



IN TRADITIONAL UZBEK CLOWN ART MIME ELEMENTS

Amanulla Rizayev

Sardor Mannonov

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Abstract. The article talks about the presence of pantomime elements in the traditional Uzbek clowning art and their influence on modern theater art.

Key words: clown, theater, improvisation, mime, pantomime, actor, director.

The art of clowns and entertainers, which is the basis of Uzbek folk art with a history of almost three thousand years, embodies almost all of the artistic and stage means of expression available in today's modern theater art. In particular, improvisation, tendency to improvisation, exaggeration of events played on stage through gestures, facial expressions, facial movements, and body movements were one of the performance methods of the art of clowning. This method is the core of the art of pantomime. In today's modern Uzbek theater art, there are a number of performances in which the performance methods of traditional clowning art are effectively used, in which we see the dominance of improvisation, mimicry, expressive hand and body movements instead of words. This feature is prominent in performances such as "Snowy Show", "Ragtime for Clowns", "Clomadeus". In general, the clown performances typical of the Uzbek traditional theater play an important role in the development of today's art of pantomime. "Pantomime art has a great place in the ancient theater of clowning of the Uzbek people. Uzbek pantomime, called Taqlid, developed well, especially during the reign of Amir Temur and the Timurids. By this time, pantomime had become a major art and was used in many genres (drama, tragedy, fairy tale, pamphlet, etc.)"¹. Sometimes it is accompanied by music, singing, even declamation. Naturally, this process leads to the formation of the need to spend their time and put on various shows in many crowded places. During this period, based on the demand, certain hobbyists and clowns operating in the markets begin to appear. They were often able to perform mimicry, impersonation, and various complex behaviors. "Interesting in markets - to be an actor, to be adept at sharp and interesting words and improvisation, to sing, to be able to perform pantomime, funny games, to create interesting scenes, to be a master of imitation, mime movements, acrobatic figures - in general, to know the various categories of artistic performance needed."²

Performers, singers and clowns performed in the markets. They put on performances consisting of 3-4 repertoires in crowded places."³.

¹Wikipediya.org-pantomima

² M. Rahmanov. "Uzbek theater: from ancient times to the 18th century" - T.: "Fan" 1975. B-68

³A. Navoi "Khayratul-Abror". "Gafur Ghulam", T.:1989, p-115

In one episode of Alisher Navoi's epic "Hayrat ul-Abror", a clown smeared black on his face, put on a beard and told lies incessantly in the guise of a makeup artist to make the crowd laugh. He puts a fake beard on his forehead and makes people laugh, and people laugh at him because of the beard. It can even be understood that he is satirizing a certain image by putting a monkey's beard on his head. Through Mamajon Rakhmonov's book "Uzbek Theater History", we can find many such examples of traditional Uzbek clown performances.

Even in today's developed modern Uzbek theater art, performances staged using patomime elements are noticeable. For example, the play "Grey Clown" consisting of four independent scenes staged by the director Olimjon Salimov at the Young Audience Theater of Uzbekistan can be cited as an example. The first scene, which can be conditionally called "Farrosh", was skillfully performed by actor M. Abdulkhayirov. In this picture, the janitor imagines himself as a talented musician, a violinist. The tune broadcast from the old radio is expressed in plastic and pantomimic movements by means of a "broom" violin (a technique of working with an imaginary object). During the performance, the janitor's friends come and dance to the tunes of different nations broadcasted on radio channels. They taste the joy of living, they rejoice like children. In the next film, the hero falls on a deserted island, befriends an ant there, tries to find joy and happiness even from this tiny animal, and tries to feel that he is not alone. The play "Grey Clown" tells the story to the audience through mockery and pantomime - the language of the actors. The stage walls are decorated with various masks. A black background for a pantomime allows the audience to focus only on the performers. At first, the clowns, appearing on the stage in four different characters, begin to connect the TV or tape recorder cable to themselves. Whoever connects to it, the music changes, and the emotions of the performer find their expression through the music. Actor Muhammadiso Abdulkhairov managed to step aside and connect the wire to himself. After that pantomime performances in the form of etudes begin. In addition to the prologue, the performance includes 3 different events: first, the actor Muhammadiso Abdulkhairov is embodied on the stage in the form of the classical mime character Pero. Alone on a deserted island, the hero cries out for help. He falls into the sea and tries to swim, but turns back because he is afraid of the water. After accepting fate, he is forced to stay on the island. He shows different shows because he is bored. Sometimes he is sad, sometimes he is happy. Since he is hungry, he goes to a cafe in his mind and orders various delicacies. The actor, who played several roles at the same time, performs a monomime in the direction of Marcel Marceau. He starts crying out of boredom. Suddenly he sees a small ant. Most of the students of the Art Institute have been making and showing sketches imitating the scene of the actor Muhammadiso Abdulkhairov with this "ant". Playing various games with the ant, the hero becomes attached to it. According to the libretto of the pantomime, the hero forgets the ant, gets distracted by other things, and sits on it. Seeing that he had killed the ant that had become his friend, the hero wept and buried it on the island. The small events in this passage develop in a very interesting and unexpected way, prompting great philosophical reflections. In the second passage, four clowns suddenly appear in front of a throne. Whoever sits on the throne will be ruled. There is a special button on the throne that allows him to control non-enthroned characters. Whoever sits on it turns his favor and makes his partners play the

game he wants. The king who ascends to the throne, those left behind will be his servants. Events develop and everyone begins to flee the throne. Because it has bad consequences. It separates friends from each other. At the end of the etude, when the clown, left alone, is about to leave the throne, various noises come from the throne. Then he takes off his clothes and puts them on the throne. It is as if a person takes shape. After listening to various noises, he leaves the stage naked. This scene, through the elements of plastic behavior, mime and pantomime, gives the audience a lesson in the philosophy of life. Sh.Rizaev, a well-known literary scholar, writes about this performance in his book "Pictures and Character Drawings": "The Struggle for the Throne" is laughed at by mime clowns in such a way that the audience laughs at the realization of the reality behind the exaggerated symbolic actions. , on the other hand, realizing that in the essence of political struggles for power lies the vice of not returning from any bottom, draws relevant important conclusions.

