

# FROM THE HISTORY OF AN UZBEK ACTOR

<sup>1</sup>Dusanov Rakhimjon Raimqulovich

**Abstract:** *The article provides interesting information about the genesis and stages of formation of an Uzbek actor's theater. We all know that one-actor theater is one of the very historical types of clocks, like other theaters. There are a lot of fans who love this art form.*

*Our historians point out that people have lived on this land for millions of years. Ancient Uzbekistan between the two rivers has gone through a unique evolutionary path in the formation of primitive society, social, economic and cultural development. The article provides the necessary references to the history of one-actor theater.*

**Keywords:** *theater, actors, history, Central Asia, culture, art, heroes.*

## INTRODUCTION

Studying history is to generalize, understand, comprehend the laws of development of human society, the process of transition from one stage of development to another, the causes of human life in crisis and stagnation, and the experience of overcoming it.

The geographical location of Central Asia, especially Uzbekistan, is due to the convenience of nature, because it has long been the first human settlement in our region. In ancient Central Asia, Asia has been inhabited since the time of the primitive community system. Our historians point out that people have lived on this land for millions of years. Ancient Uzbekistan between the two rivers has gone through a unique evolutionary path in the formation of primitive society, social, economic and cultural development. At the same time, the primitive art of the ancient Stone Age was formed here. [1].

The earliest culture dates back to the early stages of the Stone Age. previously covers the period from 700 to 600 thousand years to 100 thousand years. This culture emerged as a weapon designed to cut ordinary stone tools with a sharp knife made of stone, for the protection and survival of humanity. Such weapons, typical of the primitive community, were found in the Selengur Cave, Kulbolak near the Akhangaron River, in the Boysun Mountains and in the Zaravshan Valley in the areas of Amankoton, Zirabolak, and Kotirbolak. In the later stages of the Stone Age, the modern human figure was formed and they began to assimilate natural caves, and the making of clothes from animal skins was also mastered. At the same time, the everyday and hunting weapons they made also began to take on a compact, lightweight and comfortable shape.

## MAIN PART

The appearance of the first theatrical samples in the Central Asian region is associated with the ceremonies of animism.

In the ceremonies of animism, people worshiped it, creating symbolic images of natural phenomena such as lightning, thunder, storms, and wind. The pantomime was performed with dance songs. The masks of such images would be very terrible [M. Rakhmonov, "Uzbek theater from ancient times to the XVIII century", Tashkent-1976, 34B]. In these religious ceremonies, the acts of worship of mankind in various forms are reflected in the examples of fine arts. If we look at the works of fine art of this period, we can see that the dance and pantomime movements of primitive people reflected the circumstances of the petition. Mamajon Rakhmonov considered the second stage in the development of theatrical art to be related to the seed structure in the region. "The second stage of the birth and development of the first elements of theatrical art in the territory of ancient Uzbekistan is associated with the formation of a tribal society and the establishment of a slave society in the first millennium BC." [2]. In addition to archeological findings, this idea is reflected in the examples of oral literature, in a word, proverbs, sayings and legends in folklore.

By the Mesolithic age (12-7th millennium BC), large animals were extinct in many places. Small animal hunting, on the other hand, led to solitary hunting. At the same time, the distribution of small game meat began to be

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<sup>1</sup> Lecturer, independent doctoral student, Uzbekistan State Institute of Arts and Culture, Uzbekistan, Tashkent.

lacking for the community. Thus solitary hunting developed. Monuments found in the caves of Obishir in Fergana, Bozsuv in Tashkent and Machoy in Surkhandarya confirm this idea.

"People have used different religious beliefs, different methods and tricks to make hunting effective. For example, primitive people, while hunting, disguised themselves in the skins of various wild beasts and birds, and in this way did not frighten the wild animals, but easily approached and captured them. Thus, the first forms of human transformation begin to be born. Reconstruction is still a key element of the show." [3]

We think that this phenomenon may be the reason why we call the art of one-actor theater an art formed from the time of the primitive community. This basic element of acting skills is the main task of the actor, which is to simultaneously embody the image of several heroes from the actor on stage, to express the characters of the heroes in a plastic skill through the body.

When we look at pictures of the history of fine arts from the time of primitive communities, in many of these examples of fine art we come across pictures depicting hunting processes in which animals stand alone or huddled together. Of particular importance are the depictions of various images of animals crawling and drawing on the rocks from the original drawings.

