

## Traditional Heritage in Theatral Art of Uzbekistan

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**ANNOTATION:** *The article is devoted to the problems of traditional theatrical art. It identifies and analyzes all areas of traditional Uzbek theater.*

**KEY WORDS:** *theatre, culture, traditional, «Chodir jamol», “Chodir khayol”, “Fonus khayol”, maddokhs, voiz, kissaguys, “safil”*

European art have a big influence to the raising of the eastern people's culture. But the art which was born in the East also make a deep impression to the people of other countries. The works of such a great play-writers as Shekspire, Moler are priceless for the East people; also we can say that the works of Alisher Navai, Mohammed Babur, and Robindranat Taghor are close to the people of the West by their great humanistic ideas. This phenomenon prove that the history of people culture is interconnecting to each other.

For example, the theatre art was born in Greece and during the twenty

five century it serves to the people all over the world, and nowadays it is raising in different forms. The latest archeologic expeditions prove that the elements of this art appeared in the East earlier.

Also scientific works of such theatre critic as M.Rakhmanov, M.Kadirov, L.Avdeyeva, T.Abidov, and ethnographysts M.Salixov, M.Gavrilov, T. Troiskaya, I. Baskakov, T. Kilichev are shows us that the elements of the show art which come to uzbek culture till nowadays were formed in oral form from ancient times. It appeared in ancient period, was formed during classification society with labor, society life and thinking. In Antique period this type of art was formed as discrete phenomenon and in Renaissance it was very raised and developed.

In Hellins and early Middle ages as we know written plays were played in South regions of our country. French

archeologist Pol Bernand found the theatral buildings remains from the castle Oyhonim (50 km far from Termez) and as he said in ancient countries Bactria and Parfinon the drams of Greek play-writer Evripid were played. The excavations show that the many thousand audiences watched the play of the talented artists.

Akademician M.Rakhmanov comes to such scientific conclusion: “there were many players of the performances in tragik character, mean aktors, they art coming through. One of them is spread in Near East and in Middle East art of “maddokh’s”<sup>1</sup>. He also affirms that in VI-VII centuries in Middle Asia this type of art was developed so much, that it influences to other counntries “there was a specific type of Hellin theatre in ancient times in Central Asia”<sup>2</sup>. M.Kadirov continues this opinion with such words “there was also a local type of theatres, both of them consisted of different written and oral drams of

different standart and direction”<sup>3</sup>. It is important, that, “maddokh art is still alive in countries where it was developed (Egypt, Syria, Little Asia, Iran, Middle Asia and other)”<sup>4</sup>.

But in the discrete period of the social development, including, the middle of the 7<sup>th</sup> century Arabian conquerors’ attack came to theatre buildings were destroyed, particularly, cultural manuscripts, and also manuscripts of theatre art. As result art maddokh changed, and became the distributor of Islam.

Untill XX century traditional Uzbek theatre was developed in 3 types in oral form. They are theatre of story, theatre of laugh and puppet show. For example, story theatre based on the real story from peoples life, the peoples’ dialogs were retold to the audience, only by one actor who plays this theatre. So it consisted of monolog. There are 3 types of story theatre: kissaguy art based on retelling of epic stories; voiz art is based on advice;

<sup>1</sup> M. Rakhmanov. Uzbek theatre. From ancient teams till XVIII century. T.: “Fan”.-1975.-114-page.

<sup>2</sup> Ibid. 133- page.

<sup>3</sup> M. Kadirov. Traditional theatre drama. T.: “Yangi asr avlodi”.- 2006.-5- page.

<sup>4</sup> M. Rakhmanov. Uzbek theatre. From ancient teams till XVIII century. T.: “Fan”.-1975.-115-page.

maddokh art based on sufiy poems and stories. Kissaguys, voizes and maddokhs were talanted, gentle and took a great part in development of enlightenment training of ordinary people.

Kissaguys retell to audience the whole epic story. Player in process of show used many costumes and objects. Their sound meant their own opinion to the story.

Voizs usually read a vaaz in educational manner. They used not only sound ability, but hands and body shaping, mimical actions. Sometimes musicians helped to professional voizes.

Maddokhs don't differ from voizes and kissaguys with their artistic play. The main difference between them is in their repertoire. It consists of poems and stories on religion themes. Usually there was only one player, but sometimes there were group which consisted of 3 actors. One of them was a main player<sup>5</sup>. Generally they retold the story or poem so passionate during several hours to the thousand people. Maddokh played his

repertoire poem, or story by the style patter, with mimics, body and hands shaping. In general, the body shaping and words play a big role in art Kissaguys, voizes and maddokhs. They used specially costumes, music, and other objects.

