

## THE FORMATION AND DEVELOPMENT OF UZBEKISTAN THEATRE

**Khurshid Tokhtayev, teacher at the Uzbek State Institute of Arts and Culture**

**Annotation:** The article presents the oral dramaturgy, which forms the basis of Uzbek traditional theatre, in which events and incidents from public life and social life are truthfully illustrated in humorous forms.

**Keywords:** character, theatre, dramaturgy, culture, art, clown, comedian, comedy, work, repertoire.

Theater has been a cherished, widespread, and beloved art form for Uzbeks since ancient times. In terms of form, level, and means, it resembles theaters in the Middle East. According to its creative and aesthetic principles and the fact that it serves the interests of the working masses, it can be called a folk theater or traditional theater.

In the second half of the 19th century and the beginning of the 20th century, the Uzbek traditional theater had its own history, creative image, and its representatives, clowns and jesters, who grew up among the working people, were professional actors with their own aesthetic principles and moral discipline, and always defended the aspirations and interests of the working masses, using satire as a spear, and fought against social injustice.

Under the influence of social life and Russian culture of the late 19th and early 20th centuries, new themes and new ideas entered the Uzbek traditional theater, the repertoire was enriched with new works, the form of performances, the means, and external culture rose to a higher level. Along with the people, the consciousness of clowns and jesters grew and their understanding expanded.

In oral dramaturgy, which formed the basis of the Uzbek traditional theater, events and incidents from public life and social life were realistically depicted in humorous forms. In this, the creator and performer of this dramaturgy had a good knowledge of the life of clowns and jesters, folk life and customs, behavior and principles characteristic of all classes of society, the gallery of types and masks they created, the numerous means and methods characterizing their images, life and professional experience, and skill. On this basis, traditional works were revised and improved, and dozens of new criticisms, imitators, and humorous stories were created.

Since plays are oral, and both plays and performances are created mainly during performance, the actor's attitude to the event, the environment, that is, the worldview and ideals of the playwright played a decisive role in traditional theater and its dramaturgy.

In traditional theater dramaturgy, from simple pantomime or parody to multi-episode satirical comedy and artistic series that include several plays-performances. One of them was created in connection with hunting during the tribal period, while the other depicts a small scene of social life at the beginning of the 20th century with satirical means. This in itself indicates that the creation and development of oral dramaturgy is closely connected with the labor, worldview, rituals, customs, aesthetic taste, literature and art of the Uzbek people.

In general, the following principal artistic and aesthetic features of Uzbek traditional theater are clearly visible.

When we think of traditional theater, first of all, the skill of clowns and jesters comes to mind. Because the decisive factor here is the actor, his ability, competence, and performing art. True, the merit of folk directors, korfarmans, was great in the theater of clowns and jesters. But korfarmans are

## THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

### VOLUME-5, ISSUE-3

also, first of all, actors with great talent and experience. Therefore, traditional theater is an actor's theater. It was built, formed, and perfected on the basis of this professional actor's art, which creates through improvisation based on a pre-written comic stage story, fable, that is, an oral script. Therefore, stage movement, plasticity, and mimicry have always been of great importance in the theater of clowns and jesters. A folk actor is not only a strong improviser, but also a virtuoso artist who has mastered all his body parts, voice, face, and eyes.

Fun and entertainment are also one of the leading features of traditional theater. In this theater, certain democratic, popular ideas found their expression in an entertaining, humorous form that amused the audience. Conventionality, characteristic, bright and exaggerated expression also served this purpose. "Fun should be fun," said Yusufjon Shakarjonov, "it cannot be without laughter, pleasure, and humor dripping from it. As long as it is funny, let the viewer laugh. His every word, action, gesture, and behavior should be funny. Because the purpose of fun is to make people laugh and teach people a lesson in goodness."

Another feature is that in traditional theater, in addition to comic stage words and actions, melody, song, dance, and pantomime played an important role. In their performances, clowns and jesters sought to connect a number of arts based on a certain plot, theme, and ideas, to create a unique stage synthesis. This, in turn, required the actor to have universal abilities, that is, to be a good singer, dancer, musician, comedian, and even a poet along with acting.

The art of clowns and jesters is fundamentally folk. At a time when illiteracy and superstition, oppression, and injustice reigned in the country, and religion and Sharia oppressed all spheres of society and human activity, traditional theater promoted democratic, humanistic ideas and played a progressive role in the life of the people.

However, despite this, the Uzbek traditional theater became somewhat weak at the beginning of the 20th century, at a time when social contradictions were escalating and complex political issues loomed before the people. This was a natural state of affairs. It was difficult for the traditional theater, limited only to satire and humor, to reflect the social life of the beginning of the 20th century, when capitalism was beginning to take shape, to meet the demands of the time, to reflect its complex themes. Thus, the need to create a new theater arose in response to the needs of the time.

In the creation of the new Uzbek theater, the influence of Russian culture and Russian theater collectives on tour in Turkestan, the extensive educational, propaganda and agitation work carried out by advanced Russian intellectuals in the region, the honorable half-century-long effort to instill Western theater culture in the local people and educate a new audience, as well as the experiences of the theater and Azerbaijani theaters, played a decisive role.

However, it should be noted that the Uzbek people, having encountered Western-style theater with a somewhat developed traditional theater culture; rich experience accumulated over centuries by clowns and entertainers; and a tasteful, imaginative audience, in a short time absorbed its experience and achieved certain creative success. After all, in the creation of the Uzbek democratic theater, as well as in the formation and development of the Uzbek theater in general, folk culture, including the rich heritage and progressive traditions of ancient theater, played a necessary factor and source.

References:

1. M.Qodirov. An'anaviy teatr jramaturgiyasi. –T.:
2. M.Umarov. Dramaturgiya va rejissura asoslari. Tamaddun. 2022.
3. S.Tursunboyev. Teatr tarixi. O'quv qo'llanma. –T. 2005 y.
4. Stanislavskiy K.S. San'atdagi mening hayotim. Moskva.: 1930.

