

## Section 4. Theater

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### CREATIVE SEARCHES OF DIRECTOR BAKHODIR YULDASHEV AT THE UZBEK ACADEMIC THEATRE

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#### Abstract

The purpose of the research. To study the originality, ideas and artistic aspects of Bakhodir Yuldashev's directing, to reveal how these plays reflected socially important realities, through the analysis of plays staged in the first 10 years of his creative activity.

Research method. The article used such research methods as retrospective analysis, divine analysis, comparative analysis, content analysis.

Research result. Using the example of Bakhodir Yuldashev's work, the artistic process that took place in the Uzbek drama theater in the 70s of the last century was studied, problems of theatrical art and direction were identified. It is noted that many performances are based on the works of writers of different nationalities, and they had a great influence on the enrichment of national theatrical art, the development and mutual enrichment of multinational theatrical art.

Practical application. The practical significance of the research results is that they can be used by the Ministry of Culture of the Republic of Uzbekistan, theaters of Uzbekistan, UzMTRK TV channels to create programs and events designed for an audience of theater lovers, in the practical activities of art historians aimed at studying modern Uzbek theater.

**Keywords:** *artdirector, theater, art, dramaturgy, profession, repertoire, character, universal themes, artistic interpretation*

#### Introduction

The artdirector in the modern theatrical process is a central figure, largely determining the face of the creative team. That the performance begins with dramaturgy – a play, is a simple pattern. And that the play truly acquires real life on the stage – also cannot be denied.

Let's turn to history. Thanks to the creative efforts of such outstanding masters of the Uzbek theater as M. Uygur, Ya. Babadzhanov, Uzbek dramaturgy acquired professionalism. The team of the main theater of Uzbekistan named after Hamza paternally nurtured young playwrights, worked painstakingly on each play. And as a result, such performances

as “Honor and Love”, “Alisher Navoi”, “Mukanna” and many others were shown, which became a measure of artistry, rightfully included in the golden fund of the Uzbek theater.

Such famous directors as A. Ginzburg and T. Khodjaev, who worked fruitfully in the middle of the 20<sup>th</sup> century, while creating a repertoire, were engaged in searching for new means of stage expression, developing the best traditions of Uzbek and world drama and theater. In those years, the work of the Khamza Theater was a model that many theaters, not only provincial, but also central theaters throughout the theater, Central Asia, sought to follow.

### Materials and methods

Researchers D. Geruld, J. Feral, L. Gargagnoli, K. Baiker, M. Billington, M. Fortier, J. R. Castillo, G. Giniannachi, N. Muller Scholl, H. T. Lehmann, K. Schmidt, D. Meyer Dinkgraf, A. Haridi, C. Parrott-Schaeffer, Jose Luis G. Barrientos, J. Lux, F. Nogrette, K. Stanislavskiy, V. Nemirovich-Danchenko, E. Vakhtangov, M. Knebel, A. Efros, O. Efremov, M. Ulyanov, G. Pugachenkova, V. Rtveladze, M. Rakhmonov, T. Tursunov, M. Kadyrov, T. Bayandiev, M. Akhmadzhanova, S. Tursunboev, Kh. Ikramov; N. Saifullaev and others studied theatrical art and others studied theatrical art.

They studied the processes of the stages of formation of an actor as an artist, the problems of harmony between the art of experience and the realistic method in theatrical art, the problems of the formation of modern theatrical art, the problems of dramaturgy and the effective analysis of the play and the role; problems and stages of development of directing art, principles of the relationship between the theater and the viewer.

### Result and discussion

With the arrival of the young artdirector Bakhodir Yuldashev to the Khamza Theatre, the activities of the laboratories for working with aspiring playwrights increased. Its tasks included attracting famous masters of Uzbek literature to cooperation. Thus, A. Mukhtar, U. Umarbekov, S. Akhmad, P. Kadyrov came to the theatre. The interest of the artistic management and the youngest director, who later became the chief director of the theatre

B. Yuldashev, his clear position in the repertoire policy, a clear understanding of the ideological and artistic tasks gave life to such wonderful performances as “Samandar”, “Nodirabegim”, “Revolt of the Daughters-in-Law”, “Starry Nights”.

