

## Acting in the Uzbek Theater

*Khamidova Shakhlo Shermatovna*

*Doctor of philosophy (PhD) in Art sciences, senior teacher*

**Abstract:** This article tells about the influence of traditional Uzbek theater jokes on the art of acting.

**Keywords:** science, knowledge, spirituality, culture, enlightenment, literature, dramaturgy, theater.

The formation and development of acting skills in the Uzbek theater is rooted in ancient times. Academician Mamadjon Rakhmonov notes that theatrical art developed in Central Asia in the 4th-7th centuries. This later led to the popularity of the theater in neighboring countries. The development of theatrical art is directly related to acting. And we see that acting art also developed during this period.

In the Uzbek theater, the concept of an actor is understood in such terms as a clown, a comedian. According to M. Kadyrov, the term "Maskhara" was used in the Timurid period to designate both a certain type of traditional theater and a performer of this type. From the 18th century onwards, the terms "mashara" and "kizikchi" began to be used. Clowns, clowns walked in groups. Each group had its own leader. They created their dramas - oral comedies, using special clothes, objects and masks, exaggerating words, actions, facial expressions, weaving new scenes, questions and answers, making people laugh at weddings and restaurants."<sup>1</sup>

In the time of the Timurids, mockery raged, and among them the leading mockery dominated all ridicule. They created their own dramas - verbal comedies using special costumes, objects and masks, exaggerating words, actions, facial expressions, weaving new scenes with questions, answering questions, making people laugh at weddings and in restaurants. This required great skill and talent from an actor of that period. The reason is that one of the main elements of the traditional Uzbek theater is oral dramaturgy. The audience in many cases knew the plot of the performance. But the most interesting thing for him was that he was able to amaze the audience with improvisation during the performance and reveal that unique side of the image he created, which no other artist paid attention to.

This required a lot of ridicule, watching the performances of his predecessors and correctly understanding the image he created.

"During the time of Alisher Navoi, there were two types of clowns. One category served in the palaces of khans and beys, such as Giyas the Mocker, Khoja Dehdor, Abdullah Devon. Another category is the ridicule of people who make fun of the "people" and live in poverty with their labor."<sup>2</sup>

Over the khan's palace was largely due to the requirements and wishes of the khan. Folk clowns served to entertain people.

Very little is known about folk representations of the 17th-18th centuries, including the art of mockery and metaphor. This is primarily due to the fact that the division of Central Asia into khanates, wars between them and disputes between large landowners led to the decline of folk art. But we are

---

<sup>1</sup> Kodirov M., Kodirova S. History of the Uzbek theater. - T.: Niso Polygraph, 2019. - 12 p.

<sup>2</sup> Kodirov M. Traditional theatrical dramaturgy - T.: Yangi asr avlodi, 2006. - 7.

convinced that even in these times the comedy theater lived by oral tradition, changed and renewed by the demands of political and social life.

At the end of the 18th century, changes took place in the life of the traditional theater. His satire escalates. During this period, on the territory of the Kokand Khanate, people's artists were called maskhara. Elsewhere in Uzbekistan, the terms mashara (clown) and clown continue to be used. At the same time, in some places a comic performer is called a mukallid (or imitator), shoh, shotkari, shalohmas, shirinkor, shaloyin, aiya, lakki, tokmachi.

Fergana amateur theater stands out in the traditional theater system. His level is high, developed, and his contribution to the formation and development of a new form of Uzbek theater is relatively large. The interest of this school is in forming views on the Uzbek theater and acting skills, as well as in taking the first steps in training professional actors. One of these actors was Bidiershum, who was the head (employer) of the Kokand Acting Society. Through Bidiershum, we can determine the development of Uzbek acting skills in the 18-19 centuries.

Bidiershum makes special demands on actors. That is, each actor must see a mentor and, of course, have great skills. He also emphasizes that the actors must pay great attention to the art of pantomime. He encouraged the actors to work out day and night, work on their body parts and of course prepare to learn how to use them. Because he believed that one of the main duties is that every gesture and action understand the meaning and correspond to the character and spirit of the criticized. "When you are interested, keep in mind that your actions, gestures and words tend to go hand in hand. During the game, remain calm, do not panic about what is happening, do not give too much freedom to movements, gestures, body and hands, do not increase or decrease your laughter. Let everything be in moderation. Pay close attention to the words and actions of the person playing with you, get ready for the answer! When you are like a judge, a teacher, show their bad behavior in your game, and when you are like a rich man and a usurer, let your words, eyes and face show deceit, greed and dishonesty. When playing a woman, do what is characteristic of women ... To do this, study the customs of all sexes and professions, the subtleties of life, manners ... Imitate the character of the one you imitate so that your game does not turn into a joke, imitate the teacher, judge, trustee, usurer, merchant, peasant, carpenter ... make me happy. ..."<sup>3</sup> Another important aspect of Bidiershum's acting education is that the actor pays great attention to the art of speech and pronunciation. The reason is that clear and fluent speech is one of the keys to a successful presentation.

Changes in the acting art of the Kokand school of the 18th century had not yet taken shape in the Khorezm and Bukhara schools, where actors still performed their performances in masks, relying on old traditions.

Another feature of Uzbek acting is that words, music, songs, facial expressions, movements and other expressive means used by the actor are harmoniously combined with each other. For this reason, actors preparing for acting in schools are trained for several years in facial expressions and movement, speech, music and dance. The artists who graduated from this school were universal, perfectly mastered the art of dance, as well as Uzbek classical music and used them in their performances.

Much attention is paid to the art of speech in Uzbek acting. Every actor must be present. At the same time, the actor also demanded a juicy and loud voice. That is why there are many masters of the artistic word, storytellers in the Uzbek acting art. With great skill they performed dramatic stories and epics, humorous narratives in large gatherings, they were able to vividly express the stage images of the

---

<sup>3</sup> Rakhmonov M. History of the Uzbek theater (ways of development of the Uzbek theatrical culture from the 17th to the beginning of the 20th century) 90-91.

heroes of the story. In some cases, an actor could play a comedy himself, interpret several types on his own, and their art of this kind would have the character of a story - a play.

The acting art of the Uzbek traditional theater differed from the acting art of Europe. The reason is that the Uzbek acting art is based on direct improvisation, and the actor was required to be responsive and able to quickly respond to the situation. Another reason for the role of improvisation in Uzbek theater is that it is based on oral drama.

These features of the Uzbek traditional theater further influenced the formation of European-type actors.

### **References**

1. Kodirov M. Traditional theatrical dramaturgy - T .: Yangi asr avlodi 2006.
2. Kodirov M. Uzbek traditional theater - T .: National Library of Uzbekistan named after. Alisher Navoi, 2010.
3. Kodirov M., Kodirova S. History of the Uzbek theater. - T .: Niso Polygraph, 2019.
4. Rakhmonov M. History of the Uzbek theater (ways of development of the Uzbek theatrical culture from the 17th to the beginning of the 20th century)
5. Musurmonova O, Baubekova G. Uzbek folk pedagogy. Tashkent. 2000;320.