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FROM THE HISTORY OF UZBEK FOLK THEATERS

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Abstract

It is known from history that in the cultural life of the Central Asian peoples, especially in the Uzbek peoples, until the 20th century there were no such genres and types of theatrical art as “musical drama”, “musical comedy”, “operetta”, “opera”, “ballet”, which were formed in Ancient Greece and European countries. The elements of theatrical art of local peoples mentioned in the above topics, folk performances, “mime” (imitation), “mockumentary”, “askia”, “puppet”, various types of theater have been developing since ancient times. It is worth noting that even in those days, children’s performances were observed in comedy and pseudo-documentary productions. This reflects the deep history and hard work of our people.

Keywords: *theater, history, art, culture, music, expedition, yalla, lapar*

The art of “folk theater” has gone through many ups and downs, difficult paths for centuries. In the political and religious ideologies of the states that were founded in Central Asia at different times, the attitude towards “folk theater” was different. For example, since the peoples of Central Asia adopted Islam, the attitude of religious leaders to “folk theater” has changed dramatically. Despite the prohibitions under various pretexts, the actors of the “folk theater” have passed on their professional skills from generation to generation, created enough works, and left a huge spiritual legacy. They have survived to our 21st century. Music plays an important role in the “folk theater”. Clowns, comedians, and especially actors participating in puppet shows have widely used Uzbek folk songs, dances, lapar, yalla, songs, and various in-

strumental melodies. Although music was not directly related to the events of the spectacle shown to the public, it was used to enter the image and enhance the effect of pleasure. Before the start of the performance, the ensemble consisting of trumpets, trumpets, drums, drums, etc. was constantly involved in gathering the crowd.

The actors of the “People’s Theater” were not only masters of their profession, but also well versed in the arts of rhetoric, comedy, music, and dance. Therefore, in revealing the inner and outer appearance of a positive or negative image (image) in a play or in a farce, in creating or interpreting its dis-character, the actors tried to combine the power of the spectacle with their intellect and perception, which gave pleasure to the performance. During the “People’s Theater” performanc-

es, the actors were divided into two groups: “criticism” and “imitation” (“mukallid”), and they attached great importance to short dialogues and discussions through questions and answers. The professional role (role) of such clown-entertainer actors was very wide. They skillfully used dialogues, monologues, singing, dancing, various physical movements, “acrobats”, i.e. the arts of creativity. Actors used make-up and various masks to impersonate characters in the play, make them look like replicas of clothes.

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 exposed some of the personal flaws, bad behavior, deceit and fraud of ordinary people, jewelers, tailors, merchants, brokers and other professionals, and made their contribution to the improvement of society. Regarding the repertoire of such a “folk theater”, theater critic A. L. Troitskaya wrote in her treatise “From the History of the National Theater and Circus in Uzbekistan” (Troitskaya A. L. 1948, 71), after organizing an expedition to the Fergana Valley in 1936 to study the history and activities of the “folk theater”. “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”, “Tug’on”, “Tol sotti”, “Khum o’g’risi”, “Er bolish” and others with their contents”.

Such a “folk theater” existed in Uzbek women’s circles from ancient times until 1917 of the 20th 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”. The theater’s repertoire reflected socio-economic and family themes. 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 “people’s theater” plays a huge role in the spiritual life of the Uzbek people and paved the way for the future creation of drama and musical drama theaters in the Greek and European style in Uzbekistan. 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, let’s 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 such an answer. In ancient Greece, in the pre-Christian era, the term “theater” (I saw it) referred to the performance on stage, 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 good or tragic.

Historical sources testify that in the ancient world, it was a tradition to combine poetry, music, and dance in folk ceremonies. The practice of enriching the impact of stage works by adding vocal and instrumental music and dance to Beijing drama, tragedy, and comedy was first widely used and developed in the Greek state (Hellas) in the 5th-6th centuries BC. That is, 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”, and “Euridice”, as well as in the comedies of Aristophanes, Philémon, and Menandes, vocal and instrumental music was widely used.

