



ONE-ACTOR PERFORMANCES OF MALIKA IBRAHIMOVA

PERFORMANCE SKILLS

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arts sciences ,Doctor of Philosophy (PhD)

<https://doi.org/10.5281/zenodo.17175664>

ARTICLE INFO

Received: 01st September 2025

Accepted: 05th September 2025

Published: 21st September 2025

KEYWORDS

performance, actress, one-act theater, audience, art, theater.

ABSTRACT

The article tells about the unique style of Uzbek actress Malika Ibrohimova in performing in the genre of one-act theater. It also tells about the process of the actress's love for this genre. It tells about the success of her performances, staged in collaboration with several directors, on the Uzbek and world stages.

Theater is a field with such artistic power that the more you study it, the more new facets of actors' performances and directors' interpretations are discovered. This type of art has long been bringing joy to people, while also calling its audience to goodness. The head of our state describes such aspects of the field as follows: "Theater, one of the most popular and influential types of art in the world, has been calling people to humanity and goodness for centuries, perfecting noble virtues and beautiful feelings in their hearts, strengthening the principles of peace, friendship and harmony, high morality and justice in the life of society."¹

Below we will dwell on such factors of the genre of the one-actor theater and on some aspects of performances staged according to the requirements of the one-actor theater - such as acting skills, the director's interpretation, and the artistic composition of the performance. Because, as a result of the cooperation of the playwright, actor, and director, a new approach to the interpretation of a modern performance, its performance style, the intersection of the creators' plans at one point, the compatibility of types of creativity with each other, and the clarification of the requirements for the purposeful combination of their creativity are also among the issues that need to be studied.

After Muhsin Khamidov, who pioneered the genre of one-actor theater in Uzbekistan, it was actress Malika Ibrohimova who brought dramatic performances to the forefront as a soloist. The younger generation has witnessed some of the actress's solo performances and her acting skills.

The actress said about this genre: "Many years ago, if I am not mistaken, in 1975, a representative of the "One Actor Theater" from Turkey came to Tashkent with his performance. After the performance, academician Mamajon Rakhmonov said to me: "My daughter, you could also prepare a solo performance, you will master this genre." Then the chairman of the Union of Theater Workers, Kariev, using a domla, expressed his confidence, "Do something creative with a solo performance." Some time later, I saw another solo performance at the "Ilhom" theater, and I was impressed by that performance. There is nothing on the stage, but the performance of one actor was very wonderful. In short, after a very good performance in the "One Actor Theater" direction, I liked this genre. For the first time, as a test, in 1980, I independently worked on Alexander Blok's poem "The Twelfth".

¹Mirziyoyev. Sh. From his congratulatory message to the workers of the theatrical art of Uzbekistan. 26.03.2021.

Later, for a while in my work, "The number of offers for roles has decreased. How can a creative person live without a role? That's why I decided to perform a solo performance in this genre. But there was one problem. Our audience doesn't hear the word "dry". They need action, excitement, and spectacle. For example, a mother lost her child, and the audience thinks that now she is crying. An actress should have the opposite. If she sits quietly and her hair turns gray, that's the spectacle. That's real art. If an actor can fully see the pain of the character he is playing "in his heart" - in his imagination, then that role will be there, it will stay with you for a lifetime," he says. [6.29].

Looking at the work of the People's Artist of Uzbekistan Malika Ibrohimova, we see several dramatic performances and poetic compositions in solo performances. The first of these is the poetic composition of A. Blok, which was famous in its time, entitled "The Twelfth". This poetic composition was performed by the actress in 1980. Before Malika, this work was performed in the form of an artistic reading by the famous Russian actor Oleg Efremov. Malika Ibrohimova, unlike him, interprets the character of each character separately and performs it at the level of a performance. Director Tolib Khamidov adapted this poem to the requirements of the "One Actor Theater". This poetic composition, translated by Askad Mukhtor, was praised by many art critics when it was first shown. "Although performances of this genre exist in the works of Russian artists, in Uzbekistan it was performed only by Muhsin Khamidov. For this reason, it caused a sensation throughout the Republic," says the actress herself [6]. The actress played the roles of an old woman, a woman, and a teenage girl in this composition. This teleplay, specially prepared for television, was shown on the screen several times. The shots selected by director Tolib Khamidov and the special editing increased the impact and artistic impact of the poetic composition. Thus, the actress is one of the creators who, after Muhsin Khamidov and Razzaq Khamroev, brought the direction of poetic composition to the standard and performed it alone.

