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HISTORY OF TRADITIONAL PERFORMANCE AND PUPPET THEATER OF UZBEKISTAN

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ABSTRACT: The article also highlights the role of traditional Uzbek puppetry in art and the fact that they have not lost their value for centuries. Information on traditional puppet theater types and processing methods is collected.

KEYWORDS: "Chodir Jamol", "Chodir Hayol", "Fonus Hayol", constructivism, dynamic aspect, "Ashsha Daroz", "Masharaboz", "Polvon".

INTRODUCTION

Folk applied art is a product of human artistic thinking. In particular, the art of puppetry and puppetry has been developed in our nation since ancient times, through which national customs and traditions are reflected. We all know that the right upbringing from childhood will undoubtedly have a positive effect on the child's future. In particular, the role of puppet theater in shaping the spiritual world of the younger generation from childhood on the basis of noble ideas is invaluable. Dolls are not only a toy for a child, but also an educational tool.

Puppetry is one of the oldest forms of art. This type of art is believed to have originated 4,000 years ago. Since ancient times, puppets have served to reveal and convey to people the ideas and needs of society. Archaeologists have found a variety of ceramic toys, strange animals, whistles and puppets in the ruins of ancient fortresses and cities in Uzbekistan. Findings like this show that many types of art in our country have developed in a unique way since ancient times.

The art of puppet theater was admired and famous among the people for its charm, impression, spectacle, and simplicity. We had so-called "traditional puppet shows" such as the hand-played puppet show "Chodir Jamol", string guided "Chodir Hayol" and shadow play "Fonus Hayol". The puppeteers toured the countryside, performing in caravanserais, crowded markets, and squares throughout the region.

Puppet show "Chodir Jamol". Samarkand 1928

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Puppet show "Chodir Jamol". Samarkand 1932

Puppet show "Chodir Hayol" Margilan 1936

The protagonists of the puppet games were the clown, the brave Kachal Polvon, his companion, waggish Bichikhanim, the indefatigable and quick-witted Yasovul, the monkey trainer, and various characters found in folklore. These characters were mainly the images of the puppet theater "Chodir Jamol" and are considered the heroes of performances in the domestic genre. The "Chodir Hayol" type, on the other hand, ridiculed the shortcomings of the society of that time and bravely defended the deceived and humiliated people. In "Fonus Hayol", which was performed in the shadows, was based on folk heroic epics. Because the puppeteers could use bitter humor and sharp words in their performances, the "shows" were always lively and impressive.Traditional puppet shows were a serious art based on folklore and badihago'ylik (showing performance without preparing). It had no written text. This art grew up in the teacher-student tradition and passed from teacher to student, from father to son, from generation to generation, through long-term observation, practical exercises, deep understanding of changes in society, with specific plots, tools and methods. The show was set in motion by puppet actors hiding inside a tent or behind a curtain. Different shapes of puppets have emerged depending on the type (full, flat, conditional or natural), control system (thread-operated, hand-held, shaded, wired and mechanical), and size (from a few centimeters to taller than a human height). National traditions, circumstances, dramatic and stage goals also influenced the form and content of Puppet Theater performances. The human character, the vivid and generalized depiction of the life of society, the metaphor, the stage embossing provided the satirical and heroic directions in the Puppet Theater.

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V.A.Shishkin. Kachal Polvon

V.A.Shishkin. Bichikhanim

Most puppet artists in Samarkand, Bukhara, Khiva and Gijduvan were involved in the creation of new works of art. In a puppet show, the puppeteer gives life to a lifeless toy. The puppeteer spends hours practicing in front of the mirror, trying to enliven the image. Therefore, the puppeteer must be physically healthy and his hands and fingers must be agile. Because every hand movement of the puppeteer must express the idea of the protagonist. The puppeteer plays a role behind the obstacle in a different position, kneeling or lying down. Since the puppeteers were professional artists, the ideological artistic level of the theater they created was also great. Shofayzi (1870-1930) from Tashkent, his father Shomuhitdin, grandfather Shoa'zim and great-grandfather Shosoliq were all well-known puppet players and mehtar (surnay player). So the four generations of this family have been engaged in this art for two centuries. Doniyor bobo (1876-1962), a great puppet player and surnay player from Bukhara, his father Shohsuvar (1830-1900) and his grandfather Abdulla (1740-1855) all dedicated their lives to puppetry. During this period, in addition to the above-mentioned masters of puppetry, Zarif Misgar, Qori Haji, Sharof Chala, Sadriddin Eshan, Rajab Meshkor (Bukhara), Jora Qairoq, Hamro Mehtar, Aziz Bobo, (Gijduvan), Novvot Lukhtakboz, Mahmud Mehtar, Hamro Bobo (Samarkand), Tursunboy Abdujabborov (Tashkent) and dozens of puppeteers lived. Especially in the middle of the XIX century, puppet shows became more popular. The puppeteers became more active and boldly and openly expressed their attitudes and values towards the ruling classes. Officials, rich people, usurers, qalandars, thieves, drug addicts were hung on the satire blade, and they were disgraced. The puppeteers amused the hardworking people by mocking society's faults, particularly the greedy rich and officials. In particular, the emergence of this art form in Khorezm has a long history of

