

RESEARCH ACTIVITIES OF SCHOLAR MAMAJON RAKHMONOVICH RAKHMONOV

Guzal Kadyrova Nuritdinovna

National University of Uzbekistan named after Mirzo Ulugbek

Email: godirovagozal1986@gmail.com

(Tashkent, Uzbekistan)

Abstract: This article highlights the research work of scholar Mamajon Rakhmonov, who studied the developmental stages of Uzbek national theatrical art from its historical origins to the present day. His scientific investigations encompass various aspects of theater development. These studies emphasize the scholarly and practical activities conducted in the fields of national dramaturgy, acting and directing, theater criticism, theater management, and the nurturing of creative personnel. These areas are of particular significance in understanding the formative and developmental stages of the modern theatrical process in Uzbekistan.

Key words: theatrical art, drama, poetry, performance, uzbek literature, history of uzbek theater, creative heritage, troupe.

Introduction

Mamajon Rakhmonov first began his research work at the Research Institute of Art Studies. In 1928, he began working in the direction of studying musical dance at the Sherdor Madrasah in Samarkand. After moving to Tashkent in 1932, the Department of Theater History and Theory was established within the institute. Since 1957, the institute has become a truly research center. In the same year, it was included in the structure of the Academy of Sciences of Uzbekistan, and its capabilities expanded significantly. Y.S. Feldman, M.R. Rakhmonov, A. Ribnik, L. Avdeeva, and shortly after, theatrical scholars such as E. Ismailov, T. Bayandiyev, and S. Abdullaeva began working as academics. [1]

Mamajon Rakhmonov has studied the stages of development of Uzbek national theatrical art from the history of its emergence to the present day in his scientific research. These studies deserve attention due to the wide range of scientific

and practical activities carried out in the field of national dramaturgy, acting and directing, theatrical criticism, the organization of theatrical work, and the creation of creative personnel, which are of particular importance in the study of the stages of formation and development of the modern theatrical process.

If we look at his monographs, collections, and brochures written in different years, their theme, direction, and the very name reflect a huge feeling characteristic of Rakhmonov. This is a sense of patriotism and patriotism. Take a look at these titles yourself: "History of the Uzbek Theatre. (Tracks of development of Uzbek theater culture from the 18th century to the beginning of the 20th century) " (1975), "Uzbek theater from ancient times to the 18th century) " (1968), "Theatrical art of the Kushan period" (1968), "The architect of the Uzbek theater" (1964), "Navoi's works on the stage" (1968), "Stanislavsky and Uzbek theater" (1982), "Fitrat's dramaturgy and its stage history" (1991).

Above, special attention was paid to the teacher's scientific work. This is due to the fact that the scientist's research activities are directly linked to these studies.

The first creative works of Mamajon Rakhmonov are as follows. It would be advisable to list them one by one. The scientific work of the scientist consists of more than 200 articles, dozens of monographs and about 30 scientific and literary books. He supervised more than 20 scientific papers under his scientific editorship.

Since 1960, Mamajon Rakhmonov has published scholarly books and articles on theater studies. In the same year, Mamajon Rakhmonov and Mukhsin Kadyrov created major studies on traditional theater and defended their doctoral dissertations in Moscow and Yerevan. On this basis, Mamajon Rakhmonov's monographs "Uzbek Theater from Ancient Times to the Beginning of the 16th Century" (1978) and "History of Uzbek Theater from the 16th Century to the Beginning of the 20th Century" (1975) were published. [2]

It should be noted that thanks to Mamajon Rakhmonov's efforts and many years of work, it has been proven that theatrical, dance, and circus arts have existed in traditional forms on the territory of Uzbekistan since ancient times.

After the establishment of the "Film and Television" department at the institute, special attention was paid to the study of the history of 20th-century theater, acting, directing, interpretation of national and classical works, opera, comedy, and television. Based on this, a number of candidate and doctoral dissertations and monographs were created under the guidance of the mentor. In particular, we made a powerful effort to thoroughly illuminate the teacher's scientific and practical research. In this regard, we studied his research activities, dividing them into four parts.

References

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