Zarautsoy's paintings have a special place among the examples of fine art drawn in this way. The paintings depicting hunting scenes in the Zarautsoy-Kamar cave stand out in the history of fine arts. Zarautsoy's paintings date back to the late Paleolithic period. In these images, we can see that the methods of "hunting" are a bit more complicated, and that human thinking is formed. Hunting-based performances can also be found in a slightly developed form in our traditional theater. These numbers are more executed in the form of pantomime. One of the performances of such an actor's theater has been called by our theatrical scholars "muqallid - pantomime". In the traditional theater, theatrical performances related to hunting are available in each region and they are named differently. It was called "Gazelle," "Sniper," and so on. The actor, who performed these numbers, wore a variety of costumes, make-up, props, which are typical of a traditional theater. At the same time, the word is almost never used, which enriches the number of actors with more pathetic behavior. "One of them is a pure pantomime, in which an actor in a bear's skin shows all the movements of a bear," "Bear hunting," "Gazelle," "Deer," "The stork hunted a snake," and so on. embodied through. He demonstrated his posture, his observation of his surroundings, his alertness, his eating, his long-distance observation, his snoring, his jumping, and his running, and so on. In pantomimes such as "Hunter" and "Sniper", the actors portrayed the behavior of people in the process of hunting. "There are many metaphors in the repertoire of clowns and amateurs, the origin of which is closely linked with the primitive worldview - totemism" [2].

Of course, this ancient play was performed in traditional theatrical performances, enriched with its much-formed laughter - humour. At the same time, he adapted to his time and fulfilled his artistic mission. So, we can add such theatrical performances to the type of performance in the genre of one-actor theater, which has reached from the primitive period to the traditional theater.

We see that the New Stone Age (Neolithic, 6-4 thousand years BC) significantly accelerated the way of life from the works of art of the century. The emergence of sedentary populations, families, seed communities coincides with this period. Another achievement of this period was that mankind learned to use fire efficiently, to heat or cook in it, and to make the necessary labor and hunting weapons with the help of fire. We also witnessed private and public ceremonies around the fire. We can also call these solo ceremonial numbers a one-actor theater genre. Performing solo dances and numbers in various ceremonies still exists in folk art.

By the time of the Enolithic (late 4th millennium BC to the 3rd millennium BC) and the Bronze Age (2nd-1st millennium BC), the formation of spirituality in people raised the development of art to a new level. During this period we can see pictures of epics, folklore, various forms of applied art of singing developed.

In ancient times, religious ceremonies played an important role in the development of an actor's theater. For example, according to Zoroastrianism, every believer washes himself five times a day, purified himself, looked at the sun, applauded it, and showed his faith in it with his own actions. It is no exaggeration to say that such peculiar prayers of the people are the appearance of an actor tetar in religious ceremonies. Performances of this kind are also reflected in traditional theatrical performances. One of the ancient muqallids is the house "Kadi badbakht", which is still shown in some villages of Samarkand and Bukhara regions. It arose in connection with very ancient religious ideas, such as the worship of ancestors, the belief in supernatural forces such as spirits, demons, demons, giants, and fairies, and has become a common spectacle over time." [2]

If we pay attention to the process of formation of the history of Uzbek traditional theater. In the literature on our traditional theater in the Fergana Valley and other regions of the republic, we can see two major steps. These are scientific expeditions organized in 1936 under the leadership of ethnographer A.L. Troitskaya and in 1958-1965 under the leadership of Uzbek theologian M. Qodirov.

As a result of scientific research and expeditions in each region of Uzbekistan, it is concluded that in the late XVIII, XIX and early XX centuries, each khanate in Uzbekistan had its own theaters.

