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## FROM THE HISTORY OF FOLK THEATERS OF UZBEKISTAN

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### Abstract

It is known from history that in the cultural life of the Uzbek and Central Asian peoples up until the 20<sup>th</sup> century there were no such genres and types of theatrical art as “musical drama”, “musical comedy”, “operetta”, “opera”, “ballet”, which were formed in ancient Greek and European countries. The elements of local folk theater mentioned in the above topics, folk performances, “mime” (imitation), “clown”, “askiya”, “puppet”, various types of theater have been developed since ancient times. It is worth saying that even in those days, children’s performances were observed in entertainment and clown shows. It expresses the childishness and cheerfulness of our people. To generalize them, the term “folk theater” is used. The art of the “Folk Theater” has experienced ups and downs, difficult paths for many centuries. Keywords: music, art, theater, type, element, opera, ballet, genre.

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The political and religious ideologies of the states that emerged in Central Asia at different times had different attitudes towards “folk theater”. For example, since the peoples of Central Asia adopted Islam, the attitude of religious leaders towards “folk theater” has changed dramatically. Despite various pretexts of prohibition, “folk theater” actors have passed on their professional skills from generation to generation, created enough works, and left a great spiritual legacy. They have survived to our 21<sup>st</sup> century. Music plays an important role in “folk theater”. Clowns, comedians, and especially actors participating in puppet shows widely used Uzbek folk songs, dances, lapar, yalla, songs, and various instrumental melodies. Although music was not directly related to the events of the show shown to

the public, it was used to introduce the image and enhance the effect of pleasure. Before the start of the performance, an ensemble consisting of musical instruments such as trumpets, trumpets, drums, and drums was also constantly involved in gathering the audience. In addition to being masters of their profession, the actors of the “People’s Theater” were also well versed in the arts of artistic speech, askiya, music, and dance. Therefore, in revealing the inner and outer appearance of a positive or negative image (image) in the scenes of the work or in the farce, in creating or interpreting its dis-character, the syncretic actors tried to combine the power of the performance with their intellect and perception, which gave pleasure to the performance. The professional role of such clown-entertainer actors

was very wide. They skillfully used dialogue, monologue, singing, dancing, various physical movements, and the arts of “acrobatics” (i.e., acrobatics). Actors also widely used the image of the person (character) in the work, i.e., their clothing, makeup, and various masks.

Although the repertoire of the Uzbek “folk theater” did not include plays written by playwrights, the actors studied the past history, the life of the people of their time, the problems and conflicts that occurred in society and in certain classes and communities, criticized and tried to expose some of the personal flaws, bad behavior, deceit and fraud of ordinary people, jewelers, tailors, merchants, brokers and other professionals, thereby contributing to the improvement of society. Regarding the repertoire of such a “folk theater”, theater critic A. L. Troitskaya organized an expedition to the Fergana Valley in 1936 to study the history and activities of the “folk theater”, and wrote in her treatise “From the History of the National Theater and Circus in Uzbekistan”. “I tried to learn about the “people’s theater” by getting to know Gafurjon Toshmatov, Ismat Qori, Ibrohim Teshaboev, Aka Bukhor, and especially Yusufjon – the comedian Shakarjonov, and by studying the archives. I am citing the repertoire of “Mudarris”, “Zarkokil”, “Tabibchilik”, “Attorlik”, “Murab”, “Ketmon or “Khotin Genadi”, “Eshak”, “Tugon”, “Tol sotti”, “Khum ogrisi”, “Er bolish” and others with their contents.”

Such a “folk theater” existed in Uzbek women’s circles from ancient times until 1917 of the 20<sup>th</sup> century. The historical direction of the women’s “folk theater”, its famous performers and repertoire were fully covered by the theater scholar M. Kadyrov in his article “Women’s National Theater of Uzbekistan”. Socio-economic and family themes were reflected in the theater’s repertoire. The author cites the contents of such farces as “Ari”, “Loy Sovun”, “Podachi”, “Tong” (“Saqov”), “Kundoshlik”, “Kaynona va Kelin Genadi”, “Charkh”, “Kelin Salam”. In general, the “folk theater” plays a huge role in the spiritual life of the Uzbek people and paved the way for the creation of a Greek and European-style drama and musical drama theater in Uzbekistan in the future. It is worth noting that among students and spectators, a natural question arises: “Why are the terms “theater”, “drama”,

“comedy”, “operetta”, “opera”, “ballet” called the same name in the languages of the peoples of the world?” To find an answer to this, we will turn the wheel of the world back for a moment with our thoughts. If we turn to the history of the emergence of theater, we will find the following answer. In the ancient Greek state in the BC era, the name of the stage performance was “theater” (I saw it), and the name of the stage work was “drama” – action, thought, clash of ideas, dialogue and monologue expressed through artistic language, that is, the shortcomings of society, the contradictions, contradictions, ideological clashes that arise between people and their resolution, whether they end well or tragically.

