dzunzi Kinoshita, staged at the Republican Theater for Young Spectators named after Yuldosh Okhunbobayev in 2002, proved that Olimjon Salimov's directing skills had reached a new level. The play captivated the audience with its unconventional stage interpretation.

"If there is such a thing as a miracle on earth, you can see it in the moments of quiet scenes," says N. Boltaboyeva in her article "Looking at the Crane Feathers...". "Having just watched the play "The Crane Feathers" at the Republican Theater for Young Spectators named after Yoldosh Okhunbobayev, I was once again convinced of how true this description of the stage is. Because through this play, I witnessed real miracles."¹

Indeed, the play is intended for audiences of all ages, and the internal contradictions of human nature are revealed through the struggle between evil and good, greed and loyalty, stinginess and loyalty. The director enriched the content of a simple fairy tale with an artistic and philosophical meaning, creating a magical and touching atmosphere on stage. In his interpretation, the fine line between reality and myth is vividly expressed. The story of the farmer Yohya, who saved the wounded crane, and Su, who turned from a bird into a woman, is depicted as a tragedy of the loss of happiness due to human greed and ignorance of loyalty to the covenant.

Salimov skillfully used the possibilities of symbolism and plasticity in stage means. White cloth moves across the stage in various forms - sometimes a cloud, sometimes snow, sometimes a house, sometimes a weaving place, and seamlessly connects the flow of events. In the final, moving finale, this white cloth becomes a crane flying into the sky, which is the most powerful artistic symbol of the performance.

Zebo Navrozova, the main character Su, through her elegant plastic and pantomime movements, vividly expressed the image, combining the nature of the bird and the tenderness of femininity. The work of the stage designer Maria Ivanian and the choreographer Liliya Sebastianova also ensured the integrity of the artistic structure of the performance. But what turned this miraculous spectacle into a single, unified work of art was the stage interpretation of director Olimjon Salimov, rich in fantasy and emotion.

The play participated in the "SARHISOB-2002" festival of Uzbek theaters, and the stage designer Marina Ivanyan became the winner of the "Best Costume Designer" nomination of the festival. Later, the play became the winner of the "NAVROZ-2003" International Theater Festival of Theaters of Central Asia, Iran and India, held in Dushanbe, the capital of Tajikistan.

¹ Boltaboyeva N. "Turna patlarini ko'rib...". Teatr jurnali. 2002/3/29-bet.

It also participated in the International Festival of Experimental Theaters, held in Cairo, the capital of the Arab Republic of Egypt. The play "Two Miracles" based on the play "King Bugi" by Carlo Gozzi, staged by the director in parallel with "Crane Feathers", was well received by the audience at the "XUMO-2003" International Theater Festival of Youth and Children's Theaters, held in Tashkent. The play was staged at the Republican Theater of Young Spectators at the initiative of the Italian Embassy. The director managed to express Gozzi's complex, fairy-tale plot on stage in a light, entertaining form. He interpreted the play in the genre of "sad laughter", putting forward the main idea of the conflict between tyranny and love, power and loyalty. At the end of the play, the victory of goodness and love is expressed in the language of modern theater, while preserving the spirit of a traditional fairy tale. The stage solutions of the play, the ease of mise-en-scene and the plasticity of movement are the main strength of the play. Colorful fabrics, bright decorative elements, dance and masked scenes create a dynamism characteristic of the aesthetics of "street theater" (comedy del arte).

LITERATURE REVIEW

Double-sided masks, created in collaboration with artists N. Glubokina and F. Gazizova, are an original invention that allows you to simultaneously show the joyful and sad mood of the actors. This method allows the viewer to symbolically feel the contradictions in a hypocritical society and human nature. It is no exaggeration to say that the actors' performance is a factor in the success of the play. F. Aminov (Tartalya) deeply revealed the character as a cunning, yet weak person. Z. Yuldosheva (Angela) delicately created the image of a loyal, courageous woman. M. Abdulkhairrov in the role of Truffaldino vividly embodied the folk comic character.

