

"YULDASH MAMUTOV'S CREATIVE WORK AND HIS ROLE IN KARAKALPAK THEATER"

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Abstract: This article analyzes the work of Yuldash Mamutov, who played an important role in the development of the Karakalpak theater. The article highlights his acting and directing activities, the images he created on stage, and his contribution to musical and artistic performances. It is noted that Yu. Mamutov's creative heritage not only left a deep impression on the hearts of the audience, but also made a significant contribution to the formation of the professional school of the Karakalpak theater. His work was also highly appreciated by the government, and he was recognized as the first laureate of the Berdak State Prize. The article is useful as a scientific and artistic source that sheds light on Mamutov's place in the performing arts and the Karakalpak theater.

Keywords: Karakalpak Theater, Acting, Directing, Character, Role, Performance, Play, Stage Creativity, Musical Drama, Performing Arts.

Among the various forms of art, acting is considered a unique, complex, and highly responsible field. A person who chooses this profession assumes a great responsibility, because every actor or performer who appears on stage should be able to convey sound ideas and meaningful conclusions to the audience. Every action, word, and emotional expression of an actor has a direct impact on the audience's consciousness. Each actor creating an artistic character must set a noble goal and deeply understand the essence of the role being performed. An actor does not merely recite lines on stage; they must fully experience the inner emotions of the character and effectively communicate them to the audience. Through their own emotions, actors directly influence the feelings of spectators, encouraging them to think, become emotionally engaged, or draw conclusions. An actor is a creator of stage art who should be capable of perceiving the surrounding world as if it were their own. Therefore, it is essential for actors to constantly engage in self-improvement, continue their artistic exploration, and strive for spiritual and intellectual maturity.

As we all know, one of the most distinguished figures of Karakalpak national theater art is Yuldash Mamutov - People's Artist of Uzbekistan and Karakalpakstan, laureate of the Berdaq State Prize, a renowned actor and talented director, and one of the leading representatives of the musical drama genre on the Karakalpak stage. He made an enormous contribution to Karakalpak theater art and left a profound mark on its development. Through the many roles he performed, he earned a special place in the hearts of our people.

Yuldash Mamutov was born in 1914 in the Chimbay district into a peasant family. His childhood coincided with very difficult years. In order to make a living, he was forced to herd the sheep, goats, lambs, and kids of wealthy landowners. It is quite possible that his interest in art, especially in singing, began during those years when he worked as a shepherd on the vast pastures, freely singing while tending livestock. As a result of his passion for singing, in 1934 Yuldash Mamutov, together with a group of talented young people from Karakalpakstan, had the opportunity to study at the studio of the Lunacharsky State Institute of Theatre Arts in Moscow. This educational experience became an important stage in his artistic development and future career in theater. As a result of his tireless and dedicated work, Y. Mamutov deeply mastered the principles of realistic artistic creation. In the process of developing his skills and understanding



the secrets of stage performance, he thoroughly learned psychology, the art of revealing a character's inner world, shaping dramatic characters, and expressing them convincingly on stage.

In July 1939, together with 26 graduates of the Moscow studio, he returned to his homeland and was employed at the Karakalpak Musical Drama Theater named after Konstantin Sergeyevich Stanislavski, the great champion of stage realism and a master teacher of generations. During his studies at the studio, Y.Mamutov became one of the accomplished actors who had thoroughly mastered the fundamental principles of the Stanislavski system - inner experience, psychological logic, stage truth, and conscious action. On stage, he avoided relying on external effects and instead focused primarily on revealing the character's inner will, thought processes, and moral position. He made this approach the central principle of his creative work. The formation of a professional group of actors made a significant contribution to the development of socialist culture in Soviet Karakalpakstan. The arrival of the studio graduates and their active participation in theatrical life created broad opportunities for presenting genuine artistic interpretations of national drama and for staging the finest works of world classics and Soviet authors in the Karakalpak language. In October 1939, two of the studio's leading instructors, Olga Ivanovna Pyzhova and Boris Vladimirovich Bibikov, together with artist V.I.Romanovsky, visited the city of Turtkul. Within a short period, they prepared three graduation productions featuring the studio members and presented them to the public. Leaders of republican party and Soviet organizations, workers, collective farmers, and representatives of the intelligentsia were invited to attend these performances. The productions "Poverty Is Not a Vice," "Scapin's Deceptions," and "The First Cavalry Army" left a profound, lasting, and unforgettable impression on the audience gathered in the theater hall.

One of Y.Mamutov's greatest achievements on stage was his portrayal of the Bolshevik Commissar in V.Vishnevsky's play "The First Cavalry Army." In his performance, the character was presented in a convincing, meaningful, and politically mature manner. Although the playwright portrayed the commissar in some instances as passionate and emotionally impulsive, Y.Mamutov interpreted the role as a self-controlled, calm, composed, and logically minded political leader. The actor depicted the commissar as a person with strong inner discipline, capable of maintaining control even in difficult situations and able to establish a common understanding with the people. In his performance, the commissar influenced the audience not through shouting or external intensity, but through precise emphasis, meaningful pauses, expressive glances, and inner confidence. In Y.Mamutov's interpretation, the commissar appeared not only as a political figure but also as a character distinguished by human warmth, sincerity, and compassion. On stage, he was portrayed as a leader who could quickly establish rapport with ordinary soldiers and who possessed the ability to convince those who were uncertain or politically inexperienced. In this respect, Mamutov successfully created an artistic image that conveyed revolutionary ideals not through force or coercion, but through consciousness, persuasion, and conviction. In addition, Y.Mamutov played the role of Oktav, the son of a wealthy merchant, in "Scapin's Deceptions," one of the graduation productions of the Karakalpak studio. His performance earned high praise and recognition from his teachers. His portrayal clearly demonstrated the high level of his acting skills and artistic maturity. Prominent theater educators O.Pyzhova and B.Bibikov, as well as the great Russian actor Vasily Ivanovich Kachalov, expressed highly positive opinions about Y.Mamutov and recorded their assessments in written sources. From this period onward, an important turning point began in the history of the Karakalpak National Theater. Professional, high-quality theatrical productions started to appear regularly on the stage. During this time, Y.Mamutov was entrusted with several major roles, including Alpamysh in the epic drama "Alpamysh," Scapin in "Scapin's Deceptions," and Hidayat Qusa in "Maysara's Tricks." In particular, his portrayal of Hidayat became one of the most remarkable performances that contributed significantly to the popularity and success of the production. The actor sought to interpret the character's actions in a sharply satirical manner and



