

THE PLAY “ASHIQ GARIB AND SHAKHSANAM” IN THE PERFORMANCE OF “ONE ACTOR THEATER” Xudayarova Z.R.

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Abstract: *in this article, the analysis of the monoplay based on the epic poem “Ashiq Garib va Shakhsanam” at the Khorezm regional musical drama theater named after Ogakhi is discussed in detail. The significance of the present monoplay in the process of education is widely revealed in such tasks as, first of all, in doing the large epic poem in the smaller one and presenting it in the performance of one actor.*

Keywords: *play, monoplay, director, metaphor, diapozone, prologue, vocal, choir, pathos, plasticity, line.*

СПЕКТАКЛЬ “АШИК ГАРИБ И ШАХСАНАМ” В “ТЕАТРЕ ОДНОГО АКТЕРА” Худаярова З.Р.

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Аннотация: *в данной статье анализируется моноспектакль по мотивам эпоса “Ашик Гариб и Шахсанам”, впервые представленного на сцену Хорезмского областного музыкально-драматического театра имени Огахи. Речь ведется о значении этого спектакля в воспитательном процессе, излагается особенности интерпретации объемного эпоса в сжатой форме в исполнении “Театра одного актера”.*

Ключевые слова: *спектакль, моноспектакль, режиссёр, метафора, диапазон, пролог, вокал, корфармон, пафос, пластика, итрих.*

Today, in educating musical drama actors it is important the ability to use all kinds of methods, innovations, and creative experiments. The mono-performance based on the epic poem “Ashiq Gharib and Shakhsanam” can be essential in introducing folk art into education. This experiment was carried out in 2020 by the director Gafir Mardonov at the musical theater named after Ogakhi.

The importance of this play in the educational process is that it is presented to the audience in the form of a condensed epic and performed by one actor. This monoplay was performed by actress Guloro Rakhimova, who embodied the roles of Layli, Shirin, and Shakhsanam on the stage of the Khorezm Theater named after Ogakhi, and created more than 100 characters in her 50-year career. If we look at the list of images created by the artist, we can be sure that the range of the actress is wide.

The first scene of the play begins with the prologue and shows G. Rakhimova with a candle in her hand. The actress puts the candle in the center of the stage, and the candle spreads out from it, enlivening the events. The candle, which served as a metaphor, appears again at the end of the play and rises high and reflects in the style of a ghost. Its continuation is understood as the light of the people's wisdom to the whole world.

After the prologue, an ear of corn is planted in the ground, signaling the beginning of life. Through such symbolic means, it is expressed that man is provided with sustenance since the creation of the universe and that destiny is in the hand of the slave. These actions are interpreted in the accompaniment of the sound of the *qoshnay* (a national musical instrument), and then the actress begins to play the *chanqovuz* (a national musical instrument) in the image of a mother. Events begin in this way and move from the host's language to spoken words. Unlike the previous interpretations of the play “Ashiq Gharib va Shakhsanam”, this play uses *chanqovuz* very appropriately.

It is known that, according to the rule of a monoplay, an actor must interpret the plot while entering several characters. In this place, the actress can be seen as the lead singer of the epic, the corporal, the charming storyteller, the main characters and some characters. Especially when she spoke as a presenter, she focused more on speaking with pathos.

The director was able to use widely the opportunity of the actress. G. Rakhimova's vocal and dramatic performance skills, her ability to play music, her plasticity, and her pronunciation with a deep understanding of the essence of each phrase, word, and sentence gave the director a great convenience in the performance. The director deeply understood the language of symbols in folk folklore and was able to use them as an important tool. For example, according to folklore, the headscarf is a symbol of whiteness, it embodies the image of a girl, and the belt represents the image of a boy. While the actress wearing a white scarf on her head enters the

character of Shakhshanam, she is perceived as a brave Garib when she wears a belt around her waist. She expresses the heart expressions of lovers by throwing apples from one hand to the other hand. The goal of the monoplay is to find the right lines in it, and the play has fully succeeded in this. The deep symbolism of this performance, the extensive use of metaphorical tools, encourages the viewer to think. Such stage productions, with the wide use of folk poetic creativity and folklore, serve to understand the logic and content of things and objects in it, to understand the essence of the figurative use of objects, and thus to enrich the imagination of the audience.

We know that in the epic "Ashik Gharib va Shakhshanam" the songs also reflect dramatic settings and situations full of strong conflicts. The actress will perform eleven arias and one duet while the plot of the work is fully preserved in this mono-performance lasting fifty-five minutes and seconds. It should be strongly noted that all arias in this mono-performance were performed in the original tonality without transposition. No matter how comprehensively attention is paid to dramatic situations during the performance, it is important to preserve the overall imagery even when singing arias. The image of Shakhshanam is especially noteworthy in this regard. In the play, this character appears in the form of a lover, a beloved girl, a worshiped sweetheart who truly loves Garib. When the actress spoke and sang as Shakhshanam, she tried to sound like a young girl. As mentioned earlier, when moving from image to image, she emphasizes sound and plasticity during the use of details. Changing from Shakhshanam to Garib, a tender young girl turns into a brave young man. An example of this is the "Before the Wedding" scene. In this scene, the actress gracefully throws the handkerchief as Shakhshanam and violently grabs it as Gharib. Circumstances like this made the performance even more attractive. The voice of the actress as Garib, the arias she sings exudes the courage typical of young men. Gharib, who sings with a musical instrument in his hand, portrays Shakhshanam as a worthy, intense, passionate lover.

