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### SECTION 16. Music. Cinema. Theatre

## UZBEK THEATRE AND ETHNIC CULTURE: GENESIS AND DEVELOPMENT PROCESSES

**Abstract:** *The study reflects the genesis of the development of the Uzbek theatre, stages of development, the role of ethnic culture in the structure and development, acting in the Uzbek theatre, methodological features of creative using the traditional elements of theatre in the development of the new trends of directing.*

**Key words:** *ethno culture, value, custom, ceremony, tradition, traditional theatre, communicativeness, recreationist.*

**Language:** English

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### The objective of the problem.

Folk traditions, customs, values, ceremonies, holidays, lifestyle; determines the place of nationality in the world community, as a nation in history, present and the future, national features of the nation who has the culture of clothing to the culture of national cuisine. Uzbek theatrical art has progressed and developed for many years as part of the national culture. During the period of the Uzbek theatre, the national school of art of acting and the traditions of directing has been formed. The actuality of the research is to identify and define the features of national theatrical art in the conditions of globalization, to analyze the impact of the traditional culture of the people on the development of new trends in theatrical art and to define the scientific foundations of the phenomenon of "Uzbek national theatre".

**Analysis of recent researches and publications.** From the first years of independence, a special attention was paid to the issues of national self-consciousness through the restoration of the roots of our national culture, the re-study of history and its fair interpretation. The lifestyle, traditions and culture of the people were studied by historians, ethnographers, folklorists, and ethnologists, and carried out scientific and practical work. A number of concepts such as national spirituality, national culture, national traditions and national values have been assessed on the basis of various scientific

theoretical concepts and approaches and have specific definitions.

Folklore (folk wisdom), national costumes, applied art, architecture, various games and festivals, as well as spectacular views of the Uzbek people for centuries were interconnected, where the works of M.Muradov, U.Karabaev and R.Rustamova were the basis of culture a single system of different concepts that reflect one single culture.

Ethnic traditions, literary and artistic features of their place in the system of folk culture are studied by folklorists, ethnographers and historians. The book "Uzbek Theatre: from Ancient to the XVIIIth century" by professor M.Rakhmonov is studied chronologically by the history of the emergence, formation and development of the Uzbek theatre and comments on the impact of ethnic culture on it. The book "History of the Uzbek Theatre (from the XVIIIth to the beginning of the XXth century)" provides an overview of the activities of the Uzbek theatre, especially in the beginning of the XXth century as a result of tours of Russian, Azerbaijan and other state theatre troupes in Turkistan, conclusions on new trends in Uzbek theatre are published.

The art of performance which is an important part of the national ethnography in theatrical study was studied by well-known scientist, doctor of art criticism, professor M.K.Kadyrov. His poetry, such as "Traditions of the Uzbek theatre", "Uzbek oral folk drama", "Art of maskharabazes and comedians",



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“The art of Uzbek folk performances”, reflect the emergence and development of traditional theatre art and its unique artistic traits.

In the works of the Doctor of Arts I.A.Mukhtarov, T.Yuldashev, I.Abdurakhmanov, the views were expressed about the theme of the Uzbek theatrical problems.

### Selection of the unsolved parts of problem.

The role of ethnology in the formation of the Uzbek national theatre has not been studied as a separate research object, as well as conducting research on the history of Uzbek theatre, traditional theatre development and features, and the development of directing art. Therefore, the following issues will be studied in the research:

- Identification of ancient ethno cultural traditions, customs and values in the appearance and formation of the Uzbek national theatre;
- Analysis of the social and national features of the ethnological approach to the Uzbek theatre of the XXth century;
- Definition the scientific and theoretical foundations of stage interpretations of national values in modern Uzbek theatre;
- To reflect on regional ethno-cultural traditions in the works of the stage, their significance in revealing the essence of the work;
- To make scientific conclusions about the genre and the subject in the theoretical interpretation of ethno cultural traditions;
- Studying artistic and scenic features of the use of ethnic traditions in scenic interpretations of world drama;

### Presentation of the basic material.

In some cultural studies, “ethno culture” is used as a shortened form of “ethnos” and “culture” or “ethnic culture”. In the explanatory dictionary of the Uzbek language, “Ethnos” is a Greek word meaning “tribe, people” although it is not one of the main characteristics of the ethnos, although language is one of the main ethnic features. [3, p.62] In this sense, “ethno culture” is used as a term that summarizes the culture of nationality and people, consisting of numerous or the same ethnic groups. This proves that the concept of “ethnic culture” cannot fully explain the concept of “ethno cultural” concept that represents a certain ethnic group culture.

Scientists of culturologist-philosophers call the “traditional folk culture” as the most acceptable synonym for “ethno culture”. When the word “people” is used in our linguistic sense to refer to the meanings of tribe, clan, the nation, population, people, a group of people, the concept of “tradition” has a leading meaning. In this sense, the notion “tradition” is used as the “traditsiya” (“tradition”) in the Russian language, which means the Latin traditio (tradere verb) “transmit”. Traditionally, the tradition

is an abstract concept, which is essentially the same as traditions, customs, ceremonies, rituals, skills, abilities, lifestyle, and so on.