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two thousand years and dates back to the Zoroastrian period. It is not difficult for anyone who comes to Khiva to feel the love of this ancient city for puppets, created on the basis of traditions inherited from ancient ancestors and adorning the life of the city through theatrical performances.

According to the craftsmen, natural, pure materials such as cotton, wood, reeds, bark, bone, stone, ceramics, glass, and adras silk are used in the process of making our national puppets. In any product which is created mainly by hand, a person's heart and love for his profession can be felt. It is well known that nowadays the interest in our national puppets is growing not only in our country, but also among foreigners. The development of national puppetry also has a positive effect on this.

This art is known in Khorezm as "Ashsha Daroz", "Masharaboz", "Polvon". After the 1950s, the age-old traditional forms of puppetry were forgotten for a while, but today, thanks to the efforts of artisans who make puppets, those traditions have begun to revive. Today, Mansur Kuryazov, a member of the Republican Association of Craftsmen and the Academy of Arts, director general of the "Jayhun" National Puppet Theater of the Khanka district of Khorezm region, has a special place among such masters. Because he embraced the art of making puppets with the art of playing them in his works. As a result of his many years of research, he recreated puppets called Egri and Tugri based on the rich history, literature and folk songs of our people. The "Jaihun" Puppet Theater was founded on their base.

It’s hard to imagine a puppet show without music. With the help of music, the gaps between the opening, closing, and the change between scenes were filled. The puppeteers were also well versed in music. Music served both as an artistic ornament and as an instrument for expressing the state of the heroes. Puppetry was a wonderful art based on folklore and badiha, and it had no written text. Although the structure of the tent scene, the making and playing of the puppets, and the themes of the performances differed slightly from each other in terms of ideological artistic features, the three aspects brought them closer together. In one of the scenes that has come down to us, the hypocrisy and bribery of the chairman, who was a market controller in the old days, has been exposed. A rag-wearing poyaki (hookah maker) in the bazaar holds a hookah to the chairman, who wears a wide turban, and holds a rosary. The chairman does not take the hookah first, saying, "The Sharia does not allow it." Then he looked around, took the cigarette, smoked it, returned it to its owner, and left in silence. When the hookah maker stopped him and demanded money in return, the chairman got angry and asked him for a Kalima. The hookah maker got a little caught up. The chairman prepared to punish him. After a while, he paid a bribe and avoided being beaten.

At the beginning of the XX century, a modern European-style puppet theater appeared in Uzbekistan. As we have seen above, although traditional puppetry has evolved in the past, it is worth noting that about 40 groups (each group had a puppeteer, a theater director and 2-3 musicians) of folk puppetry also operated during the colonial and Soviet eras.

In conclusion, the Uzbek puppet theater had a socially revealing and humorous character and has acquired an important ideological and aesthetic significance. Every nation wants to pass on the spiritual heritage of its ancestors to future generations, to see their children continue the

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traditions valued by their ancestors. Our national toys have special elements that are unique to our nation. But in the streets, in kindergartens, for some reason, instead of pictures or puppets depicting our national heroes, images of fairy tales, we see images that have become the heroes of completely different peoples. This will be reflected in the future life of the child. That is why it is extremely important for parents to be more careful not only in upbringing but also in choosing a toy.

Undoubtedly, the role of the puppet is invaluable in the comprehensive development of our children. It should never be forgotten that the role of national puppets in educating the younger generation in the spirit of respect for our national values and understanding of their identity is enormous.

In addition, the practical and educational value of each type of craft and item has been valued for centuries for its virtuous nature. The role of wood carving and traditional puppets in Uzbek traditional culture is unique. Each item has its own fan and consumer. Therefore, we hope that all traditional arts and crafts that have developed in Uzbek art and have not lost their value to this day will serve the next generation.

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