In general, the play "Two Miracles" demonstrated O. Salimov's unique style of directing, his creative approach to combining elements of the Italian "del-arte" theater with the Uzbek stage. This work expanded the creative scope of the theater for young audiences and served as a vivid example of expressing international drama in the national stage language. One of the most important examples of Olimjon Salimov's appeals to foreign drama at the beginning of the 21st century was the play "Dala sayli" ("Picnic") by the Spanish playwright Fernando Arrabal, staged in 2003. By bringing this vivid example of the theater of the absurd to the Uzbek stage, the director revealed the absurd nature of war and violence against the background of ordinary human relationships in an unusual and sharp manner. The play demonstrated O. Salimov's desire for innovation in his creative style, his bold attempt to expand the boundaries of traditional stage, and his skill in imbuing foreign works with the spirit of nationalism. The

play was staged in collaboration with the Osh Regional Theater named after Babur in Kyrgyzstan, the Khujand Theater named after K. Khojandi in Tajikistan, and the Shymkent Theater named after J. Shonin in Kazakhstan. The play was first performed in Tashkent at the "Republican Theater of Young Spectators", and then in neighboring state theaters.

In 2004, the play "At jlyag'an tun" ("The Night of the Horse Crying"), staged at the M. Auezov Kazakh State Academic Drama Theater in Almaty based on the work of Togay Murad, showed that Olimjon Salimov is one of the most talented directors on the Uzbek stage, and perhaps on the international stage.

2006 was a fruitful year for Olimjon Salimov in his creative career. As the director of the Republican Theater for Young Spectators, he staged, along with a number of national works, the play "Alikhoja Khojaali" based on the works of Moliere, and William Shakespeare's "Romeo and Juliet" in a unique interpretation at the M. Auezov Kazakh State Academic Drama Theater.

"The performance was staged by the Uzbek director, Honored Artist of Uzbekistan, laureate of the State Prize of Uzbekistan Olimjon Salimov. This director is very well known in Kazakhstan. Four years ago, he staged the play "The Night the Horse Cried", which was very popular with Almaty residents, on the stage of this theater. The director once again achieved a good result by combining the young actors of this theater, their fencing and plastic skills, with the capabilities of experienced actors." – says one of the weekly newspapers of the Republic of Kazakhstan.²

In recent years, Central Asian theaters have been enriched with several wonderful performances typical of Olimjon Salimov's directing school. The director staged D. Kinoshita's play "Tyrna ulpalary" ("Crane Feathers") at the M. Shanin South Kazakhstan State Drama Theater in Shymkent in 2008, "If it comes out of hard work..." based on Moliere's play "The Flying Doctor" at the South Kazakhstan Regional Uzbek Drama Theater in 2010, "Tartufe" by J.B. Moliere at the Mayakovsky Tajik Russian Drama Theater in Dushanbe in 2013, "A Slave for Two Men" by K. Goldoni at the Kazakh State Theater of Satire and Humor in 2017, and "Tarma" ("A Landslide") by Tunjer son of Jojen at the M. Vokhidov Tajik State Youth Theater.

O. Salimov, who turned to 20th-century American dramaturgy through V. Delmar's "Goodbye, My Love" (National Academic Drama Theater, 2011), successfully brought N.

² Abikayeva Gulnora. "Nachnem s ponidelnika". ("Dushanbadan boshlaymiz"). Respublika haftalik gazetasi. № 1-3. 18-24 yanvar 2008 -yil. Olmaota. Qozog'iston. Ruschadan tarjima

Simon's play "The Prisoner of Second Avenue" to the Uzbek stage in 2015 at the Uzbek Academic Russian Drama Theater. The play "Goodbye, My Love", staged based on the work of the American playwright Vina Delmar, is a deeply philosophical observation about human love and the value of parents. Originally staged by B. Yuldoshev, O. Salimov reinterpreted this play, connecting it with the problems of modern life and highlighting the evil of indifference and unkindness.

The emotional disconnect between parents and children is at the heart of the play. The main roles were skillfully played by Yakub Ahmedov (father - Cooper Barg) and Sayyora Yunusova (mother - Lucy). In particular, their natural movement on stage and emotional harmony became the main dramatic force of the performance. Artist Tatyana Fadeyeva created a symbol of the flow of life and the transience of time through the images of the railway and the train in the stage decoration. Sevara Zunnunova revealed the inner world of the characters through costumes. The music and lighting solutions of the play were used in harmony with the stage experience. The finale scene of the "last waltz" symbolically expressed the eternal love of two hearts.