If we focus our research on traditional theater and the formation of an Uzbek one-act theater on traditional theater. The works of our traditional theater actors performed by clowns, entertainers and puppets also had their own unique dramaturgy. The performances they performed also complied with the rules of modern theater. The dramaturgy inherent in this traditional theater has been passed from teacher to student, word of mouth. Folklorists have called it a folk oral drama. Muhsin Kadyrov is a brilliant art historian who has made a great contribution to the study of the history of Uzbek theatrical traditions. Muhsin Kadyrov in his book "Uzbek theatrical traditions" said: "Given that the word drama is often used in the sense of genre and that comedy is predominant in traditional theater, the term "oral dramaturgy" should be used. The creators, performers and custodians of oral drama are clowns, amateurs and puppet masters. In modern theater, everything starts with a written drama created by a specific person, while traditional theater is based on the performance of a clown, comedian or puppet, who acts as an actor, playwright and director," said M. Qodirov. While this "oral dramaturgy" remains in terms of genre, the performers themselves write, stage and perform, reminiscent of an actor's theater. If we look at the history of traditional theater, we can be sure that the Uzbeks have had a "one-actor theater" since the days when they began to glorify the heroes of the people with a drum in the hands of bakhshis. Because Bakhshi was a poet, a composer, a singer, and he alone "held" the evening meeting, that is, the audience until dawn. This proves that our traditional national "One-Actor Theater" is ancient. [3]. Our scholars have called the bakhshis one-act theater actors. In traditional theater, performers of oral drama also performed as bakhshis. Works written and performed by traditional theater actors themselves. There were numbers like comedy, patomima, parody, imitation. These numbers are, in most cases, single-actor theater numbers. It is a one-actor theater genre where a single actor performs large and small numbers on stage and creates the image of several heroes in that number. Based on this information, we think that the creators of "oral drama" can be called "one-actor theater" actors who created in traditional theater. "Uzbek folk oral dramaturgy reflects the object of life in humorous forms. The volume of the works varies (they last from 10 minutes to 2 hours, they range from one to twenty episodes), including comedies, pantomimes, parodies, mimitations, comic stories and games, except for the fact that "[4]. The above considerations once again confirm our conclusion. In his research, Muhsin Kadyrov divided "oral drama" into three stages.

"Recorded oral poems can be chronologically divided into three periods: the khanate period, the colonial period, and the modern (ie, Soviet-era) clown and interest games" [2]. We can also connect these three periods with the development of the one-act theater genre that exists in traditional theater. At the moment, the modern look of an actor's theater in the 21st century is different, and our thoughts on this are a separate topic. Therefore, in this article, we want to focus more on the stages of formation of the one-actor theater genre in traditional theater. The comedy of comedians and amateurs, who are the actors of one-act theater of traditional theater, is mainly divided into "tanqid" and "muqallid".

"Muqallid is a complex and wide-ranging genre. In fact, a muqallid is an executive actor who imitates the image of a person, a bird, an animal, his behavior, and his actions in a humorous way. Muqallid genre is muqallid-satira, muqallid-parody, muqallid-pantomime "[2]. Three types of muqallids are known by their names, each of which has its own unique theatrical performance. Muqallid-parody and muqallid-pantomime numbers and performances were not performed by all clowns or amateurs who created in traditional theater. Playing such numbers required great skill from the actor. There was a great demand for performances, especially in the parable-parade direction. In doing so, the actors are parodied to different professions, customs and certain lifestyle events. Muqallid-pantomime performers also had different aspects. In doing so, more actors performed the movements of the birds, their sounds, and their peculiar habits. "The humor stems from the fact that the actor, through his limbs, looks like a bird or an animal, walks, embodies his actions, imitates his voice. These games are pantomimes. "[2] This means that in such numbers the word is secondary, and in the numbers performed by the actors, the pantomime is the primary - the action and the actor's plastic skills. One-actor theater numbers typical of this genre, which has been formed since the traditional theatrical era, have survived to the present day. This theater had such performances that the rhythm was the primary. An example of this is the performances of one actor's theater, such as "Yumronqoziq", "Qumpishik" (so called in Khorezm), which are performed in a unique way in all regions. The performances "Yumronqoziq", "Qumpishik", "Lazgi", which correspond to the traditions of Khorezm, continue to this day in the form of "One Dancer's Theater". A dance theme is also a separate topic. "Comedies that are satirical in nature and mostly laugh at members of the exploiting class are defined as criticism. Another important feature of the genre of criticism is that it is dominated by dialogue, as opposed to the muqallid. "- M. Qodirov, "Traditions of Uzbek theater ". The social life of the representatives of the ruling class was demonstrated under satirical laughter. There were also performances by clowns and entertainers with puppets. In doing so, the actors made for themselves puppets made of various materials, wood,

leather, wool, and even lids, and performed one-actor theater numbers. Performing a number with a puppet is basically an acting theater direction that has been evolving since the traditional theatrical era. Our scientists have linked the appearance of numbers with puppets to animism. That is, in ancient times, people believed in various supernatural things, and then his image was created and performed with him in every scene. In such plays, they had to speak on behalf of the puppet they believed in and at the same time stood by. In Anshu's case, a monologue and dialogue emerged spontaneously. In our view, this type of performance is mainly formed from traditional theater, but it is associated with an actor's theater, which is associated with religious ceremonies typical of the primitive community period. Not all actors were able to perform with puppets. Such numbers also required special training and at the same time great skill from the actor. "Because a clown playing with a puppet always had to create two images." Playing the show with puppets increased her positivity. It was very interesting and new for the audience as well.

