

**"THE REPRESENTATION OF UZBEK WORKS AND NATIONAL IDENTITY ON
THE STAGES OF UZBEK THEATERS"**

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Culture, in her international activities on

Abstract: This text is dedicated to the participation and scientific lecture of Gozal Rashidova, a senior lecturer at the Uzbekistan State Institute of Arts and Culture, at an international forum held in Omsk in October 2025. It analyzes the history of the formation of Uzbek national dramaturgy, the theater of the Jadid era, and the issues of national identity in contemporary theater art.

Keywords: Uzbek national theater, Jadidism, dramaturgy, directing art, cultural cooperation, plastic art, Mahmudkhoja Behbudi, theater, stage, nationality.

In the city of Omsk, Russian Federation, at the V-Forum of the Central Asian region, held at the international seminar and forum, the proposed topic and the revival of classical works in the historical father theaters of five countries. At the same time, the importance of master classes in theater art for teachers.

At the seminar, she spoke on the embodiment of Uzbek works on the stages of Uzbekistan theaters and the nationality and genres in them.

She participated in master classes on Acting Skills, Stage Speech, and Plastic Arts, and at the forum's closing ceremony, performed a compositional dance from the psychological plastic arts discipline.

The purpose of participating in this forum was to exchange creative ideas and thoughts in several types of art fields of the peoples of the Central Asian region and in the field of theater art, and to apply the knowledge and skills learned in master classes in the pedagogical process. At the international seminar, a speech was delivered on the embodiment of Uzbek works on the stage of the educational theater of the Uzbekistan State Institute of Arts and Culture and the nationality in them, so that the listeners could gain impressions.

The "Russia – Central Asia Region" Youth Leaders Forum held in Omsk city was dedicated to strengthening international cooperation among the youth of Russia and Central Asian countries (Kazakhstan, Uzbekistan, Tajikistan, Turkmenistan, Kyrgyzstan). It was held as the fifth anniversary event on October 21-23, 2025. The "Russia — Central Asia Region" V Anniversary Youth Leaders Forum took place in Omsk city on October 21-23, 2025 (in some sources, October 20-23 is indicated as the period of agreement and preparation). The event was organized by the Omsk Region Government and the Federal Agency for Youth Affairs (Rosmolodezh) in accordance with the status of Omsk city as the Youth Capital of Russia 2025. This annual international event, held in Omsk since 2021, covered topics such as post-pandemic problems, attention to the environment, culture, and digitalization.

The main goal is to unite the youth leaders (activists, creators, experts) of Russia (primarily Siberia) and Central Asian countries for mutual experience exchange, development of joint projects, and strengthening interregional cooperation.

The forum serves as a platform for "social ascent" and initiatives: over five years, it has helped implement more than 800 joint projects. In 2025, attention is focused on creative fields and cultural ties to help realize the ideas of Omsk receiving the status of Cultural Capital in 2026.

The event reflects the interests of today's youth and covers topical topics such as project leadership and digital stories.

What the forum was about: Topics and program

The forum was attended by about 100 young activists and creative leaders from Russia, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, and Uzbekistan. The program includes:

- Plenary sessions and skill workshops:

Discussion of advanced experiences in organizing events, the role of art as a universal language, and the digitalization of culture.

- Final presentations: Participants presented 14 initiatives divided into three main directions:

- "Cultural Bridges: Project Leadership in Organizing Events" – focusing on intercultural events and activities.

- "Art as the Universal Language of Culture" – exchanging experiences in creative practice. "Digital: Culture and Media Stories in the Digital Space" – online stories about mass media, technology, and culture.

The results were summarized by Ivan Kolesnik, Deputy Chairman of the Omsk Region Government: the best projects for implementation in 2026 will be considered. At the forum, the role of Omsk as an "attractive point" for Siberian and Central Asian youth contributing to sustainable development was specially emphasized.

Before discussing the embodiment of Uzbek works on the stages of Uzbekistan theaters and the nationality in them, first, let's dwell on national works, that is, the emergence and development of Uzbek dramaturgy.

