

THE HISTORICAL ROOTS OF KHOREZM THEATER ART

Urgench RANCH Technological
University teacher
Rakhmatjon Saotboyev

Abstract: This article ancient Khorezm theater art history and its 1000 years old progress stages scientific basically illuminates . Then ceremonial , mythological , dramatic and musical stage appearances , doll theater , heroism plots and archaeological in sources record done theater elements wide analysis Research ancient In Khorezm stage of art formation , religious ceremonies with connection , social in life place and Central Asia theater to culture showed the secret of the effect deep scientific basically open gives .

Key words: Khorezm , theater art , ceremony theater , mythology , archaeology , puppetry theater , art history

Main part. Khorezm theater art development historical Ancient stages Khorezm in the territory theater art formation religious ceremonies , natural forces cults , mythological images and collective games with closely related was . In each period, the content and form of the theater changed . Ceremonial theater was formed through the symbolic representation of the religious ideas of the people, the change of seasons, and natural processes. Archaeological finds show that the performing arts in Khorezm were multifaceted: dance, music, song, dramatic dialogues, puppet shows, and heroic plots were widely used. Mural paintings, figurines, and images on pottery bear vivid witness to the life of the ancient theater. Artistic sources found in monuments such as Tuproqqala, Qoyqirgan Qala, and Ayazqala clearly reflect the religious, educational, and social functions of the theater. In this region there are ancient cities - Koykirgan, Tuproqqala, Qoshqala, Kat, etc., which were centers of developed statehood and cultural life in their time ¹.

In Khorezm, various areas of art - applied art, sculpture, murals, music, dance and ceremonial art - were formed early. However, the concept of "theater" within them was not an institution in the modern sense - with a stage, dramaturgy, acting school , but a set of ceremonial and spectacular art forms. The period from the 4th century BC to the 4th century AD is the stage of formation and systematization of Khorezm art. This article will comprehensively cover the general process of the elements of spectacle and performing arts of this period. Archaeological finds confirm the existence of a centralized state in Khorezm in the 6th-4th centuries BC ². Large fortresses such as Tuproqqala, Qoyqirangqala and Jonbosqala served as state administration, ceremonial and military centers.

In the Avesta texts, Khorezm is recognized as an important center of the "Airyanem Vaejah" civilization . Khorezm society ³was highly stratified : there were social groups such as landowners, military leaders, priests, artisans, merchants, and ordinary peasants. Social stratification and similar ritual processes were important for the emergence of theater . Zoroastrian elements have long existed in the territory of Khorezm, and religious rituals were

¹ Tolstov SP *Ancient Khorezm* . Moscow: Nauka, 1948

² Tolstov SP *Ancient Khorezm* . Moscow: Nauka, 1948

³ Vinogradov A. *The Ancient States of Khwarezm* . Tashkent, 1996.

enriched with: singing around the fire, dances, masquerade elements, ceremonial processions, and images of mythological heroes⁴. Most of these rituals performed a proto-theatrical function.

Archaeologists have identified the following types of musical instruments from Tuproqqa and other sites: a harp, a two-stringed lyre, a lute-like stringed instrument, gold and bronze percussion plates, and bells⁵. These instruments were used in ceremonies and were an integral part of the performing arts.

First of all, with its most ancient aesthetic elements - music and dance culture. Archaeological research shows that between the 4th century BC and the 4th century AD, the Khorezm oasis was one of the most developed cultural regions of Central Asia. In particular, the art of music, at that time closely connected with ritual and cult practices, later formed the main foundation for the formation of theater. The finds of this period confirm not only the existence of the art of music, but also its development, having its own unique system. Musical instruments and pictorial sources found in the archaeological complexes of the ancient states of Khorezm - Kang', Khorezmshahlar, Koson, Kot, Kaltaminor and others show that: music was originally used in religious ceremonies, heroic epics, folk festivals, geographical transition ceremonies, royal palace ceremonies, and military campaigns; music was often used in conjunction with dance, mimicry, and dramatic expression; it was the ceremonial nature of music that led to the formation of theatrical elements.

In ancient Khorezm, theatrical art manifested its first manifestations not as an independent art form, but through religious rituals, cult practices, totemistic beliefs, harvest ceremonies, and tribal festivals. Proto-theater, the oldest form of theater, was formed precisely on the basis of rituals. Rituals are a set of artistic actions based on the social, religious, and cultural needs of ancient society. Therefore, they embodied song, dance, music, dialogue, interpersonal roles, masks, and dramatic expressions, which later formed the basis for the formation of theater. The pantheistic views of ancient Khorezm, Zoroastrianism, and local animistic beliefs served as a leading factor in the formation of rituals. Archaeological materials, written sources, and pictorial finds indicate that this process was complex and multi-layered.

Religious ceremonies in the Khorezm region performed a number of functions. One of the first functions was to strengthen social order. Ceremonies were a means of strengthening the understanding, worldview, values, and social order of society. In particular, ceremonies involving kings and priests were very close to stage performances. The next function was considered an artistic expression of religious belief. Ceremonies for worshiping gods, communicating with spirits, and expelling evil forces were often performed on the basis of dramatic compositions typical of theater. Another function was the harmony of music, dance, and mimicry. Religious practices are the roots of theater. Music, song, dance, pantomime, and dramatic monologues were manifested in the ceremonies as a whole.