In the ancient Greek state, various branches of science and technology, such as philosophy, aesthetics, ethics, logic, literature, music, dance and other types of art, were fully developed, which in the future had a significant impact on world culture, literature and art. The peoples of Uzbek and Central Asia were also interested in this. The traditions of Greek theatrical art, as well as the Greco-Bactrian Greek theater, which was formed after the conquest of Central Asia by the armies of Alexander the Great (Iskander Zulkarnain), are described in some detail in

the books of M. Rakmonov “History of Uzbek Theater” and “Hamza and Uzbek Theater” (Rakhmonov M., 1975).

Thus, in the republic, the authorities gave a certain opportunity to develop all branches of theater and music art. Wide opportunities have been opened for the more consistent development of the above-mentioned theatrical activities. Various singing and dancing ensembles and theater groups appeared in the cultural clubs and palaces of all large enterprises of the republic, universities, vocational technical schools and schools. Professional artists and theater groups emerged from these amateur circles.

1918 In 1918, the theater was founded in Tashkent under the direction of director Manon Uyghur. This theater was joined by the “Turon” group, founded in 1914, “Tilak” by the poet and playwright Shamsuddin Khurshid in 1918, and some members of the amateur theater troupe “Namuna” by the poet and playwright Ghulam Zafari and poet Sh. Khurshid in 1918 moved to other jobs. Despite this, the amateur theater group “Namuna” continued its creative activity. This group staged Ghulam Zafari’s “Children of Freedom”, “Binafsha”, “Spring”; Khojimuyin Shukrullo’s “Old School – New School”; In 1920, Ghulam Zafari’s musical drama “Halima” was presented to the audience, and in 1922, Shamsuddin Khurshid’s musical drama of the same name, based on the epic poem “Farkhod and Shirin” by the great poet Alisher Navoi, was presented to the audience. These two performances brought fame to the theater team, Ghulam Zafari and Shamsuddin Khurshid, as well as Shorakhim Shoumarov and their student Yunus Rajabiy, who collaborated in selecting music from the folk heritage and directing the ensemble of musicians. This team presented these two performances for more than a month in the “Coliseum” building in 1922, and in the same year also went on tour in the cities of the Fergana Valley.

In the process of creative research and development of the joint Uzbek theater groups established in the 1920s, there was no differ-

entiation between drama theater and musical theater. All professional and amateur theaters established in the republic performed dramatic, musical drama and comedy works. The above-mentioned performances paved the way for the creation of a specialized musical theater in the republic. The history of the theater begins in the mid-1920s, when the professional Concert-Ethnographic Ensemble was organized by the patron of our national culture, a sensitive lover of theatrical art, People’s Artist of Uzbekistan Muhiddin Qori-Yokubov.

The indomitable musician and public figure and talented organizer M. Kori-Yokubov, implementing the idea of creating an academic national theater troupe, searched for talented artists throughout the republic and took care of their professional growth. At that time, the ensemble troupe consisted of young creative forces, who later became people’s and honored workers of culture, laureates of state awards. Among them were Tamara Khanyan, Halima Nosirova, Gavhar Rakhimova, Zuhur Kobulov, Boborakhim Mirzaev, Lutfikhanim Sarimsakova, Usta Alim Kamilov, Mukarram Turgunbayeva, Roziya Karimova, Karim Zokirov, Pulatjon Rakhimov, playwrights Gulom Zafari, Sharofiddin Khurshid, Komil Yashin, composers and conductors Mukhtor Ashrafiy, Tolibjon Sodiqov.

Based on this creative team, the State Uzbek Musical Theater was founded in November 1929, and in the process of historical development, it has become a complex structure that today, in the form of the Alisher Navoi State Musical Theater, includes choreography, vocals, dramaturgy and many other types of art. The first director and artistic director of the State Uzbek Musical Theater was M. Kori-Yakubov, and the dance troupe was led by the talented dancer Tamara Khanim. The young team achieved great success with its performances not only in our country, but also in distant countries – Belgium, Holland, France, England, Egypt, Russia, Tatarstan, Azerbaijan, Georgia, captivating everyone with its national identity, bright artistic temperament, and charming music.

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