Or, an example of the work of Bakhodir Yuldashev with the then young playwright Mashrab Babayev on the play “Guest from Tashkent”, in the stage version of “Conversations”. “This work was born in the theater, enriched by the experience of the acting troupe, the creative energy of director B. Yuldashev. Plot twists were discussed together, situations were worked out, the psychological state of the characters was monitored. The author argued in some ways, defending his position; in others, he agreed. In a word, a creative atmosphere reigned, in which the performance was born, revealing one of the most acute problems of our time – the struggle of the spiritual principle with lack of spirituality. As a result, the theater won, and even more so the playwright, whose plays are now known not only in Uzbekistan, but also beyond its borders” (Tulyakhodjayeva M., 1987).

It is clear that any theater with only domestic drama will not go far. Like his stage teachers, B. Yuldashev, as soon as he came to the academic theater, began to look for new plays, not only Uzbek authors, but also playwrights of other countries. In 1972, he began working on the play of the Bashkir playwright M. Karim “On the Nights of the Lunar Eclipse”. “Let’s say right away,” writes Ya. Feldman in his article of the same name, “this is not its first incarnation on the Uzbek stage. In 1966, the Khamza Theater already turned to it and invited the director from Bashkiria Sh. Murtazina. Later, the play was shown in other theaters of Uzbekistan” (Feldman Ya., 1972).

One could understand the young director, who, addressing his work mainly to a young audience, puts the theme of Akzhigit and Zubarzhait’s love in the foreground. Despite the director’s efforts, other essential ideological motives of the drama still come to the fore, albeit somewhat subdued. It leads us to the idea of the need to fight such survivals and rituals, which are based on a commitment to prejudices, to such regulations, about which the play says: “An inhuman law is not a law!”

Two years later, in 1974, the director staged the play by Russian playwright V. Rozov "From Evening to Noon". The play by Russian playwright V. Rozov "From Evening to Noon" caused sharp disputes and contradictory assessments at the time of its appearance. The playwright was reproached for deliberately thickening the colors, for heightened attention to people with a distorted fate. Some of the reproaches were fair, but most of them were caused by insufficiently deep penetration into the depth of the images and action of the play, insufficiently correct understanding of the artistic logic of the author. Before that, he staged "The Nesle Tower" by A. Dumas, "On the Night of the Lunar Eclipse" by M. Karim, "Abu Raykhon Beruni" by Uygun. It should be noted that with this performance the young director breaks the established image of him as a director prone to excessive "romanticization" of plot and stage situations and feelings.

"In the new performance," writes V. Ivanov, "he stands firmly on the solid and reliable ground of life's authenticity. However, this authenticity does not become an end in itself for the director; the performance does not turn into a set of pictures of everyday life." (Ivanov V., 1974). Indeed, the external ordinariness conceals above itself, like a tight spring hidden in a watch case, the extreme tension of the dramatic nature of a clearly constructed through action, which leads to an equally clear and unambiguously formulated idea of the performance.

That same year, the theater staged the tragedy of the German playwright F. Schiller "The Robbers." The play was read by the director not just energetically, but even somehow dashing, at a feverish pace, when huge chunks were thrown out of the play, somehow able to slow down the rapid action.

In this performance, Yuldashev brought a whole group of beginning actors onto the stage at once, having just graduated from the theater institute, different in their abilities, but fervently believing in the one who gave them their first major roles.

In his subsequent work, which is perceived as a kind of summary of the initial period of Bakhodir Yuldashev's activity – "He was not listed" – this is the ability to choose his literature and interpret it in a unique way, find

a common artistic language with his actors, refuse unnecessary, albeit effective finds, selecting from the dramaturgy only the most necessary and expressive.

