

A Look at Uzbek Puppet Theater

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Abstract: A child's mind looking at the world with joy is an example of white paper, and his heart is equally innocent. In this sense, the issue of upbringing is a process that requires careful thought, diligence and a deep mental approach. It is not appropriate to write or choose a work without taking into account the age of children, and clearly distinguishing the age group of the audience is the most important component. Puppet theater and theater art in general have special educational, ideological and aesthetic functions in the education of our young generation. The article talks about puppet theater and the attention paid to this field in Uzbekistan.

Keywords: theater, puppet theater, theater art, audience, spiritual education, children's psyche.



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The place of wonder of the puppet theater – the ability of a person to imagine – the miracle of moving an inanimate object, caused a spectacle before the eyes of the audience. Perhaps that is why fixed images of gods made of various materials (which were in every house in ancient European times) were later replaced by moving figures. In this place, the small figures in the form of various animals and people, said by scientists, are baked from clay in historical sources. In the research conducted in ancient castles and cities in Uzbekistan, various ceramic toys, strange animals, dolls of various shapes are found. Such finds indicate that many types of art have developed in our country since ancient times. It can be said that this place is also a puppet theater.

Puppet theater is a very ancient form of theater art. If we look at the stages of its development, it is known that many peoples of the world have been given almost the same task, that is, to laugh bitterly at the society and the injustices that rule in it – in the genre of satire. Well-known scientists M. Kadyrov and S. Kadyrova write like this. “- One of the important historical features of the puppet theater is that it lived mainly in traditional forms in Asia and Europe until the 20th century.

A lot of commonalities, similarities and closeness among the puppet theaters of different countries may have come from this. All researchers and practitioners are interested in the remarkable similarity of puppet theater characters of Western Europe, Slavs and Asian peoples. If you compare the Italian Pulcinello, the French Polishinel, the English Panch, the German Ganswurst, the Australian Kospelerle, the Czech Kashparsk, the Russian Petrushka, the Turkish Karagoz, the Persian Pakhlavon Kachal and the Uzbek Polvon Kachal, you will be amazed at how similar they are both in appearance and behavior. you get off. A pointed nose, a big mouth, a cap with a bell hanging on the end - this is their general appearance. They are famous in all nations for their amazing adventures, entrepreneurship,

cheerfulness, and sharp humor”. The art of the puppet theater was admired and popular among the people due to its attractiveness, impressiveness, showmanship, and

simplicity. In Uzbekistan, it is known as “Puppet game” and its types “Chadir Jamal”, which is worn by hand, “Chadir Khayal”, which is controlled by a string, and “Fanus Khayam”, which is cast with shadows, have existed since ancient times. The group of puppeteers traveled from village to village on the dusty roads of Central Asia, neither hot nor cold, sometimes in carts, sometimes on foot, and performed in caravansary, crowded markets, squares. Officially, the professional puppet theater was founded in Tashkent in 1939, although historical sources say that the Republican Puppet Theater was founded in 1928.

At first, a small Uzbek puppet troupe was formed under the Russian Theater of Young Audiences, the first actors of which were folk puppeteers Polatjon Doniyorov and young artists Nurkhan Eshmuhamedov, Hamidulla Abdullaev, M. Solievs and Olim Kholimtoevs. In May 1929, the young troupe was named “Uzbekistan State Theater of Young Audiences”. In the success of this troupe, the services of master puppeteer Polatjon Doniyorov deserve special recognition.



The artist perfectly knew all types of "puppet play" performances. The initial conditions were difficult, i.e., it was necessary to perform on a collective stage (shirma). They made puppets from the materials, and began to use written pesas in the repertoire. (actor N. Zaynutdinov in the photo) At that time, due to the lack of national written pieces for the puppet theater, the repertoire of the troupe consisted only of translated works. “Petrushka-shum bola”, “Vanya’s kindergarten”, “Liar boy” are among them. By 1935, two young audience theaters and two puppet theaters in the Russian and Uzbek languages had begun to operate in Tashkent. The Uzbek Theater is a unique audience and puppet troupe settled in the “House of Educators” in Chorsu, and the Russian puppet theater settled in the “Palace of Pioneers”. Over the years, puppet theaters have enriched their repertoire with different themes and works that can entertain young audiences.

The theater’s “Cunning Fox”, “Duck”, “The Tale of Shah Sultan”, “Golden Key”, “The Adventures of Little Muk”, “Little Palm”, “How the Rabbit Overcame the Lion”, “The Hero Tailor” and many other performances of the theater managed to gain attention.

Also, by 1936-38, the Uzbek puppet theater, as a result of close cooperation with local authors, created “Guard” (Sh. Tamkin), “Border” on the theme of military patriotism, “Bukri” (Bender A.), “The Old School” on the theme of water shortage. (Tursunov) and fairy tales such as “Five Children” (A. Ismailov), “The Lion and the Leopard” (Mumtoz) appeared on the stage.

In these years, the style of performance is also somewhat perfected, the traditional puppetry games began to be combined with the performance of Shirma puppet theater at that time. Special puppeteers-artists M. Tajizoda and P. Doniyorov's cocktails are incomparable.

In 1935, in the autumn of 1935, the Uzbek puppet troupe performed the show "Chadir Hayal" in the Ikramov Culture and Recreation Park. This performance was actually a performance of a traditional puppet theater called "Sarkardalar". Tashpolat Doniyorov and several puppeteers presented the performance of puppets controlled by strings to the audience and left a great impression on them.

In the following years, the theater A.S. Pushkin, G.H. Andersen, Sh. Perrault, the Brothers Grimm and many foreign children's writers-poets presented works such as "Snowflake", "Tom Sawyer", "Cinderella", "Kashtanka", "Snow Queen" to the young audience. In order to create a national dramaturgy, several plays were created in the theater studio and had the chance to see the stage.



