



THE FORMATION AND DEVELOPMENT OF EUROPEAN TRADITIONAL THEATRE IN KHOREZM

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Article history:	Abstract:
Received: 13 th February 2022 Accepted: 14 th March 2022 Publish: 30 th April 2022	Attention is given to the history of musical-drama theatre named after Ogahi, which has a century-long history. The features of formation of the troupe of the first Khiva theatre, customs, traditions, old folk songs and their role in the development of theatre are discussed.

Keywords: Director, Playwright, Actor, Stage, Scenery, Repertoire.

INTRODUCTION

When studying the Ogakhi theatre in Khorezm province, it should be noted that it is an integral part of theatre, an integral part of the traditions of national values, unique national dances, instruments and laparoscopic techniques that have been honed over the centuries. Theatrical companies originally emerged from the development of performances at folk festivals. According to ancient tradition, elements of Khorezmian theatre and some of its primitive forms emerged and developed in ancient times in connection with animal hunting and rites organised as a group before or after hunting.

MAIN BODY

In the Khorezm Renaissance Theatre, small folk oral dramas, accompanied by musicians, included clown games; *the Game of Cups, the pantomime Chagall, Tug of War, Kurash, Aga Biy, The Blue Wolf, The Golden Shell and Ashshadaroz*i (Ashshadaroz*i* has a long meaning in the ancient Khorezm language), the game "*Lazgi*" allows one to promote the idea that the art of singers and dancers was exercised in connection with the performance of status. For example, the Blue Wolf Game was played at weddings and performances up to the fifties of the twentieth century. Most importantly, the riders in "**Blue Wolf**" play as theatrical actors, fighting each other for their goals and finally winning the role of one of their opponents, shows that the game has the character of a field scene [6.9].

It is also noted that in "**Aga biy**" the theatrical elements are more prominent. In this game, participants take on roles alternately. Khans, ministers, judges, muftis, yasawuls and ordinary participants of the play will take part in it. In this case, the Aga Biy Khan and others go to the house of the game participants in turn for a feast. In each house the contestants must weave a new song and demonstrate their art. Those who fail to do so are punished by Shariah law and ordered to bark like a dog, hunt like a wolf and ride instead of a horse or donkey. Dialogue and monologue (a poetic answer to a poetic question) also play a key role in the Aga biy game. In general, customs such as ramming, wrestling, gilding and horse racing have long been considered the best spectacles in wedding ceremonies. This served the formation of the theatre. Since times immemorial, folk festivals, weddings and gatherings in Khorezm were attended by khalfas. Their repertoire included colourful folk songs, hymns by classic poets and folk bylinems. The study of khalfa art also had its own school style. The art and creativity of Khorezm khalfas was considered important in the formation of drama and theatre. At the same time, it is worth remembering that khalfa art in Khorezm produced female actors for theatre [6.124].

In Khorezm, the art of clowning has also passed through its developmental stages. According to theatre historian Mukhsin Kadyrov, "*the Khorezm theatre, better than other theatres in the Dangerous Game series, has preserved (the art) its own genre of comedy and storytelling*" [5.124].

As a matter of fact, in Khorezm theatre, along with folk singers, musicians, drummers and mullahs, participated in folk weddings and performances and demonstrated their art.

The traditions and rites of the Khorezmian people have also evolved over the centuries. For example, the rites of "*Kelin koror*" and "*Yuz ochar*" were also noted for their theatricality and charm. It can be said that all the performances and traditions in them served the national theatre.

An important event in the cultural life of Khorezm was the work and research of Hamza Hakimzod Niyazi, the first Uzbek poet, playwright, composer, teacher, actor and stage director, who lived in Khorezm from November 1921 to 1924, and created the Khiva theatre company. At the same time, he helped to start an amateur drama circle that drew prominent musicians, singers and dancers. Hamza would also establish a school to raise the political and artistic

level of the members.

In this article published in *"Khorezm Khabarlari"* newspaper on 15 September 1921, a private music school was opened to develop musical power. In particular, he calls upon the Uzbek troupe led by Mukhammadjon Tojizoda, head of the Turkestan Political Department, to assist Khorezm in training its members. Because M. Tojizoda was introduced to professional theatre culture in Petersburg in 1916. His arrival in Khorezm with the troupe that he led was a joyful occasion. The Uzbek troupe led by Tajizoda had been in Khorezm for a year already; during that time plays such as *"The Fergana Tragedies"*, *"The Rich and the Servant"*, *"The Punishment of Tukhmatchilar"*, *"Who's Right"*, and *"Khan's Oppression"* were staged by the troupe. Muhammadkhan Tajizoda himself performed the role of Isfandiyar in Khan Zulmi and won applause from the audience. The play is being performed only twice. But Khorezmian nationalists have prevented the play from being staged again and again. Despite these obstacles, Hamza gathered members of an amateur drama circle working in Khiva and formed the Khiva Theatre Company of 72 people in April 1922.