It is interesting for us, that maddokh art was one of the serious causes in forming alone jennes at foreign people. According to, the founder and actor of the alone jennes art A. YA. Zakushnyak came to Tashkent in 1910, when he saw maddokh's art he said: "... I took a big artistic impression in Tashkent. I found the forms of the jenne which I was looking for a long time over here"<sup>6</sup>. These words prove again that maddokh art which became one direction of Hellin art influenced to other forms of art.

Theatre of laugh consists of "taqlid", "maskhara", "zarofat" and they bank to humor, satire, parody, pantomime. As types of theatre of laugh are clause to each other, they differ in their construction, form, theme, and in

<sup>5</sup> M. Rakhmanov. Uzbek theatre. From ancient teams till XVIII century. T.: "Fan".-1975.-115-page.

<sup>6</sup> A. YA. Zakushnyak. The evenings story. L.: 1940.- 59-115-page

acting style. Taqlid is not so big performance; player enters to the appearance of birds and animals, or gives impression of real people and events from life. Its actors i.e. muqallids especially played single, in their shows they used masque, mimics and body movements. The repertoire of muqallids even consisted of traditional parody; they prepared the parodies directed special persons according to audience demand. In this case, humor became strong satire.

Traditional theatre's type – “maskhara” (it is called so in Temurid's period, from the beginning of 18<sup>th</sup> century the terms “masqaraboz” and “qiziqchi” appeared) is connected with the activity of a group, it is a play of not so big stage plots. In this type of art which play based on dialogs, stage action and mimics had a big role. Parodies resting to the special scenarios, payed attention to the certain characters of people manner and laughed at their negative actions.

The 3<sup>rd</sup> type of laugh theatre is called “zarofat”. It means the audience of adroit, joyful and poemlike natured

people. The owners of this ability had deep knowledge and were experts of nazm who could tell by heart thousand of bytes and proverbs. In parties where they took part were organized humors on a certain theme which was based on badikha. Zarif's competitions were in two ways. The first was without preparation, one of zarifs began one theme and the others encouraged him. The second type of zarif's competition all actions held by scenarium. In this case zarofat showed itself as an art. As the audience became its participant, and gave a special atmosphere to the performance with its replies, smile and applauds.

There were three types of puppet theatre in Uzbekistan. Such as: “Chodir jamol”, “Chodir khayol”, and “fonus khayol”. They differed from each other by their meaning, method of acting and the using attributes. In “Chodir jamol” puppeter showed the performance above his head that formed show square binding his waist like he is in a tent. Puppeter performed in different ways: especially standing, bending and lying,

his weared puppets made of wood on his hand, urgued different voices with the special construction putting it under his tongue which is called “safil” it was made of wood skin. Puppeter used 4-5 pairs of dolls in one perfomance according to this he showed 4-5 shows. According to tradition Kachan Polvon and Bichikhan were the basic heroes of show and their adventures had a special place.

In “Chodir khayol” dolls moved with the help of thread managed by artists hands like marionettes. Usually, the shows were performed in the evening under the light, so audience didn’t see the threads and it gave the impression of that dolls moved themselves. Each puppeter could move 8-10 dolls. If there are 8-10 dolls in “Chodir jamol”, there are 40-50 dolls in “Chodir khayol”. Therefore apprentices and musicians helped to puppeter in such shows. Here Korfarmon managed the show with his music instrument made dolls to speak, i.e. showed his attitude to the show. Puppeter under the curtain or inside chodir spoke

putting safil under his tongue as dolls were speaking and moved them. In “Chodir khayol” the theme was especially based on palace stories and the historical persons, i.e. parodies to the governors were leading.

“Fonus khayol” is the theatre of shape, which is difficult from the others with its technique side. The flashlight is considered one of the the main things. With its help the puppeter showed paintings on a material that is in front of audience and moved them. To the front side of the flashlihgnt on his hand he put flat figures made of skin and changing them he developed the story. But there is no information about the theatre of shape in Uzbek theatre of art. M.Kadirov supposes that they look like the hero of Turkish puppet theatre Qorako’z.

Puppet theatres differ in types but they have the same manner. Especially, when manager of shows i.e. the korfarmon sat in front of curtain, spoke to dolls, showed his attitude to the stories and made the show alive. Korfarmon was the head of the group.

The oral dramas based on a joke, that's why the big part of this art are comedies. A piece of XVIII-XXth centuries Uzbek traditional dramas come till nowadays. Even traditional theatre types look like to each other, but in the meaning they have a big difference from each other. For example, theatre of laughter brings a laugh between audiences, puppet show also demands to think about social problems, story theatre made people to worry about the main hero.

So, each type of ancient Uzbek traditional theatre consisted of 3 types, and 3 directions. Of course, because of

changes in social life which were in 20<sup>th</sup> century some types of traditional theatres, especially story theatre disappeared because of their connection to religion themes. The theatres of laughter and puppets still alive because they under the suitable conditions. National independence helped to revive "Chodir jamol", and the theatre of laughter in a new form. Today these types of art take their own place from the modern artistic process.