

FROM THE HISTORY OF THE DEVELOPMENT OF CIRCUS ART IN UZBEKISTAN

F.A.Adilov,

Tashkent State Economy University, "Social Sciences" Chair, Professor

Annotation.

This article will talk about the activities of creators who created Uzbek circus art on the way to formation and development, the development of circus art, the history of cooperation relations.

Keywords: circus, Uzbek, clown, hangers, animal trainer, neuroscientist, woodpecker, Shepherd, trumpet-horn, drum, watch, Armenian, Caucasian, cooperation, travel, acrobatics, artist, Gymnastics.

In our country, special attention began to be paid to the development of many types of neglected art during the years of independence, including the development of circus art, the removal of material and spiritual support. As evidence of this opinion, we can mention as an example the decision of the Cabinet of Ministers of the Republic of Uzbekistan No. 55 of January 23, 2019 "on measures to further develop the art of the Uzbek circus and expel the activities of the state institution "Uzbek State Circus". The main goal of this decision was to increase the role of Uzbek circus art in society, expand the artistic level and coverage of circus programs and performances, to financially stimulate and support its employees, to train young circus specialists, to strengthen the material and technical base of the Uzbek State Circus institution and its constituent mobile circuses (shapitos), to attract investments in Uzbek circus art by The circus is Latin for circus-Circle, Circle. The history of the circus goes back to long periods, that is, it existed as early as the ancient times before millod. This art form shows the humorists, the court achli and the people Games with their deeds, showcasing the infinite possibilities of Man and leaving the audience behind. This art form has long been known in Uzbekistan, among the countries of the East. I would like to say that the reason for my recognition of this opinion is the erroneous opinion that many politicians, historians and artists arose with the invasion of Central Asia by Tsarist Russia. Afrosiab, Parthia, Holchayon, Panjikent, Khwarezmda, mil. AV. Mile 3. A number of works of Fine Art and polvon, figurines of clowns, medieval literary sources found during excavations dating back to the 2nd century indicate the prevalence of circus performances here . Simply as an example, circuses in

Turkestan were represented by artists in the processes of sayils, weddings, Court Entertainment, along with performances in certain buildings, like in Europe. We know from history that in the court of many humorists there were clowns who raised the mood of the King, presenting interesting anecdotes, visions and giving people a high mood. Dorbozes," besuyak " mule-makers, animal trainers, nairangbozes, woodpeckers (shepherds) and other traditional circus players were based on the performances and were accompanied by trumpeters and drummers. The first circus building in Uzbekistan, built in 1914, operated until the 1966 earthquake. Having fallen into disrepair due to this natural disaster, the new building of the Uzbek State Circus will be put into use in 1976. Of course, in the formation and development of the modern Uzbek circus, the artists of the nearby and far away peoples were large. In particular, such nationalities as Russian, tatar, Azerbaijani, Armenian visited Turkestan and created in the circus direction. As I noted above, circus art has developed in a unique way in Uzbekistan from time immemorial. In Soviet times, it is recognized that modern Uzbek circuses were formed under the influence of the Russian circus at the beginning of the 20th century. As the basis of this idea, with the circus of Mullavoy Mansurov, we can say that the Mayramkhan circus was the first circus of the Western style. Mayram Khan's real name was Latofat. She was the daughter of a native of tatar ethnicity, originally a Caucasian tailor. Mayram Khan skillfully performed folk dances such as " Ufori"," qandi navo"," Mavrigi"," Dilkhiroj". In 1905-1917, Mayramkhan adopted an Armenian girl named Liza and brought her into circus art as well. Russian, Ukrainian, Armenian, Georgian circus masters also served with the Uzbeks in the circuses of this period . So the representatives of the fraternal people were also able to add a significant amount to the development of this art form. At the beginning of the 20th century, in Turkestan, along with the development of various aspects of art, tours to distant and nearby countries were also organized, of course, these tour expenses were covered by the proceeds from the performances. In particular, an important place in the history of cultural relations is occupied by the tour of the circus troupe, nicknamed Andriyoz, which in sostavi there were four

Uzbek artists, to the Caucasus in 1908 - 1913. The audience of Azerbaijan, Armenia and Dagestan have seen such clowns as "shepherd boy", "dead sold", "Bee", "catch fish", "devil", among other things, in the performance of Yusuf Karnak, Hajimat Nagora, satellite surnay and, especially, Zakir interesting Ovulov. In this right, Zakir said the following interesting. "I walked in the Caucasus for five years with an andriosis gang. We were well received everywhere. Of particular interest was that our games appealed to the audience. We played curiosities in Uzbek. But not all of our words reached the viewer. For this reason, we cared more about the movement. We used local tunes in some games. It gave good results. I gradually learned the Azerbaijani language, I began to speak some of the bites and songs in this language. So it was good that I went to the Caucasus. I saw the world, my eyes were ripe, I learned a lot." These performances were very warmly received by the peoples of the Caucasus. The humorists in the Circus area of the Soviet khukumati era also developed in their own style, that is, we can give an example of various fog tours and exchanges. In particular, Honored artist of the Armenian SSR R.G.The Circus Collective under the artistic leadership of Manukyan comes to Tashkent in October 1945 before the start of work of the Tashkent State Circus. In the performances, Max Borisov played Lions, The Sisters played Serpentine games on a rope, Manion from artists, acrobatic games from Galevich, artists led by Matus Lyubaeet, I.I.The performances of gymnasts under the leadership of chijevsky, Viktorov, Biryukov, Fabri, tade and others are highly boxed by the audience . The audience from Tashkent welcomes guests with great interest. As a conclusion, it should be noted that we can witness that the khissas of folk artists such as Armenians, Azerbaijanis are also significant in the development of the traditions of Uzbek circus art. The role of culture in the development of friendly relations between peoples is incomparable, and art is inexhaustible.

REFERENCES

1. Adilov F. The role of Armenian creators in the development of Uzbek art. Interpretation and research 2023.



2. Adilov F. History of uzbek and georgian cinema cooperation in the 40 s - 60 s of the 20 th century. Social science and innovation, 2023.