Including; R.Botirov and I.Yakubov's "Mystery Chanok", A.Qabulov and L. "Rahim and Beetle" by Bobokhanov, "Adventures of Fatima" by N. Habibullaev, "Semurg" by Zulfia and S. Somova based on the epic of Hamid Olimjon, "Farhod and Shirin" by Navoi (staged by I. Yakubov) E. Davshan's Sh. Based on Sa'dulla's work "Kachal Polvan", N. Rozimuhammedov's "Shirmon bulak", "One seed from one thousand seeds", R. Farhadi's "The bull with the sharp king", "Who stole the moon?" were stage plays.

V. If Gryaznova-Shupanova, N. Zaynutdinov, E. Yakovleva, A. Yulinskaya, T. Mahramov, L. Shakava formed the theater, the outstanding puppeteers in Uzbekistan are young people M. Gulomova, Sh. Komilova, actors Sh. Solieva, S. Fadeeva, G. Prokofeva, L. Mazova, M. Bobojonov brought a new form and direction to it.

In the seventies and eighties, the theater was run by experienced, generous-hearted people who deeply understood the art of puppetry. One of them is I. Yaqubov, the owner of unlimited fantasy, the person who is always in search of creativity, who cannot imagine his life without dolls, the artist of the Republic of Uzbekistan, the chief director of the theater. Another one was V. Akudin, an artist with great inventiveness, delicate taste, who could speak with colors, an artist of the Republic of Uzbekistan. Under his paints, unforgettable images of children appear, such as a cute little teddy bear, angry Hisrav Parviz, beautiful and attractive Shirin. Sculptor artist V.Sagadeeva can be counted along with them. A lump of clay or a piece of plasticine in his hand would turn into a grinning colt or a scurrying rabbit due to his special talent. The mechanics and construction of the dolls were related to the professional skills of engineer-mechanic S. Starshinov. He tried to give the puppets as much mechanical movement as possible so that they could open and close their eyes and wag their tails. In the puppet theater, there are many more invisible specialists who contribute to the success of the performance, without whom the modern theater could not present a complete show.

True, in the first years after Uzbekistan gained independence, some leading specialists left the theater for various reasons. The troupe of the theater, which fell into a difficult situation, did not lose itself, on the contrary, now young professionals; painters, directors, actors tried their hand at the theater stage with great enthusiasm. And the theater managed to get out of this difficult situation gradually.

"Ur tokmok", "Uchar kavush" by Yodgorhojaev, "Grandfather Ali and others" by T. Qabulov, "Sun and snowmen" by N. Kiselev, "New Year's Adventures", "Sembo" by Sh. Komilova, "The Golden

Chick" by S. Sedukhin ", "White, yellow, black", "Under Elkanlar, above the sun", "Flower and Tozolan" by E. Toychiev, "Yana Andersen" by D. Yoldosheva, "Who meows?", "Frozen boy" by M. Egamnazarov, Stage works such as K. Ismailov's "Attention traffic light!", F. Khojaev's "Happy spectacle", "Shum shaytonchalar" indicate that the theater is on the path of new development.

In 1993, Shomurod Yusupov, a distinguished artist in Uzbekistan, who managed the puppet theater of the Bukhara region for many years, came to the Republican Puppet Theater. His play "Hasan Seeks Happiness" was awarded "The Best Play of the Year" by the Republic Puppet Theaters. After that, he began to work as the chief director of the theater.

The performances staged by Shomurod Yusupov and all stage productions directed by him are distinguished by their high artistic level and showmanship. Among them were his plays "Oshpaz beokhshov burun", "Chadir miam", "Eagle", "Magic lamp of Olovuddin", "Chadir jamal", "Peak boy", "Snow princess", "Underground secret". Also, new names were added to the cast. These are E. Fatchulina, Yu. Shibkov, S. Rizazde, V. Yusupova, Sh. Jabborov, K. Jabborova, N. Kiseleva, R. Dekhkonboev, D. Khasanova, T. Storojenko, F. Khujaev, E. Mirzokhidov, N. Akhmedova, G. Khakimova, N. Saydalieva, P. Battskih, G. Borodin, Z. Abdurakhmonova, G. Khakimova, M. Umarshaeva. They actively participated in the creative process of the theater and served to further enrich its traditions. In 2002, Maryam Ashurova, a teacher of many puppeteers in our republic, a well-known pedagogue, was appointed as the chief director of the theater.



He tried himself as a director and successfully staged a number of plays in regional puppet theaters. Ashurova tried to enrich the Republican Puppet Theater with national and oriental works. As an example of our opinion: "The Adventures of this boy", "The Enchanted Prince", "The Journey of Sinbad" and "Hello, Nowruz!" stage productions such as a puppet concert can be cited. Especially the director's "Hello, Nowruz!" Puppet concert participated in festivals held in Egypt and Karachi and received applause from foreign audiences. Another noteworthy reality that happened during this period was the play "Yana Andersen" staged by D. Yoldasheva, who took part in the Puppetry Festival held in Moscow and proved that the Uzbek puppet theater meets modern requirements. Even today, the theater is serving our people effectively with its great creativity. The works of foreign and local dramatists are becoming richer day by day with plays that have a style and approach suitable for the requirements of the new era, and original solutions. The auditorium of the theater is always full of small audience. In this place, my teacher; "Let's not forget - "Puppet theater - the foundation of the future". Because the development of the art and culture of Uzbekistan, the future development of the field is in the hands of young people who are becoming specialists based on deep knowledge and thorough training. And the fact that these young people get their first

education from puppet theaters is a solid guarantee of the foundation!" we are witnessing that his words have not lost their relevance for the theater.

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