



The History Of Formation And Development Stages Of Uzbek National Field Performance Art

Akhundedayev Khojiakbar Makhamadali ugli

Doctorate (Phd) of the National Institute of Painting and Design named after Kamoliddin Bekhzod

Abstract: Origin and history of field spectacles. Findings reflecting traditions of Ferghana Valley, Samarkand and other regions. The national games of the Timurid and Baburi periods were theoretically analyzed on the basis of the scientists' researches about the artists.

Key words: Maidan spectacles, origin and history of national games during the Timurid and Baburi period.

In the history of mankind, the first culture was formed in areas where there were conditions for living. The attitude of primitive people to natural phenomena, and the fact that the first spectacles began to appear as a result of religious views related to totems have been studied in scientific research.

The art of field performances was studied as part of the research topic in the studies of theater scholars M.Kadirov, M.Rakhmonov, L.Avdeeva, J.Jabborov, B.Abdurakhimov, B.Shodiev, J.Rasultoev, Y.Norbo'taev, R.Jumaniyazov and others. Here, in the researches of Academician M.Rakhmonov, Doctor of Art Studies M.Kadirov, it is noted that the formation of Uzbek national theater art is directly related to field performance arts.

Ilonsoy and Aksoy found in Samarkand region, Suratsoy and Saymalitosh found in Fergana region, and the ritual depictions of hunting scenes in the monuments found in Namangan region indicate the appearance of the first spectacles. Hunting of large animals required special training as it was carried out in large numbers. As a result, the appearance of hunters in the form of animals and showing the process of hunting prompted the creation of a public spectacle. During the performances before and after the hunt, the participants' presentation of the entire hunting scene, the character of the hunter, the conditions of the prey, various religious rituals, and the audience's reaction to them influenced the creation of one of the important features of the public spectacle - the communication process.

As a result of Zoroastrian religious views, performances were mainly performed by Mughals, which influenced the adaptation of performances to small circles. The promotion of the idea of the struggle between good and evil led to an ideological change in the performing arts. The emergence of heroic epics influenced the strengthening of the dramaturgical basis of the performances. Legends about Kayumars, Jamshid appeared on the basis of the development of patriotic ideas.

It should be noted that Maydosh performances developed in the form of public elections during the period of Amir Temur and the Timurids. Information about this is given in many sources. In particular, Zahiriddin Muhammad Babur's work "Boburnoma" contains information in



The Peerian Journal

Open Access | Peer Reviewed

Volume 10, September, 2022.

ISSN (E): 2788-0303

Website: www.peerianjournal.com

Email: editor@peerianjournal.com

the diaries of the Spanish ambassador Rui Gonzalez Clavijo. The researches of the well-known scientist M. Kadirov have deeply analyzed the artistic features of the performing arts of the Timurid period.

In M. Kadirov's book "Performance Arts of the Timurid Period", the period is important as a comprehensive study of the main directions of field performance art. The period of the Timurids was the most developed period of field performance art. During the period of Amir Temur, the development of art also depended on the created conditions. Enough information about this is given in the "journey diary of Amir Temur's palace" of the Spanish ambassador Clavijo. The description of the city of Samarkand in the diary allows us to draw conclusions about the attention to art and the created conditions. The description of the city of Samarkand and the spectacles shown at the reception of Sahibqiran allow you to get a clear idea of the spectacles on the field. "The garden is entered through a very wide and high gate decorated with gold and blue tiles. As soon as we entered, we saw six decorated elephants. Above each of them there are special porches, on which two flags are sewn. People sitting on porches encouraged people to perform various shows. It can be seen that not only local games were organized in the palace, but also many performances within the borders of Amir Temur's state.

Clavijo's diaries provide information about parties organized in honor of the ambassadors in Dilkusho Park, Chinor Park, Nov Park, and Davlatabad Park around Samarkand. For example, in the description of the wedding ceremony of marrying one of his grandchildren, "The wedding was held in a lavish palace where countless tents were erected. On the occasion of the big wedding, the merchants of Samarkand: money changers, chitfurushs, jewelers and traders of various regional goods, cooks, butchers, bakers, tailors and tailors, and other artisans of the city should go out to the plain where the king's army is located, pitch tents, and give alms. let them roam around the settlement and entertain people with entertainment" notes that the decree was issued². After that, each craftsman made separate stalls and organized entertainment.