"Long live, my dear" is an artistic and philosophically mature example of Olimjon Salimov's directing, which evokes a deep spiritual impact on the viewer. Looking back at the last decade of Olimjon Salimov's directing career, we can undoubtedly recognize that this is not only a period of creative continuity, but also a period of reaching even higher heights. The director's rich experience and high skill gained over the years significantly enrich the weight and poignancy of this period. In his performances, traditional Uzbek theater was so firmly combined with modern styles and international experiences that it showed the unique path of development of Uzbek theater art. Each new production clearly demonstrates the depth of the director's thought, the synthesis of genres, and the boldness of modern interpretations. These ideas apply not only to stage works of national dramaturgy, but also to adaptations of foreign works. "Marriage" (N. Gogol, 2015), "Truffaldino - the servant of two rich men" (K. Goldoni, Uzbek State Drama Theater, 2017), "Khushvaqt" (T. Murod, Kashkadarya Regional Musical Drama Theater, 2019), "If you tie me, I will tie you" (based on the motives of S. Zlotnikov's play "A Man Who Came to a Woman", Uzbek State Drama Theater, 2021), "If you can do it with all your might..." (based on J. B. Moliere's "Flying Doctor", Uzbek State Musical Theater named after Mukimi, 2021), "Romeo and Juliet" (W. Shakespeare, Uzbek State Drama Theater, 2022), "Treasure" (based on N. Dumbadze's novel "Me, Grandma, Iliko and Illarion", Uzbek State Drama Theater, 2022), "The Greedy" (J.B. Moliere, Uzbekistan State Drama Theater,

2023), "Dala sayli" (F. Arrabbal "Pic-nik", together with director Rasuljon Togaykulov, Uzbekistan State Drama Theater, 2024) are among these invaluable performances based on world masterpieces. The play "Truffaldino – the servant of two rich men" staged by Olimjon Salimov is based on the comedy by C. Goldoni and fully embodies the traditional features and styles of the "comedy del arte" (comedy of masks) genre. The director's most important achievement is his correct understanding of the genre of the play and his resolute and clear expression through stage means.

RESULTS

The production designer of the play, Laziz Yodgorov, and the costume designer, Dono Ganiyeva, created a fairy-tale, traveling troupe atmosphere. The action of the play is carried out by the lively, rhythmic performance of the actors led by T. Normatov (Truffaldino). The chain of events on the stage changes at a rapid pace, each episode is combined with musical and plastic solutions. The director staged Goldoni's dramaturgy in the style of "pure arte", reviving five traditional masks: Pantalone (B. Mirmaksudov), Brigella (People's Artist of Uzbekistan E. Nosirov), Doctor Lombardi (R. Ahmedov), Smaraldina (F. Meliboeva). This led to the revival of the "comedy of masks" in a pure style for the first time in the Uzbek theater.

The dances and musical decorations of choreographer M. Iskandarova gave the performance a festive spirit. Along with comedic situations, lyrical scenes were also delicately revealed, and laughter never took on a purposeless or artificial tone.

The work was created in harmony with the director's findings and acting skills, and each character found a lively, natural expression, while maintaining its individuality. As a result, "Truffaldino - the servant of two rich men" is recognized as a shining example of "comedy del arte" on the national stage, distinguished by its cheerful, lively spirit, artistic precision, and aesthetic taste.

The musical comedy "When the Best Comes Out of Hard Work" staged at the Uzbek State Musical Theater named after Mukimiy is recognized as one of the works that fully meets the requirements of the musical theater genre and has achieved harmony between dramaturgy and music in recent years. In the performance, music is not separated from the dramatic action, but serves as an important tool in revealing the inner state, mood, and character of the characters. Composer Oydin Abdullayeva created each aria and duet based on the spiritual experiences of the characters, which made music an integral part of the artistic image.