Comedies such as "Shingulmurod", "Yog'ochpolvon", "Padachi", "Chupon", "Tuya", "Chupon bola", "Mayramkhan" performed in the traditional theater can be called the performances of an actor's theater performed with such a puppet. Nowadays, very few actors perform puppet theater performances in the one-actor theater genre. In addition, on June 30, 2019, it was staged at the Kashkadarya Regional Puppet Theater. A puppet show in the genre of one-act theater based on the fairy tale "Tin Soldier" by Hans Christian Andersen was performed. The play was staged by Karomat Dilmonov and directed by Gayrat Hamroev. The play was performed by actor Azizjon Gulyamov. Theater director: Elbek Eshmurodov, Artist: Ruslan Toshturdiyev are members of the creative team that worked on the play. Such performances are a proof that the ancient genre of one-act theater has survived in Uzbekistan.

Circus art is another art that has existed among the people since ancient times and has become very popular in traditional theater. Performing under and over games in circus performances. One actor is another direction of the theater genre. This art is also an art that has received much acclaim from the audience in traditional theater. In a traditional theater, throwing a string on the ground and performing the movements of a drummer standing on a pole, the audience smiled. The clown wears a turban, puts flour on his face, and performs a number with an antique turban and crooked wood on his head. An actor in this circus direction has increased his theatrical spectacle. In the Surkhandarya region of the oasis, these performances were performed mostly without words. In the Margilan region, in such numbers, the actors used lines composed of sacred words that worship the creator. Such numbers in the traditional theater are mainly called "Dor", "Dorbozlik", "Dorboz". Performing circus performances in the one-actor theater genre is also an art form that has become a tradition until now. Performing over-the-counter numbers became even more popular after the Central Asian region joined the Russian Empire. The addition of the empire brought new heroes, new numbers to the works of traditional theater actors. As a result, the development of clowning in Uzbekistan was stimulated. "In the new era, the repertoire of clowns and hobbyists, along with traditional works, includes new performances created in their style, mastered Russian clowns and the Uzbek circus clown created on this basis" [M. Qodirov, "Uzbek theater traditions", G. Gulom Literature and art publishing house, Tashkent-1976, 88p]. There have also been some changes in the performances of the actors in the process. Some numbers have been adapted to the times, and some have been modified at the beginning or solution. An example of some of these changes is that sometimes a clown sometimes appears on stage in a yellow dress.

Another aspect of the penetration of the Russian Empire into Central Asia is that Russian theatrical performances have traditionally entered the theater with various terms and phrases related to theatrical art. Since these terms are directly related to the actors of an actor's theater, we also aimed to express our opinion about the terms. A number of terms used in traditional Uzbek theater, such as "shum", "eshon", "maskhara", "maskharaboz", "maskharabozlik" or "qiziq", "qiziqchi", "qiziqchilik", have been used by folk and traditional theater actors. Russian theater, on the other hand, introduced terms such as "kloun", "shut", "shutniki", and "komik"

In the works of Russian orientalists and tourists, maskharaboz and qiziqchilar are called "kloun", "shut", "shutniki" on the basis of Russian theatrical terminology, which is not true. Because "kloun" became a circus clown, "shut" a khan or a feudal comedian, and "shutniki" an ordinary comedian.

### CONCLUSION

Some terms, such as "maskharabozlik", "qiziqchilik", "bakhshichilik", which exist in the traditional Uzbek theater, describe the profession (such as sewing, craftsmanship). We think it is appropriate to use such terms as "qiziqchi", "sirkchi", "qiziq", "bakhshi", "maskhara". Terms such as "qiziq", "bakhshi", "maskhara", "maskharaboz" refer to the performer. In addition, it is appropriate to use terms such as the art of hobby, the art of baxshi, the art of clowning, the art of askiya, the art of circus, the art of dorboz, in the ideas pertaining to this field of art as a whole.

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