The Role Of Lutfulla Nazrullaev, Who Studied At The Theater Studio Of The "Bukhara Educational House" In Moscow, In The Golden Legacy Of Uzbek Theater

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Abstract: *The period of the Bukhara People's Republic has a special place and status in the history of our national statehood. In this article, talented cultural workers who studied at the "Bukhara House of Education" and their place in the formation of spirituality and culture in the Bukhara People's Soviet Republic, and their great contribution to the development of education, economy, and culture-spirituality in Uzbekistan - theoretically justified.*

Keywords:*"House of Education", contribution, spirituality, culture, Uzbek Theater, development*

INTRODUCTION

The period of the Bukhara People's Republic has a special place and status in the history of our national statehood. Only the scientific literature created during the Soviet period testifies to the extent to which this period has become an object of research. At the same time, thousands of historical documents stored in archives and state institutions: government decisions, resolutions, materials of organizations of the BPSR provide rich information about the social, political, economic, and cultural life of the young republic. The head of our state, Shavkat Mirziyov, said in a meeting with the heads of culture and art: "We should never forget one fact: if culture and art do not develop in our country, society will not develop. The level of development of our people is judged primarily by our national culture. In this sense, culture is the image of our people, our society. As we are starting to create a new image of Uzbekistan, we must first start with the development of our national culture."

In fact, the development of human spirituality and thinking cannot happen without culture and art. In our country, this industry has gone through periods of ups and downs due to various reasons. But in recent years, fundamental changes and reforms have been carried out by our government in order to raise these industries to a new stage of development. For centuries, theater art has been considered a powerful tool that educates people and their spirituality. It is probably for this reason that our state and government are doing a lot of work to further improve the position of stage art, improve the material and technical base to the level of modern requirements, put modern buildings into operation, and most importantly, establish new theaters.

When we talk about the establishment of the Uzbek professional theater and its first artists, the first thing that comes to mind is Mannon Uyghur, Yetim Bobojonov, Abror Hidoyatov, Obid Jalilov, Olim Khojaev, Shukur Burkhanov, Nabi Rahimov, Mirshohid Miroqilov. owners come. When talking about them, naturally, the royal roles of artists are mentioned, their uniqueness is recognized. Among them is the famous artist

Lutfulla Nazrullaev, who is known for his unique talent and high potential. Unfortunately, today the name of the actor is somewhat forgotten. In fact, the first stage of the development of Uzbek theater cannot be imagined without the work of this artist and his wonderful performances...

RESEARCH METHODOLOGY

Lutfulla Nazrullaev was born on July 15, 1903 in Bukhara. Due to his passion for art, he joined the Bukhara theater troupe as an actor at the age of eighteen. With his strong passion and ability, he attracts the attention of well-known artists of the theater, especially Mannon Uyghur, who is collecting talented young people for the drama troupe he is organizing. The great theater personality Mannon Uyghur attaches great importance to the young actor's hard work, tireless search for the role, and his desire to find the truth of his character, and begins to support his creative growth.

In 1924-1927, Lutfulla Nazrullaev, who studied at the theater studio of the "Bukhara House of Education" in Moscow in 1924-1927, mastered acting skills. As an actor, he continues his work in the dramatic troupe named after Karl Marx in Tashkent. It should be noted that this period marked a new stage in the actor's life. It was in 1927 that Mannon Uygur Lutfulla Nazrullaev, who was appointed as the chief director of the theater, tried to use it effectively because he was well aware of its possibilities. As a result, the actor creates characters with conflicting characters, complex fates, and those who do not back down from struggles in various plays. Two main factors can be mentioned in Lutfulla Nazrullaev's performance in works of national and world dramaturgy, in plays of different genres with the same skill. The first is the appearance of the actor. His handsome stature, bright eyes, pointed nose and furrowed eyebrows helped him to create various images. The second factor is, of course, his performance. The actor had extremely strong improvisation, and because he was cheerful and quick-witted by nature, he made good use of this feature in the process of acting in plays.

He was able to combine both factors to such an extent that the audience could see the actor on stage as a complete hero. In particular, his character of Husayn Boykaro in the play "Alisher Navoi" written by Uygun and Izzat Sultan belongs to such heroes.

When talking about this performance, the names of Abror Hidoyatov in the guise of Alisher Navoi and Olim Khojaev, Obid Jalilov in the guise of Majididdin are often mentioned. Lutfulla Nazrullaev, who created the image of another leading character Husayn Boykaro, has reason to talk about the skills of high curtains. Although the conflict of the work takes place between Navoi and the opposing forces like Majididdin and Nizamulmulk, all of this struggle and conspiracies come through the image of Boykara.

In the dramaturgical work, the image of Boулaro is represented as a character who is a little unwilling, who unknowingly falls into the plot of enemies, acts blindly without observing what is happening. In the performance of the actor Lutfulla Nazrullaev, he takes on a completely different image.

In the first version of the play in 1944, the actor represented the hero as a weak-willed ruler, but in the second interpretation of the play in 1948, he tried to bring out the positive aspects of Boygaro's character and emphasize his human qualities.

Unlike Shukur Burhanov and Asad Ismatov, who played this character for a while, Lutfulla Nazrullaev tries to study Boykara's personality in depth. focuses on the fact that they grew up dreaming of achieving goals.