One of the most touching scenes is "The Return of the Garib", which represents the last meeting of a mother and a child after 7 years of separation. The meeting of Garib, who was bleeding from separation with his mother, and the mother who was crying and became blinded because of her child, was interpreted by the actress in a very painful psychophysical and emotional effect. Gharib's song, which begins with the words "My white headscarf", expresses his inner monologue, homesickness, his beloved sweetheart and his thirst for mother's love. Hearing this, the mother's sigh, which comes out of her chest, turns into a song, reflected in her trembling hands, tears and mournful tone. The performer sings the aria "My son, your voice sounds like my son's voice" with tears in her eyes. It is worth noting that G.Rahimova's performance of the old woman Obadon was particularly impressive. After all, the actress was able to express the pain of a woman, the pain of a mother who put her eyes on the path of her child waiting him all her life. This character in this play enriches the ranks of the old woman Abadon with characters created by Rajabibi Boyjonova, Bibijon Iskanderova, Onabibi Ochilova, and Shirin Ramazonova in the plays "Ashiq Garib and Shakhshanam" staged in Khorezm regional theater in different years. This interpretation brings to mind the following words of theater critic M. Tolahojeva: "Each role has its status. First of all, it is necessary to find this point. The skill of the artist is in that he should master not only the external appearance, but also his or her spirituality, inner world, in a word, his character. Otherwise, the role will not reach the audience. If the audience did not accept the role, then there is artificiality in the performance". [1]

As the actress mastered the image both externally and internally, the arias did not cause any difficulties for her. Here, in this scene, the actress sings the aria of the old woman Abadon, "My son, your voice sounds like my son's voice" with tears in her blind eyes. In such a case, the aria often falls into the throat and fails. In particular, in many cases, when the cry is sung with tears causes a negative change in the voice of the actors, which makes it difficult to sing the next arias. This required a lot of experience and great skill from the actress, so that constant fluency of performance was achieved. The actress expresses the tragedy and tragic situation of old woman Abadon in such a way that it involuntarily touches the heart of the viewer. During the performance, she tried to sing arias flawlessly while singing with various movements. Ultimately, it is extremely difficult to breathe while singing an aria. Complex things like performing an aria in action were achieved only because the actress was experienced.

The relationship of the solo performer with the surrounding musicians is also noteworthy. G. Rakhimova is shown surrounded by a group of musicians, who are arranged using the traditions of the traditional school of Khorezm, mise-en-scènes are also determined accordingly to it. During the events, the actress' interactions with the musicians turned them into direct participants of the performance. The Bakhshi singers performed Khorezm epics as an ensemble together with a creative group, i.e. *bolomonchi* and *gizjakchi* (*national musical instruments` players*) and it looks like a kind of theatrical appearance. It is worth noting that the actress plays the dutor directly in the performance, and she herself plays accordingly to the musicians.

The character of Shakhabbos, who has fire in his eyes, has a strong temper, and is well portrayed by the actress. As Shakhabbos' fierce image comes to life, the actress directly relies on facial expressions, diction and situations to show the villainy of the tyrannical king. Bright reflection of the negative aspects of the image is one of the leading tools of folk art, in consequence with this; it is observed that the actress succeeded in arousing the audience's hatred towards her character in her performance. In the play, the actress's vocal and dramatic abilities

and plasticity were sufficiently used. In addition to arias, duets, monologues, and dialogues, deep imagery is also achieved in wordless scenes.

One of the famous arias performed by Shakhsanam, “Galmadi” (“He didn’t come”), serves two functions. These are functions of representation of an infatuation and a meeting with the beloved. The first time, the aria is sung in the language of a lover, who has taken flowers from her mouth, and the second time, is performed by an oppressed mother in the form of an echo of the celebration of love. In the first performance, the actress is portrayed as a girl who is full of love, holding a flower in her lap, and in the second, as a mother who is happy that love has won. The director used the exuberance of the song to enhance the wedding atmosphere in the play.

It requires a lot of experience to correctly find the lines of all characters and reflect them in characters, situations, conflicts. This is achieved in the play. In our opinion, it is appropriate to bring performances like this to classes as a teaching guide. This, in turn, is the leading motif in the folk epic, in addition to studying the plot, it is also important in terms of what a creator should be, as well as the integration of folk art and the European theater form, achieving harmony between them, transferring the metaphorical language of folklore to the stage. Using examples like these created by experienced artists as a guide will enrich the thinking of the future actor, increases the knowledge potential, strengthens the desire to learn. That is the importance of this play. After all, educating a universal actor is extremely relevant in today's musical drama direction. Good results can be achieved in this regard by synthesizing examples of folk poetic creativity into modern theater forms.

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