

## **THE HARMONY OF GOOD DRAMATURGY AND THE DIRECTOR'S SOLUTION**

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**Annotation:** *this article discusses A. Ismailov's play "Immobile hearts" staged at the Berdakh Karakalpak State Academic Musical Theatre.*

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Looking at the repertoire of Karakalpak theaters today, we see performances that interest the audience and invite them to the theater, which, in turn, are distinguished by their educational significance. Of course, the director's decision, the artist's work, the actors' skill, and the efforts of the entire creative team, along with the maturity of the dramaturgy, play a significant role in the successful performance of the play. Directors working in today's Karakalpak theaters are seriously considering the selection of works. At one time, returning audiences to theaters had become somewhat difficult. The number of people who came to the theater voluntarily was also small. However, work in theaters is bustling at this time. Repertuaries are being updated with works that do not repeat each other. New-minded audiences also hurry to take their seats in the theater hall, or rather, take their seats in advance, if there's a premiere of some new play in the

theaters. An example of this is A. Ismailov's play "Unwavering Hearts," which premiered in December 2024.

This performance stood out from other performances with its new form and interpretation, its expressiveness. The plot of the play and its plot did not fail to directly affect the hearts of any spectator and unsettle their emotions.

The play's author, Ajiniyaz Ismaylov, is a young playwright. Although his stage works were not previously staged in state theaters, they were staged in student theater studios organized at higher educational institutions and won top places in theatrical competitions held throughout the republic. The author's work "Unwavering Hearts" was first staged as a diploma performance by students of the State Institute of Arts and Culture of Uzbekistan, and then successfully staged at the "Jayhun" Student Theater Studio of the Berdakh Karakalpak State University. With this performance, the theater-studio won first place in the final stage of the Republic of Uzbekistan student theater-studio competition in Tashkent.

A. Ismailov's play "Unwavering Hearts" was revived this time on the stage of the Berdakh Karakalpak State Academic Musical Theater. The theater's director, Marqabay Usenov, staged the play in a new style. During the review, we will discuss the director's new style. Stage designer Ramazan Abdikalikov.

The topic under discussion is noteworthy for its relevance. The negative consequences of such vices as drug addiction and alcoholism, which negatively affect the healthy lifestyle of society, as well as the fact that young people

knowingly or unknowingly make mistakes, as a result of which infants die at birth or are born disabled, are embodied on stage through dramatic actions.

As soon as the curtain opens, the ballet performers dance and give an idea of the upcoming event, that is, the world we don't know about, the process of infants in the womb until birth. From their dance movements, we understand how innocent the infants are like angels, each possessing a unique character and body. One of them stands out from the others, in our opinion, he is a disabled person. This scene was the prologue to the play.

After this, the Angel of Life (actor Alisher Akimov) descends from above (through a barbell) and informs the audience that he is ready to see the whole truth. Then, behind the thin curtain drawn to the second plan of the scene, the infants, that is, the children in the womb, one after another come out to the stage and begin to introduce themselves. Suddenly, another baby, unable to walk, crawls onto the stage. He can't even speak. Other healthy children, frightened by this, ask the Angel of Life what happened to him. The angel of life informs that this infant is now born disabled due to his father's experience of the aforementioned vices. When children see a girl who cannot speak or move, they feel sorry for her and ask "how can we help her?" At this moment, the angel of death arrives and takes the disabled girl to the other world. No matter how hard the children try to save a baby who died before birth, they can't do anything.

After this, a young girl enters the stage. While she looks at the doctor as if to say "What's wrong with me," the doctor tries to make her happy by telling her she's pregnant. But the girl was frightened by this news and became worried. Because the girl was still young and loved, she trusted others and surrendered her will. As a result, a tiny body was born in its womb. Upon hearing the news, the girl became furious and started throwing herself everywhere. Seeing her actions, Daulet, that is, the child in her womb, doesn't understand her mother's actions and is surprised. The expectant mother asked the doctor to remove the fetus, saying it would be a disaster. Despite the doctor's strict warnings, the woman stopped the baby's beating heart.

This scene not only deeply moved the audience but also made them think deeply. The scene of Daulet's departure from the other world, unable to bear his mother and friends, was very difficult. The mother's death of the child born in the embrace of a world of dreams touched the hearts of the spectators. At first, a disabled child left the stage, but now another innocent child departed to the other world before seeing this world. He had a world of dreams and desires. Now dreams are friends only with mirages.

One of the events that we often hear about or witness today is car accidents and their severe consequences, which are also reflected in the play. One of the children, Botir (actor Navro'zbek Yesimbetov), suddenly falls from his place. Seeing the silent child, the frightened Oqilbek (actor Doston Baymurzayev) asks

the Angel of Life to explain what happened. It becomes known that Botir's mother has just been involved in a road accident. Ambulance workers urgently transported the injured mother to the hospital. Even if doctors take all necessary measures, they cannot save Botir's mother. The nurse hands the newborn baby, Botir, to the hopeful father standing in front of the ambulance building. Thus, a road accident causes a newborn to pass a lifetime without experiencing maternal love.

Two children died unborn, one was born and left without a mother. The viewer was very interested in what would happen next to the fate of the lonely Aqlbek, who remained with the angel of life. The angel of life, wishing Aqlbek the best, disappears. At the end of the performance, a cradle is slowly lowered from the top of the stage, gently rocked, and a mother's lullaby is heard. Through this scene, we understand that Aqlbek was born healthy.

The first staging of this drama, a blend of realism and fantasy, at the State Theater was successful. If we study this play compared to previous ones, we can see that it contains directorial discoveries. It is symbolic that the angel of life descends from above and then flies back up, and the dead infants also ascend to heaven. The choreographic performances of the ballet artists in the prologue commented on the upcoming reality.

In the scenery of the play, we can see minimalism. It seems to us that a thin curtain drawn in the middle of the stage separates this world from the next. Also, the shadow theater was effectively used in the performance. The stage

costumes of the performance, staged in a new style and modern form, also suited it perfectly. Symbolic and modern elements are embodied in stage costumes. The angel is wearing a white suit and trousers, and a white tie. But the cloak behind his suit resembles the wings of an angel. It's as if the barefoot walk of future babies indicates that humans come to this world with nothing and leave with nothing.

In conclusion, through the director's solution and the creative team's new transformations, the play can be classified as one that achieves artistic integrity. At the end of our speech, we can say with great confidence that this performance will inevitably penetrate to the depths of the heart of any strong, stone-hearted person, pinching and aching there. That is, catharsis is inevitable in the performance.

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