He will never forget what he dreamed of with his friend Alisher - the cooperation of Iskandar and Arastu. Because of this, he leans on Navoi in difficult situations and always needs him. This means that, no matter

how many mistakes he makes, Boykara is not at the bottom of the abyss, but he cannot get out of the influence of various forces. Also Boykara - L. Nazrullaev is well aware of the greatness of Navoi. Knowingly, he tries not to spoil his greatness. In this way, he swallows his pain. Unable to tell someone about his pain, he takes his pain away. After all, the enemies have now set his son Badiuzzaman against him.

It is true, at first glance, it is possible to accuse Boykara of lack of willpower, who gave in to alcohol, unable to withstand such struggles. However, L. Nazrullaev tries to express the unique truth of his character and shows through acting that the pain that torments Boykara is not the brutality of the struggle for the throne, but that people forget their human form for the sake of this rule. Let's think about it, what honest person does not feel sick in the heart of people's false faces, incessant betrayals, and thoughts about the fact that there is no one in this world who can justify trust? Helplessness, such as not being able to cry when crying, hiding one's weakness with anger, and not being able to help the people, realizing that they need help, are vividly expressed in the image of Воулаго in L. Nazrullaev's interpretation.

For this reason, Lutfulla Nazrullaev was awarded the title of People's Artist of the BPSR along with a number of creators of the play for this role. Among the characters played by the actor in the theater, the character of Holmat in Hamza's play "The Rich and the Servant" has a special place. In fact, Kholmat Lutfulla Nazrullaev, who serves Salihboy and lives under his care, is portrayed as a special cunning and cunning person. Kholmat, who uses the rich man as a disguise for his sweetness, buys grain with the rich man's wife. The improvisation skills of Lutfulla Nazrullaev are clearly visible in the interpretation of this image. After all, the ability to find ways to move from one situation to another in the same scene, and to express words based on the situation rather than memorizing the words in the relationship with the characters, defines the actor's skill.

The character of Holmat played by Lutfulla Nazrullaev changes during the events of the play. At the beginning of the play, Kholmat, who is getting used to the wishes of the rich man in order to spend his days, becomes a hero who can speak firmly against oppression by the end of the play. Academician Mamajon Rahmonov wrote about this: "Nazrullaev, in the person of Kholmat, creates the image of a wonderful honest person who broke through the thick wall of the world of narrow interests and moved to the side of human truth with extremely impressive means."

Played by Lutfulla Nazrullaev in the theater, Dadavoy, Kasim aka ("Navbahor", "Hurriyat", Uygun), Atash ("Mukanna", Hamid Olimjon), Madazim ("Two Communists", Kamil Yashin), Poloniy ("Hamlet", Shakespeare's other roles are also worthy of attention. In them, too, the actor has created characters of characters that are not similar to each other.

Lutfulla Nazrullaev did not play many roles in the cinema. However, even with his few roles, he was able to gain the attention of the people in the art of cinema. The character of master Jaloliddin created by him in the film "Alisher Navoiy" (director Kamil Yormatov) left a bright mark in the memory of the viewers of that time as one of the mature characters. The actor was considered suitable for the role of the king in the play "Alisher Navoi", and in this film he was given the role of Jalaluddin. This role, which remained on tapes, revives memories until his work is forgotten. Master Jalaluddin Lutfulla Nazrullaev, whose passion is warm and whose eyes are bright with intelligence, is always on the side of good, a people-loving person who is ready to do any kind of struggle for his celebration.

He can take a sword in his hand and go to battle against the enemy where necessary (remember the scene of entering the arch against Prince Yadgor together with Navoi and Pahlavans), if necessary, he can raise the people against the injustice of the ruler he supports, this is not I can't find anything. Most importantly, Master

Jalaluddin is a supporter of justice. He wants this poor people to lead a peaceful life, and everyone to make a living by their own work. By the way, the role of Jalaluddin was also the reason why the actor was awarded the State Prize.

DISCUSSIONS AND RESULTS

At this point, we are once again convinced of the deep meaning of the words of the great theater reformer K.S. After all, Lutfulla Nazrullaev, who embodied two characters in the same play and received prestigious awards for both, is undoubtedly an actor who can fully show his talent in small roles.

During his forty-year creative career, he performed dozens of unique roles in various genres and was praised by the audience of his time. His contemporaries remember him as the actor who performed the most father roles on the stage of the Uzbek theater. Unfortunately, currently there are not many sources about Lutfulla Nazrullaev's work. Time may have left the artist's unique performances far away, but the spirit of these performances is still alive.

In the well-founded sentence that the culture of Uzbekistan belongs to eternity, we understand the greatness of cultural values and objects of cultural heritage, the main source of reminding the history of our generations. These values of ours and objects of cultural heritage serve as the main source for the perfect development of youth education, for them to change their outlook and not fall into the abyss in the era of globalization.

Today, we set the Third Renaissance as a big goal. Culture and art workers should be at the forefront of reforms in this regard. Rather, first of all, we ourselves should deeply understand the essence of this goal. If we can form the opinion among our citizens that I should also have a share in the development of society, in the period of revival, our plans and aspirations will start to bear faster and higher results.

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