Performance arts of Amir Timur's period as a separate form of performance art are rarely observed. The fact that the performing arts were mainly presented at public holidays and parades influenced the development of the performance characteristics in this way.

Clavijo's reminiscences of the welcoming ceremony of Pirmuhammad Mirza provide valuable information on the spectacles of the field. "The king's relatives and ambassadors from different countries visited Katta Koshk according to the king's order and took part in the royal feast as before. Many different games were shown on this day. Besides, the elephants of the king are decorated in green, red and other styles, and kajavas are placed on them for people to sit on. During the performance, the sound of the drums and the cheers of the audience created a strange commotion. In the big Koshk, where the king was sitting, a lot of musicians were playing music incessantly³.

The creativity of the artists and local art people brought from the occupied territories during the Sohirqiran period led to the expansion of the types and genres of field performances.

¹ Rui Gonzalez Clavijo. Diary of a trip to Samarkand - Amir Temur's palace (1403-1406). - Tashkent.: Uzbekistan, p. 155.

²Rui Gonzalez Clavijo. Diary of a trip to Samarkand - Amir Temur's palace (1403-1406). - Tashkent.: Uzbekistan, p. 174.

³ Rui Gonzalez Clavijo. Diary of a trip to Samarkand - Amir Temur's palace (1403-1406). - Tashkent.: Uzbekistan, p. 179.



The Peerian Journal

Open Access | Peer Reviewed

Volume 10, September, 2022.

ISSN (E): 2788-0303

Website: www.peerianjournal.com

Email: editor@peerianjournal.com

"Extraordinary experience has been gained in holding parties, parties, weddings and entertainment. At the same time, the generalization of experience, games and spectacles, and the desire to theoretically develop performance art grew. Performing arts are divided into types based on the performance of the population class among the nobility, peasants and nomadic herders. It is proved that field performances are directly connected with people's way of life and daily life, urban, rural and desert elements are formed in performance arts.⁴

Gallows games were popular among the audience. Although the ambassador's diary contains little information about the games, Amir mentions gallows games at the events organized for Timur. "Gallows are erected in front of the king, and people climb them and show all kinds of spectacles. The king had 14 elephants, on which there were porters made of wood. There were 5-6 people in each pavilion, as well as one more person holding a wire around the neck of each elephant, who would make the elephant run and perform various games⁵. The information given in the diaries shows that there was a great interest in elephant spectacles in the owner's palace. Although there is no information related to the use of elephants by the master in battles, we do not think that it is necessary to conclude that he brought them only for spectacle.

The organization of performances according to the type of holidays ensured that the events were held in a theatrical manner. In the research, it is specially noted that "Navroz" and "Mehrjon" holiday events were formed as a theatrical performance. Because these holidays appeared on the basis of ancient rituals and began to lose their ritual character with the passage of time, the discovery of the essence influenced the development of the theatrical characteristics of the holiday.

People of various professions took part in public holiday performances and fairs. The presentation of the show by different professions is important not only to create diversity, but also to show the specific characteristics of this profession. This shows that Uzbek national public holiday performances are enriched with theatrical rituals such as "Sust Xotin" and "Hubbim" formed as a result of traditional customs and ritual views.

In public holiday performances, muqallids, storytellers, performances of maddohs, game of gatekeepers, tricksters, dancers, horsemen and sports games all created a whole composite atmosphere.

Public spectacles during elections and holidays continued during the reign of the Timurid princes. Zahiriddin Muhammad Babur's work "Baburnoma" provides detailed information about this. The memoir touches on the events related to Andijan, Samarkand and Ferghana, and although it does not give full information about the performances on the field, some information about the performers is given. In particular, the information given in it about the masters of the word indicates that in the Fergana valley, askiya and curiosity were one of the main directions of field performances. "There was a man named Mir Ghiyos in Umarshaikh's circle. Babur's uncle, Sultan Abusaid Mirza, then served under Umarshaikh, and after Umarshaikh's death under Sultan Mahmud. He was a laughing and cheerful person⁶.

⁴ M. Kadirov. Performing arts of the Timurid period. - T.: "San`at" publishing house, 2007, p. 62.

⁵ Rui Gonzalez Clavijo. Diary of a trip to Samarkand - Amir Timur's palace (1403-1406). - Tashkent.: Uzbekistan, p. 184.