In the reference to B. Vasiliev's novel, a certain sequence of Yuldashev's work can already be traced. He is noticeably interested in the manifestations of an extraordinary human personality in a situation where heroism becomes, as it were, an attribute of the daily work of these people. This was also the case in the next performance.

In 1975, B. Yuldashev stages A. Afinogenov's play "Salute, Spain!" under the title "I Believe in Chile." Many theatergoers know that when the author wrote this play in an incredibly short time, and theaters immediately staged it. With the performance, staged in the Uzbek theater so many years after the play was written, the director, following the author, offers his own stage version, which is quite convincing. "A composition that makes the audience follow with concentrated attention the stormy, dynamic, non-stop and rapidly developing action for an hour and a half" (Feldman Ya., 1975).

In 1976, the director staged the play by the Uzbek writer and playwright S. Akhmad "The Revolt of the Daughters-in-Law". The action in the play takes place within the walls of a house that strictly preserves the traditions of the past. The director and the playwright do not limit themselves to family and domestic conflict. They strive to express a moral conflict in the external clashes that occur between the daughter-in-law and mother-in-law. The style of the play was made up of open comedy and forms of folk performances.

Along with contemporary themes, the director actively turns to the past, to different eras of Uzbek history. When he began to implement T. Tula's "Nodirabegim" at the very end of the 70s, he did not try to discard the romantic tradition. He did not try to revive a historical figure – a poetess before the eyes of the younger generation; but to revive her in a new way, freeing herself from everyday life, excessive melodrama, poetic pomposity. The dramatic material itself was conducive to this. Professor M. Tulyakhodjayeva writes about this as follows: "In the deep psychologism of the poem, in the author's desire to convey the life and fate of a person, the polyphony of the

soul of a remarkable Uzbek poetess of the 19<sup>th</sup> century, who was thrown by the will of reactionary forces into the whirlpool of violent war and died for the freedom of her dispossessed people, the director of the play B. Yuldashev looked for the key to understanding the poetics of Nodira's work and found it in the figurative system of the tragic lyrics of maqoms" (Tulyakhodjayeva M., 2015).

"What is a theater? For me, this is a temple – a temple of reflection, of self-knowledge, of the human soul." That's what Bahodir Yuldashev once said. It was very difficult to talk to him about his work, about the problems of art in general. He walked away from seemingly useless conversations; focusing on work, expressing himself in performances.

It was possible to talk to him, of course now and of course in the future through his performances, through his stage characters. Every person who understands and loves real art, they immerse their ideas and thoughts in a kind of secret world of their own feelings, and they understand themselves, their soul, their nature more. This happened at the performances of "Zebunniso" by Uygun, "The Tricks of Maysara" by Hamza, "The Black Lair" by Sh. Kholmurzaev, "Iskandar" by A. Navoi (Staging by Sh. Rizayev). Bahodir Yuldashev remained like this until the last days of his life – despite all the trends of fashion. Even when many others were interested in publicistic performances.

## Conclusion

1. Thus, developing the experience of previous productions, absorbing the achievements of modern stage art, Bakhodir Yuldashev opened up new paths and horizons for searching artistic solutions in the productions staged in the first decade of his creative activity, marked by the fact that he seeks bright theatrical expressiveness of dramatic material, an original form of stage construction, a new vocabulary of stage language. 2. At the same time, beyond the performances, he strives to see the eternal laws of being, to make the viewer delve into the essential phenomena of life, without forgetting about human destiny and human characters. 3. The creative style, the stylistics of the stage interpretation of the dramatic material of B. Yuldashev's performances are always unpredictable. 4. The director turns to traditions, but revives them, enriching them, saturating them from within with internal psychologism, new unexpected content. The process of revival, strengthening, enrichment of traditions becomes fundamental in his director's art. 5. But what remains constant and unshakable is the art director's fidelity to eternal questions that are connected with the spiritual world of man, his morality.

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