Historical sources testify that in the ancient world, it was a tradition to combine poetry, music, and dance in folk ceremonies. The enrichment of the dramatic effect of Beijing drama, tragedy, and comedy by adding vocal and instrumental music and dance was first widely used and developed in the Greek state (Hellas) in the 5<sup>th</sup>–6<sup>th</sup> centuries BC. That is, vocal and instrumental music were widely used in the stage works of the writers and playwrights Aeschylus, Sophocles, and Euripides, the founders of the genres of “Drama” and “Tragedy”, such as “Dionysus”, “Orpheus”, “Euridice”, and in the comedies of Aristophanes, Philemon, and Menandes. This is of great importance in the creation of monumental and mass stage works, and is one of the greatest achievements of humanity. It should be noted that in the ancient world, in the ancient Greek state, various fields of science – philosophy, aesthetics, ethics, logic, literary literature, music, dance and other types of art – were fully developed, and in the future they had a significant impact on world culture, literature and art.

Thus, the authorities have created a certain opportunity for the development of all branches of theater and musical art in the republic. Broad opportunities have opened up for the further consistent development of the above-mentioned theatrical movements. In the course of these events, various song and dance ensembles, theater circles have appeared one after another in the cultural clubs and palaces of all large enterprises in the republic, in universities, art colleges and schools. From these amateur

circles, professional artists and theater groups have grown in the future. Of course, it is impossible not to recall the bright names of theater directors who, at different times and with their own merits, led the activities of such a multifaceted, genre-rich and complex structure as the A. Navoi State Academic Theater of Dramatic Arts. Among them are those who have passed away and those who are still alive – Mukhtor Ashrafiy, Rahim Kariev, Mamajon Rakhmonov, Korkmas Mukhitdinov, Iskandar Musabekov, Bernora Kariyeva.

The new international ties of the theater were strengthened under the leadership of Honored Worker of Culture of Uzbekistan Bakhtiyor Yakubov. Among the most productive projects, the successful holding of the International Festival of Opera and Ballet Art “Tashkent Spring” and the Festival dedicated to the 150th anniversary of G. Puccini stand out. Artists from Italy, Spain, Japan, Latvia, Russia, Ukraine and Kazakhstan took part in them. These events were widely discussed by the public and allowed Uzbeks to get acquainted with the work of representatives of other vocal and ballet schools, outstanding masters – Anna Karnovali, Khibla Gerzmava, Mikhail Vekua, Jamila Baspakova, Laura Hormigon, Oscar Torrado, etc. The wonderful singer Elena Obraztsova, the famous tenor Zurab Sotkilava, world-famous musicians Gidon Kremer, Vladimir Spivakov, Yuri Bashmet, and the Italian conductor Eddie de Nadai have delighted the residents of the Uzbek capital with their concerts in recent years. The theater was visited by such large creative groups as the Kiev Symphony Orchestra and Choir, the Irkutsk Musical Theater named after N. Zagursky, artists of the K. Stanislavsky and V. Nemirovich-Danchenko Musical Theaters, artists of the

Mariinsky Theater and the Helikon Opera, as well as individual performers – J. Bortolato, A. Shagimuradova, M. Andreeva, M. Tarone, L. Kaimi and others.

During these years, another talented dance ensemble, “Sabo”, was creatively born and formed in the courtyard of the theater, which managed to win the love of the audience and successfully organizes creative tours to foreign countries.

Mahmud Muminovich Murotov, a musicologist by profession, an experienced organizer, and a person who has a good sense and understanding of the prospects for the development of opera and ballet art today, has been heading the theater since 2015.

Over the 90-year history of the theater, hundreds of people have dedicated not only their talents and skills, but also their entire lives to this high service. There are many people who have served in our theater for 30, 40, 50 years and more. Of course, it is impossible to list all the people who have left their mark on the history of the theater by name in this brief historical reference. However, there is no doubt that everyone who came to the theater in different years and connected their aspirations, existence, and creative potential with the theater deserves to be remembered. Because the many years of history of the theater are the history of people's creativity, their lives, talents, and the result of the unification of many personal abilities for a single, common, significant and honorable goal. The fact that such a wonderful theater has been living and successfully creating in our country for many years is a great achievement of Independent Uzbekistan. The State Academic Bolshoi Theater named after Alisher Navoi is an integral part of the culture of our Motherland and occupies an eternal place in the golden annals of our country and our people.

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