Director O. Salimov combined the singing process of the actors with the actions on the stage - arias and songs are performed not in a static state, but on the basis of a dynamic mise-

en-scene. Each musical episode, including the participation of such characters as Girl, Boy, Mavlon, Holavachcha, Mavlud, and Groom, continues the dramatic action and serves the development of the plot.

The intensity of the action is ensured by ballet elements and choral scenes, each scene is connected with a common musical rhythm and national melody. The music is mainly written in a folk comedic spirit, close to Uzbek folk tunes, which enhances the cheerful, lively tone of the play. As a result, the play "Zordan zoor chiqsa" as a harmonious product of the creativity of the director, playwright, composer and actors, highly demonstrates the artistic integrity and expressive capabilities of musical theater. The play "Romeo and Juliet" staged by Olimjon Salimov at the State Drama Theater of Uzbekistan was created in the traditional stage interpretation of the work, remaining faithful to the famous tragedy of the English playwright William Shakespeare. The director, not chasing a modern form or external novelty, focused on the ideological essence of the work - the theme of love and human freedom.

Salimov builds the concept of the play around the concept of "freedom". In his interpretation, the tragedy of young lovers in Verona is a rebellion against social, dynastic and class traditions that limit human freedom. The director thereby connects Shakespeare's work with modern ideas of human freedom, the right to choose in love and spiritual freedom.

The main artistic symbol in the play is red. This color is a symbol of an atmosphere of violence, blood and hatred, and, according to the director, "high love cannot exist where man is the enemy of man." Through this, he sharply criticizes the ongoing bloody conflicts and violent environment in humanity. In each episode on the stage, the conflict between violence and love, life and death, cruelty and purity is expressed with a strong dramatic rhythm. Especially the conflict between Romeo and Tybalt and the last scene of Romeo and Juliet have a deep emotional impact on the viewer.

In artistic solutions, stage decorations and lighting are minimal, but symbolic. The dark red shades of light enhance the spiritual tension between love and tragedy. The costumes also retain their traditional form, creating conditional images of the medieval Italian atmosphere.

It is clear that the acting ensemble in the performance also deeply felt the director's concept. In the performance of Romeo (J. Sattorov) and Juliet (S. Shukurova), feelings of loyalty, rebellion and pure love are naturally expressed. In particular, the inner experiences of the image of Romeo - fear, remorse and the realization of himself as a "clown of fate" - deepen the tragedy and, along with pity for the hero, also evoke a sense of sympathy.

The aesthetic harmony on the stage, the harmony of musical decorations and plasticity create a feeling of purification, cleansing, catharsis in the viewer. In particular, the balcony scene of the lovers and the final scenes of their death demonstrate the harmony of artistic beauty and human suffering. In short, the play "Romeo and Juliet" in the interpretation of Olimjon Salimov is recognized as a philosophical rebirth of Shakespeare's work on the national stage. In it, the director revealed with his own artistic expression the need for the struggle for love, goodness and human freedom in a world full of violence and blood.

CONCLUSION

In conclusion, Olimjon Salimov's stage interpretations presented foreign dramaturgy in a new artistic form in the Uzbek theater. He adapted various genres and styles of world literature to the national stage culture, encouraging the Uzbek acting school to new research. The harmony of stage expression, rhythm, plasticity and symbolic thinking is paramount in the director's creative approach. Regardless of whether his performances are a "comedy of masks", a fairy-tale drama or a psychological stage play, they evoke aesthetic pleasure, excitement and contemplation in the viewer. As a result, Olimjon Salimov's work is recognized as a major artistic phenomenon that combines the national traditions of the Uzbek theater and world stage experience.

REFERENCES

1. "Rejissyor Olimjon Salimov". "SAN'AT" jurnali nashriyoti. – T.:2021.
2. Salimov Olimjon. "Kasbim rejissyor". G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi. – T.: 2009.
3. Boltaboyeva N. "Turna patlarini ko'rib...". Teatr jurnali. 2002/3/29-bet.
4. Abikayeva Gulnora. "Nachnem s ponidelnika". ("Dushanbadan boshlaymiz"). Respublika haftalik gazetasi. № 1-3. 18-24 yanvar 2008 -yil. Olmaota. Qozog'iston. Ruschadan tarjima.