



CONCEPTS OF SPECTACLE ART THAT EXISTED IN THE XIV-XV CENTURIES

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ANNOTATION

This article analyzes the concepts of the performing arts in the XIV-XV centuries and their scope and interpretation. Examples of spectacles used in the works of Hussein Voiz Kashifi and Zayniddin Wasifi, who lived and worked during this period, are also cited as examples.

KEYWORDS: *campaign, people of words, great people, people of games, praise, praise, mutayiba, elegant.*

There are very few written sources on the art of spectacle in our country before the XIII century, but there is no doubt that the centuries-old traditions of the ancient comedy theater continued in Bukhara, Khorezm, Ghazni cities. For example, in 1025, by the decree of Mahmud Ghaznavi, a luxurious palace was built in Termez. This castle is called **Gardizi** - "a palace of entertainment and joy." Music, dancers and actors also took part in the festivities [1, p. 211].

The Spanish ambassador to Samarkand, Ryui Ganzales de Clavijo, who was in Samarkand in 1404–1406, said that in addition to the local population, there were Christians, Greeks, Iranians, Turks and Arabs, as well as hundreds of thousands of scholars from different

countries. artists, craftsmen and architects were brought to Samarkand in detail. In conclusion, we can say that by this time, as a result of the intervention of artists of different nationalities, the performing arts have become more developed. In 1404, when Amir Temur returned from a trip to India, historian Sharafuddin Ali Yazdi described the festivities at Konigil in his Zafarnoma, in which he described the games of the bazaars in the guise of animals. "Ul latif yerda rango-rang chodirlar va oq uylar va shomiyonalar tikib, bihishtek orasta bo'ldi. Va shahardagi ustodlar har jamoat bir turluk hunar ko'rsatib, ta'biyalar yasadilarkim, aql hayron edi" [2, p.142]. In this case, the historian uses the word "feast" in relation to the place of performance:



Yana bir bazmgohi soz etti,
Ki firdavs eshikini boz etti [2,
p.142].

Another important source of information about the art of spectacles of the XIV-XV centuries is the work of Hussein Waz Kashifi "Futuvatnomai sultoni". Chapter 6 of this book is dedicated to the creators and spectators of the campaign. It defines the word maraka as follows: It is known that the original lexical meaning of the word maraka is the battlefield... and in the term (figuratively) people gather and different individuals come up and say a topic that demonstrates their ability, their craft. The reason they call such a place a campaign is that each wrestler demonstrates his fighting skills on the battlefield, and as the rest of the soldiers and others around him watch... here, too, someone demonstrates their abilities and talents, and the rest. they watch it... If the people of the campaign ask how many categories there will be, say three categories. The first is the people of words, the second is the people of power, that is, those who demonstrate power, and the third is the people of various games and players"[3, p. 88].

Kashifi also divides the people who compose the campaign into three categories: the first category - the

Madhhabs, the Ghazalkhans, and the Saqqas (Arabic) (meshkobchi, water-sharing). The second category is the Khosa (Arabic) goy (pharmacists) and the bisotan (Persian) dosage (exhibitors). The third category is storytellers and legends.

A natural question arises? Why are there beards and beards among the spectators? In the 15th century, there were also special theaters. The festival was attended by a large number of people. In this regard, there is a demand for their services. Of course, there were generous people in the audience who did this job willingly.

Those who perform prose works, short sayings, phrases and descriptions (qasidahan) with prose are called khans (beautiful readers), and those who read a mixture of prose and verse. murassa'(a.) khan (word master).

In the annotated dictionary of Navoi's works and in the "Farhangi zaboni tojiki" the murassa is decorated with precious stones, the gorra is interpreted as pride, deception [4, p. 666]. It is no coincidence that Koshigi calls masters of eloquence murassakhan and garrahon. It's not an easy task to be able to embellish, to show off, to captivate the audience with your skills. Performing skills also play an



important role in the performance of such masters of speech. When necessary, they brought their speeches close to people's hearts, went to the point of crying in order to express solidarity with them, to share their grief and suffering, and used their gestures and actions appropriately. This made their speech effective and emotional.

Great people, that is, spectators: wrestlers (gushtigir), stone players (sangir), mud carriers (novandoz), basket lifters, dorboz (rasanboz), gurzi lifters, zo They are divided into several trades: bravery (lifting a person), breaking a stone, breaking a bone, crawling, throwing stones, lifting a millstone, fighting with an elephant).

Chapter 4 of the play describes the **spectators**: kosaboz, lobatboz, huqqaboz [3, 92].