In addition, participants in the rituals played the roles of a priestess, a female ritual performer, a spirit medium, a tribal leader, and an image of an exorcist of evil forces. This led to the emergence of the principle of role-playing, characteristic of the theater. Zoroastrianism was widespread in Khorezm by the 4th century. Zoroastrian rituals had a profound impact on the development of artistic expression. Given that fire was considered sacred in Zoroastrianism, the main part of the rituals consisted of circling around the fire,

⁴ Harmatta J. *History of Civilizations of Central Asia*. UNESCO Publishing, 1992.

⁵ Rapoport Y. *Musical Instruments of Ancient Khwarezm*. Tashkent, 1981

chanting hymns , singing songs , and performing rhythmic movements . These processes did not differ from the stage .

Khorezm has always been an agricultural society. Therefore, spring harvest ceremonies , blessing ceremonies , and new year celebrations played a special role in the formation of theater. The rituals performed by groups of girls and women with singing and rhythmic movements were the oldest form of today's dance and theater combination. The processes of praying for the harvest: song , dance, rhythm, dialogue, musical accompaniment, etc., embodied theatrical elements.

In addition, there were rituals associated with the spirits of ancestors. These rituals are considered the richest in proto-drama elements. The person communicating with the spirit of the ancestor read special texts aloud in a dramatic tone . This is a direct form of the ancient dramatic monologue . The festivities held in the palaces of the Khorezm kings were the most developed manifestations of proto-theater.

It is known from the murals of Tuproqqala that groups of dancers, musicians, poets who recited heroic hymns , and ceremonial leaders performed on a special stage set. These events were close to modern theater performances ⁶.

Sources that scientifically confirm the appearance of proto -theater include: The murals of Tuproqqala clearly depict dance, music, ceremonies, and palace festivities. The finds from Qayqirlingqala , including ceremonial masks, bone flutes, and rhythmic idiophones, confirm the existence of a ceremonial theater ⁷.

The following elements brought ritual practices in Khorezm to the level of proto-theater: role-playing (priest, dancer, tribal leader), dramatic dialogue and monologues, a stage-like ceremonial area, special costumes and masks, rhythmic movements and dance accompanied by music and song. This unity of poetic, musical, kinesthetic and visual elements created all the principles necessary for theatrical art ⁸. Religious and ritual art in the territory of Khorezm gave rise to the oldest forms of proto-theater. It was precisely rituals that formed the basis for the emergence of the first theatrical forms, combining: a special place for the stage, performers, roles, artistic text, rhythm and music, dramatic movements .

Therefore, theater art in Khorezm is not considered a separate art form, but a ritual. It was formed as a result of the evolution of the Zoroastrian religion. For example, Zoroastrian rituals included: a special open area resembling a stage , priests in special clothes, prayer texts in the form of dialogue and monologue, movement (mimicry, walking, stage movement), music and rhythm. All of these elements are the first manifestations of theater ⁹.

Khorezm theater art in history mythological imitation and stage movements central importance has they are ancient societies religious beliefs , cultural values and social systems with closely is related to . Mythological imitation is nature events , ancestors , gods and spirits about legendary imaginations stage through revive to be , proto - theater of forms the most important This is an element . process not only religious in ceremonies , perhaps social at events also wide used .

⁶Galina Pugachenkova, "Kultura drevnego Khorezma", Tashkent, 1985, str. 142–145.

⁷Belenitsky A.M., "Drevnie pamyatniki Khorezma i ix znachenie dlya izucheniya istorii Sredney Azii" , Moscow, 1978, str. 105–120.

⁸Pugachenkova G.A., "Kultura drevnego Khorezma" , Tashkent, 1985

⁹Frye RN *The Heritage of Persia* . London, 1963

Stage movements and , itself in turn , mythological imitation animation , dramatic plot create and audience with emotional the connection in strengthening important tool is considered . Mythological imitation — ancient of the peoples own religious - cultural values on stage actions , images and dramatic tools through In Khorezm culture, these mythological imitations were widely used in any religious ceremony, harvest festival, war dance and state celebrations. The primary sources of mythological imitation in Khorezm include: archaeological findings , mural pictures , writing sources enters ¹⁰.

Earthen castle and The castle that was built from the castles found masks , made of bone made animal shaped masks , and goal lively mural pictures mythological images revived shows . With the help of masks , performers represented various gods, evil spirits, or ancestors. The official images found on the walls of the earthen citadel show dramatic, staged forms of ancestors, gods, animals, and mythological creatures . These images help to understand the stage construction and actions of the ancient theater. There is information about mythological rituals in ancient historians (Herodotus, Strabo) and local writings. These sources describe mythological imitation and its socio-religious significance.

The social and cultural significance of mythological imitation in this region was also well-developed. These are especially expressed in the following aspects. Mythological imitation served to strengthen religious beliefs in society. The moral values and historical memory of society were passed down from generation to generation through these imitations . Also, the principles of social order and power were expressed through them. In the history of Khorezm theatrical art, mythological imitation and stage actions are the oldest and most important elements of theater. They: formed the basis for the formation of proto-theater , served to artisticize religious rituals, and expressed the cultural and religious values of society. The study of these processes helps to uncover the deep roots of the history and culture of Khorezm theaters. This process is called “ritual drama” and is considered the oldest form of theater ¹¹.

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¹⁰ A.M. Belenitsky , *"Drevnie pamyatniki Khorezma i ix znachenie dlya izucheniya istorii Sredney Azii"* , Moscow, 1978, str. 80–130

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