



## FEATURES PERFORMING ARTS OF THE KARAKALPAKS

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**Annotation:** This article is devoted to the performing arts of the Karakalpak, which describes the features of the Karakalpak art forms, the repertoire of artists and performances.

**Key words:** holidays, folk theatre, performing arts, clowning, folk markets, entertaining games.

**Introduction.** Harmony is one of the main characteristics of festive performances. In performances, art, sports, ethnography, folklore, artistic expression, scenes of work and social life are connected with each other on the basis of common and internal ideas and themes, and artistic integrity is created. Also, historical and modern reality is reflected in poetic and philosophical generalizations, symbolic images and relief tools in theatrical productions. Public performances also have the property of artistic imagery, and through the theatricalization of parts of the performances, an imaginative solution is achieved, as a result of which compositions consisting of individual performances rise to the level of a single work of art.

Entertainment features were typical for all Central Asian markets. Among the Karakalpak, the bazaar was not only a place for selling or exchanging goods, but also a place for mass entertainment events, as well as a news center. A similar task is typical for all markets in Central Asia. The most popular entertainment at the bazaar were performances by tightrope walkers, puppeteers, swings in large bazaars on holidays and national days, and performances by folk singers, including clowns.

The Eastern Market attracted a large number of people belonging to different social classes from surrounding and distant villages and towns. Each of these groups of people was the bearer of a certain culture and information peculiar to it. In addition to trading operations, each participant exchanged certain information with others while visiting the market. Especially those who were engaged in trade traveled to different places and brought back different information based on the uniqueness of their profession. All major markets are considered unique information and entertainment centers, in addition to their main role of trade.

The Karakalpak bazaar is also famous for the art of clownery, which is one of the main directions of traditional theater. Clowning is a form of performing art. This used to mean a comedy show starring a masked actor. In the past, due to the worship of various deities, people performed and danced in animal masks.

In some regions, during mourning ceremonies, when remembering a deceased family member, he spoke and behaved as if he were deceased. The plays "Sadr", "Ashshadaroz", "Maskharaboz" are being distributed. They are distinguished by unique oral dramaturgy, humor, comic expression of life events and live performance.

Clowning is close to puppet theater in its formation, social process, master-apprentice tradition, social status, functions and aspirations. It was the clown who was a mature (live) performer in the puppet theater. In the 19th and 20th centuries, clowning was added to the art of goalkeeping, which was performed with the participation of wrestlers and goalkeepers in their performances. But instead of wearing a mask, he put on makeup and performed in a unique dress to attract the attention of the audience.

**Literary analysis.** Various sources and literature provide information about the performances of clowns on the territory of the Khiva Khanate, especially in the Khiva and Karakalpak markets, types of clown art in general, its development and significance in the 19th and early 20th centuries. In particular, the scholar-historian Muhammadrizo Ogahi (in the work “Riyaz ud-Daula”), the Hungarian tourist H. Vambery, the Russian merchant I. Abrosimov, who was a prisoner in the Khanate, the wife of officer A. Ilyichkov, Koptseva. Even during the period of independence, the art of clownery was studied by a group of researchers. In particular, researcher T. Kilichev, along with reflections on the art of clownery, also named his names[1].

M. Kadyrov said about this: “Muhammad Rahimkhan is more interested in poetry and status music, so there is no special group of clowns in the palace. The clowns were banished from the palace for mocking the ruling class. Later, these clowns performed mainly in the markets of the cities of Karakalpakstan.

During the Khanate of Khiva, by order of the Khan, jesters were forced to wear black robes, which were different from others in Khiva. But the khan kept a special jester, and he used his services when he had a good laugh[2].”

Russian artist L.E. Dmitry-Kavkazsky, who visited Khiva, also wrote in his memoirs that he gave a lot of information about the performances of clowns who lived on the territory of the Khiva Khanate[3].

The Karakalpak folk theater performed at traditional folk festivals and at the bazaar. The People's Theater mainly organized performances in Chimboy on market days. The plays used folk epic themes as well as modern themes. The repertoire of the People's Theater consisted of small satires, in particular comedies, ridiculing the bribery of judges, priests and the injustice of the khan's administration.

The word mocker comes from the Arabic word maskara - ridicule, object of ridicule [4]. The clowns themselves are universal performers; they not only staged theatrical performances, but were also masters of words. The clowns also had their own acrobatic acts, dances and magic tricks.

Since the second half of the 19th century, clowns, puppeteers, and Karakalpak covers had their own “schools” where local youth studied, and had their own traditions of mentoring. Among the most famous Karakalpak clowns of that time are Matyakub, Gurbaniyaz, Baltakul, Dosimbet, Eshmat and others[5].

One of the famous clowns among the Karakalpaks was Klich Bey. His work was carried out by N.A. Baskakov writes: “Kylychboy, one of the Karakalpak clowns, who often performed in Khiva with his friend Abil-Vasin, a clown from Khiva, had an incredibly diverse repertoire. Kylichboy often used folk songs, fairy tales, etc. [6].

Performances of the folk theater took place directly on the street or on the market square without prior preparation. There were no tickets for spectators. Funds collected during or after execution. If there was a bad performance, the audience could leave without paying anything for the performance.

D. Rahim, Sh. Matrasul and F. Ernazarov also noted that Muhammad Rahimkhan held a review and awarded the winners with valuable gifts[7].

Artists from Khorezm often performed in the markets of Karakalpakstan. As K. Ayimbetov noted, “many performances of Khorezm satirical clowns were organized at the Chimboy market, who delighted the audience with their funny performances [8].

**Conclusion.** In a word, the Karakalpak market was considered not only a place of trade, but also a cultural center, a center of folk performances of clowns, tightrope walkers, puppeteers, and wrestlers. From year to year, these entertainments are reworked, adapted to the needs of the audience and at the same time shaped to their needs. And all this was for ordinary people, ordinary spectators. In the folk art of the Karakalpak people, along with proverbs, matals, fairy tales and other works of folk art, the art of clownery takes its place and is an example of the originality of the Karakalpak ethnic group.

In a word, music in the performances of clowns and jokers was effectively used by kushik and raks, that is, a rich treasure of folk art. They served as an important tool in creating artistic images of the performance. The most important thing is that the basic elements of musical performances were born in the traditional spectacle and gave a special impetus to the emergence of unique oral musical dramas.

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