

## A MASTER PERFORMER OF NATIONAL CHARACTERS

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**Annotation:** This scientific article discusses the discoveries of actress Rimma Ahmedova in her acting career in Uzbek theatre. It analyzes her unique style of performance through the plays she has performed in.

Throughout her long career in the theatre, Rimma Ahmedova has portrayed many roles from various playwrights. Among these, Hamza's dramaturgy holds significant importance in her artistic work. The roles in Hamza's plays have been a great school of skill and experience for the actress.

One of these roles is the character Gulbahor in the play "The Rich and the Servant." The play highlights the oppression, humiliation, and degradation of poor commoners at the hands of the rich (upper class), reflecting the societal demands of the time. Gulbahor is one of the oppressed characters in the play. She is the third wife of Solihboy. Once, she was separated from her lover and handed over to this rich man. The first wife, Poshsooyim, and the second, Khonzodakhon, are the daughters of the rich and powerful, while Gulbahor comes from a poor background. As a result, she suffers greatly from her co-wives, mother-in-law, and husband.

In Rimma Ahmedova's performance, Gulbahor is a composed and wise woman. Despite the harsh words and provocations from her co-wife Khonzoda, she responds with "Okay, Aunt, yes, Aunt," but internally, she always feels disgusted by the environment she lives in. This internal disgust remains hidden throughout her performance, but it becomes evident at the end of the play.

Her child is killed by Khonzoda, and she is falsely accused of killing her own child. She dies due to the harsh words of her mother-in-law and the beatings from her husband. In her final moments, she openly expresses her pain and resentment toward the rich. Gulbahor, portrayed by Rimma Ahmedova, moves slowly across the stage with a sense of despair, pain, and hopelessness. As the evening falls, the calmness in Solihboy's inner courtyard contrasts with the chaos inside Gulbahor's heart. The actress portrays Gulbahor's internal world with a sense of fear and distress as she gazes into the corners of the stage. Her eyes reveal deep sorrow and the desire for salvation. Even when Jamila unexpectedly enters, she initially sees her as a rival. However, a moment later, she embraces Jamila, revealing the deep sorrow in her heart: "Jamila, look, it's spring, flowers, leaves. Only my spring has ended; it's autumn now. Oh world! Have you thrown so much misery on my poor head?!" Rimma Ahmedova's performance in this scene is intense, with her voice breaking into a cry of anguish.

Literary critic Shukhrat Rizaev comments on this scene: "The character of Gulbahor, created by the actress, does not escape from life, from this disgusting environment. She places her cry in Jamila's chest. Clearly, the actress has imbued the character with a deep social meaning." Indeed, before her death, in her interaction with Jamila, there is a message: "The next victims will be you and those like you. Be aware of the cruelty of the oppressors!" However, the actress's aim in this scene is to show the character of Gulbahor as someone who has already detached from this world and is now seeking peace for her soul. Although Gulbahor is wise, she is ultimately a woman who quietly bears the harsh blows of life. In this state, she cannot inspire anyone to struggle or fight. The actress understands this well, and her performance depicts Gulbahor as a woman whose dreams were shattered, whose life was full of pain, and who has suffered throughout her existence.

Another role performed by Rimma Ahmedova is Matura in the play "The Secrets of the Burqa," staged by director Bahodir Yuldoshev at the Abror Hidayatov Theatre. The director does not limit the play to exposing the ills of the era Hamza lived in. Instead, the play brings to the forefront the hidden pain and unspoken desires behind the characters' actions.

The atmosphere in the performance highlights the tragic lives of women, and it is especially evident in Rimma Ahmedova's portrayal of Matura. In her performance, Matura is depicted as a woman who has been deeply affected by the injustices of life. She bears the hidden pain and dissatisfaction of the women around her, struggling silently with her own inner turmoil.

The first scene presents a clear contrast: while a young girl is singing and dancing in the background, Matura sits alone, deeply absorbed in thought, as though reflecting on her entire life. Her posture is rigid, her hands clasped around a prayer bead, and her eyes reflect deep internal pain and concern. Matura, although strong and firm, is profoundly impacted by her own mistakes and the lives of the women around her. She is a woman who cannot easily express regret, as her pride prevents her from doing so.

One significant scene in the play is when Nurboyvacha, a young man in love, seeks help from Matura. In this scene, Rimma Ahmedova's interaction with her partner is remarkable. The chemistry between Ahmedova and Polat Saidqosimov, who plays Nurboyvacha, is evident in their complex dialogue and emotional tension. Despite the seeming ease of Nurboyvacha's pursuit, Matura remains indifferent to his advances, highlighting her inner conflict and deeper emotions.

Another notable scene in the play is when Matura is seen in her courtyard, surrounded by other women singing and gossiping. In Hamza's original play, this scene simply showcases the women's light-hearted chatter. However, in this production, the atmosphere is entirely different. During this scene, Matura performs a slow, heavy dance. The actress's movements express not only her own suffering but also the silent burden of the pain carried by the other women around her. Through her dance, Matura communicates a sense of inevitable reckoning, as though the wrongs of the world will one day be answered.

Matura, played by Rimma Ahmedova, is a complex and multilayered character. Many great actresses have performed this role in the past, including Maryam Yokubova at the Hamza

Theatre and Lutfi Khonim Sarimsoqova at the Muqimi Theatre. After these legendary performances, Rimma Ahmedova's unique interpretation of the character was widely praised.

In her portrayal of Gulbahor in Hamza's dramaturgy, Rimma Ahmedova followed in the footsteps of her predecessors, building on their experience. She skillfully depicted the character's helplessness and suffering. However, her performance of Matura in "The Secrets of the Burqa" was entirely her own, reflecting her individual artistic vision.

Both of these roles are unique in Rimma Ahmedova's career, and they highlight her distinctive interpretive style. As a result, these roles hold a special place in her artistic achievements.

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