"One-actor play" requires the actor to have vivid passions and to control them. Because you have to switch from one character to another in an instant and transform into a different image. In addition, the character of each character must be sharply different from each other. These are one of the main requirements of "One-actor Theater".

In 1982, directed by director Ergash Masafaev, Aurel Barangga's drama work "Public Opinion" was staged according to the requirements of "One Actor Theater". Actress Malika Ibrahimova embodied four characters in this performance in a solo performance. The sensational play caught the attention of the mass media because the actress created the four completely dissimilar characters in the play in her own style, which was recognized by art critics of the time.

The main task of the actors is to influence the audience's heart through the artistic event taking place on stage, to bring them into the life environment of the play and to convince them. The director, on the other hand, stages the play based on the actor's talent, performance potential, and acting skills. We can see these aspects in the artistic integrity and exemplary vividness of the plays staged by Malika Ibrohimova and Ergash Masafaev and Bakhodir Yuldashev and Gulbahor Yuldasheva. In the plays of the directors mentioned above, it can be seen that they were able to skillfully demonstrate the possibilities and power of directing. In addition, the actors who performed the plays they staged are also highly talented in terms of acting skills. For this reason, the plays they created together have occupied prestigious places at international theater festivals.

When directors stage plays specific to this genre and work with actors:

- "mysteries" in the combination of the talent of the actor and the findings of the director;
- methods of staging a one-actor play;
- The secrets of individual performance, characteristic of the genre of one-actor theater; experimented. In some performances, the direction takes the lead, while in others, the skill of the actor prevails. In order to balance these two "levels" in each performance, the actor and

the director are required to work together as one person. The more these two people understand each other, the more the artistic integrity of the performance increases.

The art of theater has always witnessed the success of research when creative collaboration is found correctly. The collaboration of Malika Ibrohimova and Ergash Masafaev, Bakhodir Yuldashev and Gulbahor Yuldasheva shows remarkable features. Professor Mamur Umarov describes such creative collaboration as follows - "With their theoretical views and practical work, they developed the art of directing and turned it into a leading artistic link expressed in the interpretation of the theater. Therefore, the director began to be recognized as a figure of art who inextricably connects the playwright, actor and audience" [4.25; p. 197].

The play "Lonely Woman" performed by Malika Ibragimova, who continued her research, was enjoyed by many representatives of the theater art. It was staged based on the work of the Italian playwright Dario Foni. This play was presented on the stage of the Republican Theater for Young Spectators as part of the "Theatre.UZ" International Theater Festival in 2011. The first performance of this play took place in 2009. Director Avliyakuli Khozhikuliev based the idea of the play on the kindness of the female species and the contradictions in her inner world. The actress embodied the images of four characters in this play. This work of art by a professional director and actress was shown not only in our country, but also in the Republics of Kyrgyzstan, Ukraine, and Kazakhstan, and took a prominent place at theater festivals and was well-received by the audience. This dramatic play is one of the examples of ideological and artistic unity in the "One-actor Theater" genre performed by an Uzbek actress.

In addition, the actress was able to demonstrate her talent in one-actor plays such as "Public Opinion", "Rebellion of Souls", "Good Night Mother", "Human Voice".

We noted above that the actress's performances are also being witnessed by representatives of today's younger generation. Inspired by such touching performances, young artists and student actors of the Uzbekistan State Institute of Arts and Culture are also trying their hand at this genre. This process is the basis for the continuation of the existing tradition in Uzbek theater art. At the same time, the desire of young people to hold poetry evenings and perform solo performances proves that the genre of one-actor theater in Uzbekistan is developing and its new representatives are demonstrating their talent.

In conclusion, Malika Ibrohimova is an artist with a high level of ability to perform performances in the genre of "One Actor Theater", staged based on works in the dramatic genre. The vivid expression of the characters in her performance, her detailed speech, and her skillful depiction of the inner spirit and psychophysical state of each person are an example of creating a holistic artistic performance in a solo performance.

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