⁶ M. Kadirov. Performing arts of the Timurid period. - T.: "San`at" publishing house, 2007, p. 180.



The Peerian Journal

Open Access | Peer Reviewed

Volume 10, September, 2022.

ISSN (E): 2788-0303

Website: www.peerianjournal.com

Email: editor@peerianjournal.com

In "Boburnoma" special attention is paid to the period of Husan Boykara. Although he notes that Boykara, who was considered the most resourceful among the Timurid princes, did not help in Babur's defeats in Samarkand, he does not express a negative opinion about him. On the contrary, the attention paid to the people of art in his time acknowledges the issues of his patronage of art. "The time of Sultan Husan Mirza was a long time. Ahl al-fazl and benazir, the people of Khurasan, the city of Khiriy. Everyone had a job to do, and I had the zeal and ambition to complete that job 7."

"Babur came to his "new village house" at the invitation of Muzaffar Mirza, got rid of the formality, and the trick was revealed. Yusuf Ali, who was walking with Babur Mirza in the village house, danced the kaltash, and Muzaffar Mirza's slaves, Big Moh and Little Moh, played clowns.⁸

The information given in "Boburnoma" shows that during the period of Timurid princes, it became a tradition to show masters of words, musicians and various mock shows. Although Babur's memoirs of his time in India do not provide much information about the performance art, there are records of stage performances during the Temurid period. From Jumala, "In 1528, a big wedding will be held in Anra. At the wedding, drunken camels and elephants are used on the island, and several rams are beaten. Those who bid on them will be joined by the competitor. Indian musicians will perform 9.

The well-known scientist M. Kadirov notes that in "Boburnoma" there are types of traditional performing arts in Central Asia, such as muqallid, mashara, mutayaba, dance, puppetry, wooden leg, wrestling, chavgon, shooting, ram, camel, elephant fighting, and performances Amir states that it cannot be distinguished from the era of Temur on the basis of a clear boundary. At the same time, it means that field drops can be divided into two groups. "Field performances of Babur period are divided into two groups. One category of the participants was the fighting skill, marksmanship, strength, horsemanship, and another category was the monkey game, mualaq, chopoyok, tricks and gallows games ¹⁰.

The fact that during the period of Amir Timur and the Timurids, the field performance art was held in the style of folk fairs, it required the performances to be interpreted and performed in the form of certain field performances. This shows that field performances have become popular in the territory of Uzbekistan. It should be said that field performances developed as a part of national holidays and celebrations in later times and became a component of Uzbek ethnoculture.

The loss of the ritual character of the rituals formed as a result of ancient religious views led to their development in the form of rituals, and the performance of rituals by craftsmen whose main profession was different influenced the formation of territorial features of the performances. From Fergana Valley shows, Samarkand region shows are different from each other in terms of content. From Jumala, Fergana Valley spectacles, gallows games and askiya have developed, while

⁷ M. Kadirov. Performing arts of the Timurid period. - T.: "San`at" publishing house, 2007, p. 185.

⁸ M. Kadirov. Performing arts of the Timurid period. - T.: "San`at" publishing house, 2007, p. 186.

⁹ M. Kadirov. Performing arts of the Timurid period. - T.: "San`at" publishing house, 2007, p. 188.

¹⁰ M. Kadirov. Performing arts of the Timurid period. - T.: "San`at" publishing house, 2007, p. 195.



The Peerian Journal

Open Access | Peer Reviewed

Volume 10, September, 2022.

ISSN (E): 2788-0303

Website: www.peerianjournal.com

Email: editor@peerianjournal.com

more attention has been paid to spectacles related to competition in the oases. During the time of the Khans, the local features of field performances began to develop.

The development of the decoration of field performances was created based on the purpose of celebrations and celebrations, as well as the show. It was analyzed above that in the processions organized in connection with the celebrations and princes' weddings organized during the time of Amir Temur, various performances were shown in front of the craftsmen's table. This shows that the performers of the field performances consisted of craftsmen from different directions. The formation of unique traditions and schools of handicrafts in all regions means that this fundamental development of field performance art was also influenced.

References Used:

1. Rui Gonzalez Clavijo. Diary of a trip to Samarkand - Amir Temur's palace (1403-1406). - Tashkent.: Uzbekistan, p. 179.
2. M. Kadirov. Performing arts of the Timurid period. - T.: "San`at" publishing house, 2007, p. 62.