People’s lifestyle and financial conditions influence the formation of different traditions. Certain social rules, morals, traditions and ceremonies are seen as traditions. Tradition can be classified as a socio-historical phenomenon, a component of the processes in the community, a criterion for determining the lives and activities of people, as one of the spiritual factors of society and people. Traditions are a means to educate young people and to teach them to older generation experiences. Each period has its own tradition, changes over time, expands its content, some of them disappear, new ones are created. Historical processes develop and become values by means of traditions, rituals, customs and lifestyles which promote the progress of social progress, the harmonious development of a person, the core interests of a particular community. [6, p.32]

The monograph of professor U.Karabaev “Ethnoculture” is defined as the main part of “ethnocultural” national traditions, creativity, games, culinary, household culture, architecture and applied art, national costumes, medicine, folk pedagogy, as a nation among its peoples.

The history of the theatre reflects the role of theological thought in the emergence and formation of theatrical art, the role of religion of Zoroastrianism and the development in the art of acting. The first religious beliefs of mankind were the result of various rituals, which, in turn, triggered the creation of art.

Historical-archaeological, mythological-religious, sociological, economic-forming, folklore, geographical-ethnographic, socio-pedagogical, artistic-aesthetic, civilization, sociological (sociodynamic), philosophical-cultural scientific-theoretical study of ethnic culture (ethno culture) of Uzbek people concepts and approaches, and the mythological and religious contexts are referred to as the core of the ethnology of nations. [1, p.20]

The scientist splits the functional duties of ethnology of the Uzbek people into creative, traditional, communicative, integrative and recreational activities, each of which has the features of theatrical art, including the ethno cultural elements affecting genesis and formation of Uzbek theatrical art. In particular, the creative function of the ethno culture is based on the fundamental approach based on labor, creative researches, and experience exchange [3, p.39]. It is proved in the scientific researches that the appearance of theatre in the history of humanity dates back to the time of the primitive collective system, the result of various ceremonies aimed at presenting the ideas of ancient religious views, in particular totemism, animatism, zoroastrianism, the basis of the traditional Uzbek



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theatre. The period of transition and social change caused the rituals to be a targeted creative approach, as a result of which various religious rituals, ritual games were altered in terms of content and execution.

The communicative function of ethno culture refers to the fact that it is transformed into an interpersonal communication tool. "Dialogue is a reflection of the inner need of the person to share information, to listen to some or all of these news, to share the feelings in his/her heart, according to his/her essence and reason" [3, p.41]. Analysis of the emergence of traditional theatre art shows that it is directly related to the process of communicating the communicative function. The main purpose of the hunting rites, which is considered to be one of the reasons for the emergence of theater art, was to establish a psychological dialogue between a hunting animal and a hunter. At the same time, oral drama, which is the basis of the traditional Uzbek theatre, has been passed from generation to generation due to the communicative function of the ethno culture. Maskharaboz which are a creator, performer and keeper of the oral drama, comedians played an important role in the formation of the traditional Uzbek theatre and determined the uniqueness of the Uzbek theatre. Particularly, as comedy (askiya) art has become part of the traditional theatre, today it has become a mass-art event.

Expression of the traditions of the people related to recreation and entertainment, the process of performing the function has a creative effect on the traditional Uzbek theatre, in particular, the muqallid. In the muqallid-pantomime, muqallid-parody, muqallid-satirah, it is the case of expressing

the actions of different animals, striving to eradicate the hatred of ordinary people by criticizing the facts in public life. The various movements of animals in the paths of "Gazelle", "Shooter", "Deer", "Stork was hunting for snakes", "Gopher" express the spirit of criticism in counterparts, such as "Calico shop", "Obdjuvoz", "Barber", "Tandyr" prevails.

The traditional culture of the people has been promoted in the Uzbek theatre as a means of national self-consciousness through the spread of national culture and restoration of values at different times, and played a major role in the formation of the Uzbek national theatre. After all, the first actor, folk epics formed the basis of the Uzbek national theatre.

### Insights and suggestions.

1. As the historical roots of ceremonies are related to the way of life and work of the ancient people, the first episodes of dramatic art are fed from the first examples of folk tales.

2. The first signs of dramatic art, such as plastic and rhythmic motion, sound and movement, natural scenery, emerged and developed in the primitive ritual ceremonies (still independent of the genre).

3. The artistic aesthetic grounds for the dramatic elements of the drama have been seasonally and family-friendly, since it is closer to theatrical art than natural scenery, decor, performers, traditional dance, and lyrics.

4. Dramatic elements of the composition of the folklore theatre have fallen into the traditions due to the broadening of the genre and life spheres of folklore art as well as the relaxation of the social space of ceremonies.

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