Founded in 1922 in Khiva, the centre of Khorezm province, the new theatre *"Narodny Dom"* will present a special performance entitled **"Son of the East"**. At first, the theatre will host Matyokub Devon Kharratov, Madrahim Sheroziy Yakubov, Kurbannazar Abdullayev, Kamil Devoni, Matyokub Otayonov and other famous musicians, singers, dancers and artists. All the artists whose names have been mentioned are well known among the people, and the involvement of famous people has played a major role in the rapid growth of the performing arts' prestige among the people. The theatre troupe also includes talented young people who are members of various amateur drama clubs. Among them are Masharif Polvonov, Ahmajon Makhmudov, Mahmud Devonov, Kadam Kutliyev, Jumaniyaz Kalandarov, Sharif Ollayorov, Samandar Saraymanov, Umar Qurbani, Ruzmat Yusupov, Saodat Mukhtorova, Gani Jalil, and many others.

Hamza Hakimzoda will perform in Niyazi Theatre's *Boy ila khizmatchi*, *Kalmok*, *Songi Khan*, *Tahir va zuhra* and other plays. According to local media, the theatre's opening had a great positive impact on local Muslims. At that time, the repertoire consisted of one-act agit-dramas and concert programmes. Masharif Polvonov, who grew up in Khorezm as the first director and artistic director, was a great help to Hamza in organising the work of the Khiva theatre troupe. At the same time, after Hamza Hakimzoda left for Niyazi Hojaili, Masharif Polvonov, one of his outstanding pupils, would continue as director and director of the Khiva theatre.

In 1922, the company staged the great Russian writer Gogol's *The Inspector General*. It is noteworthy that Hamza Khakimzoda wrote the 1922 drama *The Khan's Oppression* and the *Khiva Revolution* for a special theatre. The play portrays, through tragic scenes, the life of a girl in love with a blacksmith, and the oppression of the khans of the time, the painful life of the lovers. Khamza himself skilfully renders the image of the khan.

A number of works by Niyazi, such as **"Punishing Slanderers"**, **"Poisonous Life or Victims of Love"**, **"The Tragedy of Fergana"**, **"Sevdim Ali"** and **"Rezavorchi"** were staged during 1923-1924. The press reported that audiences were not in a hurry to see all the plays in the repertoire, finding time to watch the performance.

In 1924, due to lack of personnel with genuine European education in the troupe, a group of artists such as Masharif Polvonov, Matnazar Adamov and Ollabergan Zargarov was sent to Moscow to train as stage directors.

In 1928, the troupe of the Khiva Theatre was renamed the Collective Farm Theatre. By 1933, the main troupe was formed on the basis of this theatre in Urgench under the name of the Khorezm District Music and Drama Theatre. In the meantime, the repertoire will be renewed. **"Innocent Guilty"** by A. N. Ostrovsky, **"The Inspector General"** by N. V. Gogol, **"Craftiness and Love"** by Schiller, **"Arshin mol-olon"** by U. Khozhibekov, **"Farhod and Shirin"** by Khurshid, **"Leili and Majnun"**, **"Bad Teeth"** by A. Kahhor and many other dramas were staged and enjoyed success. Salim Khojaev, Salikh Devonov, Vakhobjon Fayozov, Rakhmon Ollaberganov, Mahmud Safoev, Sharif Ramazanov, Hojikhon Boltayev, Onabibi Polvonova and artist Kaminsky, and others were members of the cast at that time. These theatrical layers performing different characters one after another gave a positive impetus to the formation of both creative team and repertoire.

In 1934, to add weight to the ensemble, choreographer Tamarakhonim, musician Pulat Rakhimov Yusufzhan Kyzik Shakarjono (Shokirjonov) under direction of Zuhur Kobulov came to Khorezm. The main purpose was to support the work of Khorezm theatre. In 1921, Tamarakhonim visited the troupe of the Khiva theatre at the same time as Hamza. He carefully taught the secrets of dance, and enriched many musical productions with dances. Tamarakhonim recalled her time in Khorezm: *"I recall with excitement the period of my life in Khorezm. Because at that time there was no bigger place for me than the theatre, the stage, the hall and the backstage"* [3,97].