In the 10-20s of the 20th century, the Jadids, who were widely active in our region, conducted many searches to achieve their goals. The enlightened Jadids, who widely used the press, began to prepare to switch to using theater, a wonderful type of art. With the emergence of the "Turon Theater Troupe" (leader Abdullah Avlaniy) in 1914, these Jadids began their activities in Uzbek theater in a European form. That year, the work of our great enlightener Mahmudkhoja Behbudi "The Fate of an Uneducated Child or 'Padarkush' (National Tragic Comedy)" was staged. In the same year, Khoji Mu'in and Nusratulla Kudratulla's "Wedding", a year later, in 1915, Abdullah Kodiriy's "Unhappy Groom", Khoji Mu'in's "Oppressed Woman", Abdullah Avlaniy's "Is Lawyering Easy? 'Pinak'", Fitrat's "Begjon" plays, in 1917 in Samarkand, "Temur's Crown", in Tashkent, "Abo Muslim", "True Love" plays were staged in the "Turon" theater in 1920. Hamza's works written in 1918 "Boy and Servant", "Khiva Revolution" (this play has not been preserved) were recognized as the emergence of written Uzbek national dramaturgy and entered history. Between 1918-1920, the "Regional Traveling Drama Troupe" was formed in Ferghana, and the "Troupe" under the leadership of Mannon Uygur in Tashkent. During these years, theater groups were formed in Andijan, Samarkand, Bukhara, Kokand, and other cities. Thus, by 1920, the "Uzbek State Drama Theater" was opened in Tashkent. In other words, the "Turon Theater Troupe" acquired the status of a "state theater". As a result, many stage artists began their creativity.

In particular, Mannon Uygur (1897-1955), Gulom Zafariy (1889-1938), Abdurauf Fitrat (1886-1938), Abdulhamid Sulaymon Cholpon (1898-1938), Khurshid (1892-1960), Hamza Hakimzoda

Niyoziy (1889-1929) made a great contribution to the development of stage art. They, in turn, made a worthy contribution to the formation and development of our national dramaturgy. In particular, under Hamza's leadership, the first small "Traveling Troupe" was formed in Bukhara for the first time, and it is known from history that the work "Nurkhon" was staged for the first time. In this way, this very necessary and important field began to take firm steps. Hamza's works "Who is Right", "Punishment of Matchmakers", "Boy and Servant", "From the Life of Workers", "Loshman Tragedy", "Ferghana Sedition", "The Fate of the Prisoner Toran" saw the stage.

During this period, Khoji Mu'in's "Wedding" (written in collaboration with Nusratulla Kudratulla), Cholpon's "Blacksmith", "Sin", "Chori's Rebellion" works were created, and some were staged, as is known from history.

From 1914, elements of directing art appeared in the new Uzbek theater. Uzbek national directing art is associated with the activities of Mahmudkhoja Behbudi, Abdullah Avlaniy, Mannon Uygur, Hamza, Yetim Bobojonov, Muzaffar Muhamedov, Nizom Khojayev.

Because they laid the foundation for the Uzbek directing school. From those times, "...attention to directing expression tools on stage increased, and the foundations of directing art related to making the image even brighter and more impressive through decoration, music, makeup, costume, noise, lighting, light and color began to form". (Mamur Umarov. Mannon Uygur's Aesthetics. "Music" Publishing House, T.; 2007, p.61). In 1918, based on the "Turon" amateur group, the "Uzbek Soviet Group named after Karl Marx" began its activities.

The path of innovation in Uzbek national theater also began from these years.

In 1919, many authors expressed their opinions on the staged performances, gave fair assessments of the theater's activities, and opinions about the director. Abdullah Kodiriy also did not stay aside in this matter. He dwelt on the theoretical issues of dramaturgy in his article "How Theater Work is Going in Our Country". (Abdullah Kodiriy, "Ishtirok iyun" newspaper, 1919, December 14 issue).

In the first decade, M. Behbudi's "What is Theater?".

"Choosing Criticism", Cholpon's "What is Literature?"

Munavvarkori's lecture before the performance of "Padarkush" - "Fine Art Theater", Z. Rahmat's "How to Understand Theater"

M. Shermuhamedov's "Night of Joy", "Boy and Servant", "The Last Days of Andalusia", Cholpon's "Regional Theater Art School", "Theater-Art", "Uzbek Theater Troupe", Fitrat's "Halima Opera", Sa'di's "In the World of Beautiful Art" and other articles illuminated the problems of national theater theory. It is recognized that theater criticism was very demanding during this period. Every performance review was covered in the press, and in these reviews, critical opinions were expressed more than praise.

Mahmudkhoja Behbudi (1875-1919) in his special article "What is Theater?" expresses his thoughts on stage art, in particular, theater is one of the leading factors of national development, in advanced countries it is a school that teaches morality and lesson, a scale that separates good from bad, a spectacle hall that gives stronger impressions than reading or hearing, performers-actors are fundamentally different from clowns, they are moral teachers, and in developed countries, they are people whose respect is twice as high as those belonging to the upper class.

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