



THE DEVELOPMENT PATH OF THE UZBEK PEOPLE'S THEATER

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Article history:	Abstract:
Received: 8 th December 2023 Accepted: 7 th January 2024 Published: 10 th February 2024	The article reflects on the Uzbek folk epics, Uzbek folk performances and Uzbek folk games, our unique and elegant intangible cultural assets inherited from ancestors.
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Samples of our people's traditional music, performance and vocal art go back to very ancient times. The peoples who lived on the Land of Uzbekistan as early as ancient times were the owners of cultural traditions that were highly progressive. Figurines of musicians and dancers found as a result of archaeological excavations, musical instruments expressed in samples of Fine Arts, vivid examples of the work of singers and musicians, folk oral and written works of literature, scientific and historical sources and Asori-atiqas are vivid evidence that small-form performances are ancient.

In Uzbek musical art, as in the fields of literature and fine arts, such types of musical performances in large forms as "musical drama", "musical comedy", "operetta", "opera", "ballet", "symphony", "concert", "romance" are positively mastered. In almost each of these areas, works have been created that are watered with a national spirit and are able to occupy a place among universal values, and together with our riches of traditional music of a small form, inherited from our ancestors and coming over the centuries, form a common Uzbek musical culture. It is in this complex of musical culture that the genres of musical drama and musical comedy have their corresponding role and potential.

About the development of the roots of the "folk theater" and dance art from ancient-ancient times of Central Asia, theater scholar-scientists M.Rachmonov's "history of the Uzbek theater", T.Obidov's "traditional Uzbek circus art", L.Avdeeva's "Tantsevalnoe iskusstvo Uzbekistana", R.Karimova's "Uzbek folk dance art", M.Kadyrov's books, "Uzbek folk performance art" and "Uzbek puppet theater", are perfectly diverse and extensive. The development of the musical culture and other arts of the Turkestan peoples was higher than the culture and art of the invaders. About these struggles, especially in various legends and heroic epics, the mercenary battles that the Turkic peoples conducted for their independence, the courage of the heroes was expressed in the arts of words and music. And in the folk heroic epics, a masterpiece of the word art that has come down to us, motifs of patriotism and Valor were sung, and on the ground of the events of the struggle against foreign invaders, images of immortal heroes such as Shiroq, Tomaris, Zarina, Rustam and Siyovush were created. The people, in music, singing, Lyrical Songs of various genres, described their work and Recreation, their joy and sadness, their attitude to the seasons of the year and nature. Watch dedicated to the seasons of the year and various ceremonies-created music and dances dedicated to games, holidays and this. In such conditions, folk theaters, such as the "curious" (clown), the "askiya", the "mime" (imitation), the "puppet play", which have become a tradition since ancient times, carried out effective creative work, despite the ban from the side of the officials of the Khans and some religious figures.

Music plays an important role in the "people's theater". Especially in the clown, curious and puppet performances, the participating artists, Uzbek folk Thermae, recitation, lapar, Yalla, singing and various instrumental melodies were widely used. While these musicals were not directly involved in the events of the work, they helped the actors to get into the image and enhanced the pleasure effect of the performance. Before the start of the performance, a band of musicians, composed of instruments such as trumpets, surneys, drums, circles, was always present at the crowd gathering. While the actors of the "people's theater" were masters of their profession, they were also well versed in the arts of words, music and dance so these syncritical actors tried to harmonize with their ingenuity the power of delightful influence on the performance, revealing the inner and superficial image (image) of a positive or negative image on a Pesa plate or farce. The Theatre Scholar M.Rachmonov writes-true, even if the theater of curiosity creates stage plays such as comedy and farce, and their play among the people is primitive, creating images, types, characters, giving words in motion, entering the image of a person, using theatrical clothes, Grims, masks, taking part in plays from three to fifteen artists, even if there were some elements in the theater of During the viewing period, the actors were divided into two groups of "critics" and "imitators or muqalids", through question and answer, which gave importance to short-short dialogue-negotiations. Such clown curious actors had a very wide range of craft task

(amplitude). They made extensive use of skillful dialogue, monologue, singing, dancing, various physical movement (acrobat) i.e. hanging arts.

Although the Uzbek "people's theater" does not have mainly written dramaturgy, but such theater artists studied history and folk life of their time, problems and caviar in society and some communities well, trying to expose certain persons in life, officials, mullahs, riches, mirshabs, attorists, jewelers, teachers, merchants, dallols and other professional defects, bad behavior, misbehavior and extortion.

А.Л.Троицкая "Из истории народного театра и цирка в Узбекистане" in his article, Ghafurjan Toshmatov, Ismatqori, Ibrahim Teshaboev, aka-Bukhar, especially on the example of Yusufjon-the curious Shakarjonov, covered the structure, repertoire, management and financial activities of the theater of interest. In the same article, he writes about the content of the following farces from the theatrical repertoire: "Mudarris", "Zarkokil", "Dukhtarbush", "Attorlik", "Murob", "Catman's or wife's quarrel", "bathhouse", "dead sell", "Donkey", "Dam", "Tol sotti", "the thief of Hump", "being a husband" and others.

Such "people's theater" existed from ancient times until the October uprising, as well as in Uzbek women's circles. On the historical direction of the women's "people's theater", its famous performers and repertoire, the theater scholar M. Kadyrov perfectly covered in his book "Zhensky narodny theater Uzbekistana". Their repertoire covers socio-economic and family themes. Examples include "Ari", "mud soap", "Podachi", "Dung", "friendship", "mother-in-law and bride quarrel", "Charkh", "bride salute", among others.

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