Attracting talented stage directors to the Khorezm theatre further promoted the development of creative environment in the community. In this regard, Zukhur Kobulov was not only an energetic director but also a young, energetic and courageous person who pushed actors to rehearse roles with his toughness. He was the first educated director to work in Khorezm. For instance, he hated actors who were indifferent to his work, even kicking out those who were late for rehearsals and instead playing the role himself. *"Where are you hiding your mighty hands?" - shouted the actor from the audience, raising his hand fearfully. "I can't see them. Why isn't the hand moving. Perform it with gestures, that's all,"* he said, jumping up on stage [2.62].

Zukhur Kobulov was not only concerned about the role, but also a friend who advised on all matters relating to the actors' lives. Akbar Mukhammedov and Pulat Rakhimov, two of the director's closest assistants, always worked with Zukhur Kobulov to learn his working style, new discoveries and gain experience. The fact that most of the actors in the theatre were uneducated fell far short of the director's expectations. Despite such difficulties, productions under

Zuhur Kobulov's direction are beginning to be staged, with each role being performed by a stuntman.

"We have also set up a dance circle at the theatre. I was instructed to teach. At the time, I was struggling with my little knowledge. But the relentless pursuit began to bear fruit. I think there is a tune of folk dancing in Khorezm. Both young and old are dancing here. What a dance it will be! I have read it myself and learned it" [6.77].

They saw the fruits of the great masters of art in the development of the next period and were able to experience a sense of pride in their contribution to this art. In different years Kamil Yashin's plays *Burning, Honour and Love and Gulsara*, which extolled the freedom of Uzbek women, and *The Awakening*, about the distant past, were staged. In particular, Khurshid's poems **"Leili and Majnun"** and **"Farhod and Shirin"** were received with great acclaim. **"The Rich and the Servant"**, **"Kholishon"** and **"The Case of Maisara"** were professional productions that promoted cultural life for Khorezmis. Following the trends of the times, the directors have also staged works such as Gotsi's **"Tsarina Turondot"** and Gogol's **"The Inspector General"**, which are rare masterpieces of Russian and world classics.

During the Second World War, the theatre turned to poetry that raised the spirituality of the nation, glorified the courage and valour of the people, and glorified the freedom of the homeland. These include **"Davron Ota"**, **"Death to the Occupiers"**, **"Oftobkhon"** and **"Qasam"**. These were works that brought real fame to that period. Certainly, the success of these plays is the result of the work of I. G. Ilyalov, S. Saraimanov and V. Fayozov, the principal stage directors. The company grew and diversified from year to year. After the war, the repertoire included **"The Song of Life"**, **"Navbahor"**, **"Golden Melody"** by Uygun, **"The New Land"** by A. Kahkhor, **"The Hurt Teeth"** by B. Rakhmon, **"The Secrets of the Heart"** by O. Yakubov, and **"True Love"** by O. Yakubov. These include *Kutlug Kan* by Oybek, *Alisher Navoi* by Uygun and Izzat Sultanov, *Mukimi* by S. Abdulla, and the legendary poems **"Farhod and Shirin"**, **"Leyli and Majnun"**, and **"Tahir and Zuhra"**. A number of productions, such as **"Semurg"**, have brought the team closer to the people and increased the number of fans. It is noteworthy that the theatre was the first in Uzbekistan to stage a historical drama **"Mindagaus"** by Lithuanian playwright Ju. Marcinkevičius and a melodrama **"Lyubov"** by Bulgarian playwright N. Yordanov. Of course, it is noteworthy that in staging these plays the novice artistic director could have become a great success. The performance of the actors was a success. Improved stage productions allowed actors to work on themselves and show their skills. For instance, **"Alisher Navoi and Ferdinanti"** by the young actor S. Devonov, *"Jaloliddini"* by M. Rakhimov, **"Gais"** by V. Fayozov, and **"Guli and Luiza"** by G. Rakhimova surprised and excited the audience and once again inspired the respect of theatre actors.

CONCLUSION

In working with actors of the Khorezm Theatre one can safely say that the work of mature teachers has been absorbed and the traditions of a teacher-student have been formed and developed.

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