We do not find the word dorboz in Navoi's works, but in this work of Kashifi we see that dorboz is used along with the word rasanboz. Rasan (a.) - means a rope. The term "rasanboz" was also used to describe the Dorboz because they performed with a rope.

The word **Maraka** in the annotated dictionary of Navoi's works is a battlefield; jang; muhoriba; meeting is a ritual. Everyone is

addicted to drugs, the tone of his campaign in his heart [5, II, p. 274].

Bor ahli jahong'a shohu sarvar
bo'lg'an,

Din ma'rakasida gardu safdar
bo'lg'an.

≈ **tuz** – gather, fight:

In the end, I decided that the crown of the kingdom would be placed between two hungry lions, and if anyone took it, his head would be in the middle of the crown. Chun organized this campaign [5, II, p. 274].

In the Annotated Dictionary of the Uzbek Language: Maraka [a. - war, assembly] 1 **religion**. A collection of mourning ceremonies and each of them. *Gulsimbibi said she was ready to go to the grave after her daughter's entire campaign. Oybek, selected works. Sabir Odil was the head of the grandfather's party. R. Faizi, spring has come to the desert.*

2 Weddings, shows and. sh. k. ceremony "It simply came to our notice then. H.Shams, Enemy.

3 Battlefield; jang. Maraka - Mardniki. Proverb.

4 a general movement to carry out work of a mobile political or economic significance; "The company has been talking about Olimjon since the beginning of the harvest campaign." H. Nazir, Wings. "After that, they discussed the



kolkhoz campaign." H.Shams, Enemy [6, II, 566-p].

Maddoh - in the explanatory dictionary of the language of Navoi's works - 1. Praiseworthy, descriptive. 2. gado.

The root of the word matter is matter, 1. elongation, elongation; attendance 2. It means to say a sound out loud. From this it is clear that praise is a continuation of praise, of praise, of praise. The following words are also derived from the word matter:

Maddohlig'// **maddohliq** - praise, description.

Madih – praise, hymn.

Madoyih – praise, hymns.

Madh – praise, description.

Madhsoz – praiseworthy

Madhoroylig' – flattery (5, II, 197-b)

In the explanatory dictionary of the Uzbek language Maddoh [a. - praiser; praise be to God] 1 ayn. A person who gathers in the markets and on the streets and makes a living by preaching and preaching religiously.... *maddah, people are preaching*. P. Tursin, Teacher.

2 portable. Praiseworthy, praiseworthy; flattering [6, p. 521].

In our language today, the word master, the descriptive, has lost its flattering and flattering meaning.

In the work "Badoye'ul-vaqoe" by the great writer and poet of his time, Zayniddin Vosifi, who contemporaries with Hussein Waz Kashifi and Alisher Navoi, we find a number of words about the art of spectacle:

Mutoyiba: "The description of the meeting of Amir Alisher and Hoja Majididdin Muhammad and the mention of the jokes of the nobles in the garden of Purza to the munshi of Mawlana Abulvose" [7, p. 96].

Narrator, muqallid: "Hafiz Giyosiddin Dehdor... I am a narrator also. I read the stories of Amir Hamza, Abomuslim and Dorob. When the masters of the world hear it, they put silence in their mouths. I am a muqallid also! .. Amir Hamza began the story. Then he recited a poem he had recited and the audience fainted. When he finished, he read the story of Abu Muslim - he enchanted everyone. At the end of the meeting, Dorothy read the story. The gardener and his servant were standing there. He imitated them, made everyone laugh, and made some people laugh so much that they laughed" [7, p. 113].

Go'shtigirlik (wrestler): "In remembrance of the virtues and perfection of other **go'shtigir** of Pahlavon Muhammad Abusaid and Sultan Hussein Mirza." In this chapter



of the work, Pahlavon Muhammad Abusaid and Pahlavon Muhammad Moloni and Pahlavon Ali Rustai and Darveshmuhammad wrestled with the permission of Sultan Husayn Bashkaro. the events of the drying up of a special Garden Zogan pool to make a picnic area.

We also see that the word "elegant" is used many times in the play: "Nahangsiyrat hariflar va ajdahosifat zariflar g'animgining ayovsiz dengizi va shashining xunxor majlisiga tushib qolishingiz mumkin... Bundayin ajoyib **maraka** va haybatli jangga siz aslo tushmagansiz" [7, 98-b].

From this information we can see that in the XIV-XVI centuries in our country the attention to the art of spectacle was high, but we can see a vivid picture of the performing arts of this period.

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