In the end, five mocks - all the actions of the suitor are chipped, and an unknown dry puppet, neither in the scythe nor in the stake, sits on the throne. Yes, his most important feature is the length of his arms. Long arms that can reach everywhere and knock out those five opponents one by one. The king has hands but no heart. This is the "contribution from the story" of the film interpreted as a satirical farce"⁴.

The third passage. Actors Colombina and Perot stare blankly at each other in the center of the stage. Characters dressed like dolls have strings pulled up like marionettes from different parts of their arms and bodies. They cannot reach each other no matter how much they want to. Finally Pero kills himself. And Colombina shows her anguish with various gestures. He takes the dagger and hits himself. Lying next to her lover, she also dies. The plot of the piece is based on the last events of Shakespeare's tragedy "Romeo and Juliet". Heroes who have been lying lifeless on the ground for some time slowly start to come back to life. By performing plastic actions through their hands, they grow like sprouts, and supposedly their souls are together in the other world. The logical connection of the performance adds naturalness to the events. This scene is built on the basis of well-known plots - in the example of a puppet, it can be called a new discovery of directing.

The play "The Gray Clown" is completed, each of which has a certain meaning and specific events. Although this performance is built on elements of pantomime, plasticity and clowning, the overall plot of the performance is dramatic. Makes the viewer think. Actors-mimes do not surf and act to make people laugh. Each of them tries to reveal the story and ensure the artistic integrity of the performance. Through this performance, actor Muhammadiso Abdulkhairov became known to the public as a skilled performer of pantomime elements. Later, the play "Grey Clown" participated in the International Festival of Theaters of Central Asia and Iran held in the theater "An de Ruhr" in Mülheim, Germany in 2000, and in the traditional International Festival of Experimental Theaters in the Arab Republic of Egypt in 2001 and won the applause of the audience. This year, the main actor Muhammadiso Abdulkhairov was recognized as the "Best Actor of the Year", Olimjon Salimov was recognized as the "Best Theater Director of the Year", and became the winners of the "Ofarin - 2001" creative competition.

One of the distinctive features of modern clowning is the presence of elements of pantomime. Modern clowning embodies the diversity of lyrical and socio-political, interesting satire and

⁴ Sh. Rizaev. Photo and illustrations: Olimjon Salimov. - T.: East, 2010. pp. 96-97.

comedy numbers. It should be noted that the art of modern clowning is not uniform. It builds on a variety of lively and emotional pantomimes, comic situations and situations, similes of characters' paths, unexpected games with exaggerated props, etc. In this direction, the Lavrov brothers, G. Mosel and D. Demash, A. Shliskevich, Karandash, O. Popov, A. Nikolaev and others demonstrated their art in the circus arena. And the famous Engebarov almost did not use props and decorations. "Leonid Engebarov thinks deeply about his art like a scientist. Humor about the circus must be original and have a deep meaning. "There is still a long way for circus experts to analyze and study the dramaturgy and enthusiasm of his numbers, or his direction and pantomimes staged on a large scale," Slavsky thinks.⁵

Numbers were performed to the accompaniment of music. Mimics, acrobatic tricks, symbolic gestures and exaggerated actions were the artist's main means of stage expression.

Another aspect of pantomime clowning is its external expressive language. Sometimes pantomimes of unspoken clowning were performed, with the participation of certain voices and roars. Makarov says in his book: "The external expressive "language" of clowning is enriched by various genres and styles that they used, in addition to pantomime: repeated episodes, communication with the audience, funny competitions, funny arguments, comic fights, endless costumes of clowns: sometimes a woman clothes, sometimes doctors, sometimes animals, unexpected spills of water on them, sprinkling of various powders such as hair, powder, soapy foam on them, etc."⁶ Many such pantomimes in the style of clowning were staged in the last century. Yu. Nikulin, M. Shuydin, G. Makovsky, performed pantomime and clown scenes rich in dramatic and bright facial expressions. We also see in the works of Rothman and others. Their performances are based on laughter, and the scenes with a sharp plot full of longing will follow the audience behind the events. Actors exaggerated the mental states, emotions, joys and sorrows of their characters through facial expressions and plastic actions. Although these performances are performed in the circus arena, they are similar to the art of dramatic theater in that they have a dramatic composition, make-up, costumes, props and musical decorations are used as artistic and stage tools.

In conclusion, the Uzbek folk art of clowning and entertainment had a great influence not only on modern theater art, but also on the development of circus art.

⁵ Slavsky R. E. Leonid Yengibarov. - M.: C 47 Art, 1989 126 st.

⁶ Makarov Sergei Mikhailovich The Art of Clownery in the USSR. M: 6-b



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