succeeded in revealing the social and artistic essence of the role in depth. These performances became some of the most accomplished and authentic theatrical achievements in Y.Mamutov's artistic career, finding their fullest and most expressive realization on stage. As a result, his creative potential was fully revealed, and he made a worthy contribution to the development of the professional acting school within Karakalpak theater art.

The play "Berdaq," recognized as the first historical-biographical work in Karakalpak dramaturgy, was originally written in 1950. Later, the playwright revised the work, enriching certain scenes and further strengthening its artistic qualities. In the play, the role of Berdaq was performed by Y. Mamutov, who convincingly portrayed the poet's inner world and emotional experiences on stage.

In S. Khojaniyazov's play "Do Not Lean on One Who Does Not Love You" ("Suymaganga suykalma"), the selection of music was particularly successful. Composer A. Khalimov and the renowned expert of Karakalpak folklore, Japaq Bakhshi Shamuratov, worked closely with the playwright, deeply immersing themselves in the atmosphere of the drama. Drawing extensively on folk melodies, they created expressive musical scenes that enhanced the performance. The harmonious combination of dialogue, movement, and music became one of the key factors behind the play's success. Throughout the production, it was evident that the theater company had created an artistically unified stage work. In the play, Y.Mamutov performed the role of Avez. Avez is portrayed as a truth-loving, pure-hearted, and faithful young man, and in Mamutov's interpretation, he resembles the positive heroes of folk literature. Together with his wise mentor Orolboy, he sets out to expose the wealthy Godalaq and ultimately succeeds. One of the principal characters of the play, Aysanem, was portrayed by G.Sheraziyeva, who demonstrated her remarkable acting talent. In nearly all the productions in which she appeared, she played leading roles and earned a special place in the hearts of audiences. Each of the more than one hundred characters she created represented a unique artistic world and secured a lasting position in the theater's repertoire. Every role reflected the actress's creative exploration, stage interpretation, and emotional depth. Among these memorable portrayals were Maksim in "The Voice from the Coffin," Mazdukov in "Levonikha in Orbit," Kidd in "In the Air of America," and Tartuffe in Molière's play "Tartuffe," along with many other roles that attracted widespread public attention. These performances were warmly received by audiences and highly praised by theater critics. Thus, the stage characters created by Y.Mamutov became an important milestone in the development of Karakalpak theater art, once again demonstrating his exceptional acting skills and creative potential.

He did not limit himself to acting alone, but also tried his hand in the field of directing. His stage thinking and artistic vision were also clearly reflected in his directorial work. In 1949, he staged J.Aymurzaev's play "Aygul Abat," in which he himself performed the role of the main character, Abat. This work became an important stage in his creative career, demonstrating his abilities simultaneously as both an actor and a director. After this, a number of significant productions appeared in his artistic life. Among them were N. Davkaraev's "Alpamysh," S.Tajimuratov's "An Unfinished Portrait," S.Khojaniyazov's "Talwas," G.Khugaev's "My Wife's Husband," and P. Tilegenov's "Who is the Criminal?" These works became part of the golden repertoire of the theater and played an important role in the development of Karakalpak theater art.

In 1969, during the Karakalpak Theater Days in Tashkent, Y.Mamutov staged "Navoi in Astrabad" by I.Makhsumov. The production was warmly received by Tashkent audiences. Critics highly praised the staging style, its originality, the director's artistic vision, and creative solutions. In particular, Mamutov's voice, his mastery in singing, and his ability to clearly articulate words were greatly appreciated by the audience. His creative work and public service were recognized by the government and highly valued. Y.Mamutov was awarded numerous medals and honorary certificates, and he became the first laureate of the Berdaq State Prize. Thus,



Y. Mamutov secured his place in history not only as an actor and director but also as an artist who made an invaluable contribution to the development of Karakalpak theater.

In the development of Karakalpak theater art and its achievement of the present level, many outstanding artists have devoted their brilliant creative efforts. Speaking about the services of these great talents, their stage characters, and their artistic explorations can never be considered excessive or unnecessary. Each of their stage works has not only captivated the hearts of audiences but also left a significant mark in the history of theater art. Y. Mamutov, with his acting and directing mastery in Karakalpak theater, became not only one of the most prominent artists of his time but also created a strong theatrical school for future generations. His creative legacy - deep, vivid, and meaningful character creation on stage, enriching acting with psychological insight, and harmonizing musical and artistic elements - became an important factor in the growth of Karakalpak theater. Thus, Y. Mamutov's work not only impressed audiences and left a deep emotional impact on them but also made a great contribution to the formation of a professional, mature, and creative generation in Karakalpak theater. As a master who united stage art and acting school, he left an everlasting mark in theater history.

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