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МАДАНИЯТ ВА САЊАТ ЖУРНАЛИ

ЖУРНАЛ КУЛЬТУРА И ИСКУССТВО | JOURNAL OF CULTURE AND ART

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UZBEK FOLK PUPPET THEATER AND ITS CHARACTERISTICS

ANNOTATION

Art, especially theater, has a spiritual impact on the human soul and mind. In connection with this, measures for further development of theatrical art are widely implemented in our country. Currently, the study of the history of theater art becomes one of the most important tasks. Proceeding from this purpose, the given article deals with the history, traditional appearance and features of the Uzbek puppet theater.

Keywords: art of puppet theater, traditional folk puppet theater, art of buffoons and jesters, “Chodir jamol”, “Chodir khayol”, “Fonus khayol”, oral dramaturgy, puppeteers.

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УЗБЕКСКИЙ НАРОДНЫЙ ТЕАТР КУКОЛ И ЕГО ОСОБЕННОСТИ

АННОТАЦИЯ

Искусство, особенно театр, оказывает духовное воздействие на человеческую душу и разум. В связи с этим в нашей стране широко реализуются меры по дальнейшему развитию театрального искусства. В настоящее время изучение истории театрального искусства становится одной из важнейших задач. Исходя из этой цели, данная статья посвящена истории, традиционному облику и особенностям узбекского театра кукол.

Ключевые слова: искусство театра кукол, традиционный народный театр кукол, искусство скоморохов и весельчаков, “Чодир джамол”, “Чодир хайол”, “Фонус хайол”, устная драматургия, кукольные театры.

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O'ZBEK XALQ QO'G'IRCHOQ TEATRI VA UNING XUSUSIYATLARI

ANNOTATSIYA

San'at, ayniqsa teatr, inson qalbi va ongiga ma'naviy ta'sir ko'rsatadi. Shu munosabat bilan mamlakatimizda teatr san'atini yanada rivojlantirish chora-tadbirlari keng amalga oshirilmoqda. Hozirgi vaqtda teatr san'ati tarixini o'rganish eng muhim vazifalardan biriga aylanmoqda. Shu maqsaddan kelib chiqib, ushbu maqolada o'zbek qo'g'irchoq teatrining tarixi, an'anaviy qiyofasi va xususiyatlari haqida so'z boradi.

Kalit so'zlar: qo'g'irchoq teatri san'ati, an'anaviy xalq qo'g'irchoq teatri, Buffon va hazilkashlar san'ati, "Chodir Jamol", "Chodir xayol", "Fonus xayol", og'zaki dramaturgiya, qo'g'irchoqbozlar.

When and where exactly the art of puppetry emerged is unknown, but Asian countries are recognized as some of the oldest centers of this art. We think that puppetry emerged in the ancient classical countries of Asia, and then spread to Europe via Italy and Iran. It is quite probable that Central Asia, including Uzbekistan, played the role of a conductor [8].

This is probably why in many countries there are mutual similarities between specific performances, ways of performing, and even popular characters in the art of puppetry.

Asian puppet theater is not just an entertainment game, but an important historical phenomenon closely related to philosophy, religion, literature, epic, music, folklore, fine arts, and, of course, to the languages of the peoples of one continent [5].

Uzbek puppet theater, embodying culture, art, traditions and values of Asian nations, has arisen on the basis of rituals, folk games and street performances, and existed in its traditional form until the 20th century. One of the key leading factors in the emergence of traditional Uzbek puppet theater is associated with folk rites and the activities of clowns. The direct appeal to various masks in the rites expressing lifestyles and distinctive views of the people, the subsequent transition of these masks into the hands of buffoons, gradually served as an impetus to the birth of art involving puppets.

At the end of the 19th century and the beginning of the 20th century, folk theater consisted of two main types: the first was the theater of buffoons and jesters, and the second was the theater of puppeteers.

Storyline, the idea and theme of folk theatrical performances, their reflection of reality in comic forms, based comedies, pantomimes, funny stories, games on impromptu (improvisation) reflects the fact that the art of buffoons and jesters, puppeteers existed, formed and developed in an inseparable connection with each other.

Puppet shows, which were mostly staged at various festivities, ceremonies, and caravanserais, drew on stories of popular aspirations, troubles, and exploits of heroes they believed in and concentrated both adults and little ones around one theme and idea.

In ancient times there were such varieties of this art which were called "Puppet play" as "Chodir jamol" (glove theater), "Chodir khayol" (marionette theater) and "Fonus khayol" (shadow theater). Particularly, performances of "Chodir jamol" were dedicated to life events, "Chodir khayol" to mythology, and "Fonus khayol" to the folk heroic epic. Later on, due to the characteristic contradictions of different epochs, the grief of the oppressed people as well as the deeds and actions of the ruling elites were mocked.

Especially in the mid-nineteenth century, puppet theater performances glorified, exposed, and criticized such unpleasant plagues and flaws in society as the people's sorrow, the deeds and actions of rich oppressors, officials, and thievery. In short, during this period the edge of satire in puppet theater performances became even sharper.

“Chodir jamol” performances are mainly focused on the exploits of Palvan Kachal, who is a hero who represents the hopes and expectations of the people. Characters such as Palvan Kachal are found in many folk puppet theaters and on the basis of various social, domestic themes, events from life are aimed at protecting the humiliated and deceived people. Palvan Kachal is a representative of the hardworking people. For this reason, he defended the interests, rights of the oppressed and humiliated and exposed the local officials and clergy, as well as representatives of the tsarist government [4].

The performances of “Chodir jamol” were largely dominated by satire and humor. The oppressors of the people, the rich and the officials, the dignitaries-oppressors and their injustices were exposed. The comedy “The Adventures of Palvan Kachal” consisted of a couple of puppets and a small play, where, according to the available evidence, performances were shown with the help of about forty puppets. This case, in turn, indicates that the “Chodir jamol” performances were quite rich in terms of events and characters of the work.

Another of the peculiar performances of traditional puppet theater is “Chodir khayol” theater. “Chodir khayol” based on its content and in its meaning, is also called “Theater of wishes and fantasies”. “Chodir khayol” theater has been described as more complex and perfect than “Chodir jamol”.

“Chodir khayol” performances were mostly shown in the evening, that is, with the help of various lights and lamps, where the illusion was created that the puppets were supposedly moving on their own in the darkness. This, in turn, provided even more meaningful design of “Chodir khayol” performances.

In all types of puppet theater performances were largely controlled by *corphemons*. They, in addition to the text of the performance, encouraged the puppets to talk based on impromptu. These puppets depicted people of different professions, existing and non-existing creatures and animals. Also, according to the characters of “Chodir khayol”, it is known that in these performances the puppet images of historical personalities were of great importance. At the same time, music and artistic design dominated in the performances. Puppeteers used melodies such as “Ufar”, “Miyankhana”, “Charkh” in their performances, mainly for the purpose of a deeper reflection of events.

Unfortunately, only the comedy “Warlords” of the “Chodir khayol” theater has reached us, which is considered significant because it expressed thematic and ideological directions, as well as the specificity of traditional puppet dramaturgy.

Another type of folk puppet shows, called “Fonus khayol” shadow theater, is a traditional puppet show in which puppets are set in motion by means of a lantern. The epos “Hayrat-ul-Abror” tells about the fact that shadow theater was popular mainly among the higher classes in the XIV-XVI centuries. The information given in this epos has been one of the main sources for the researchers to study the specificity of “Chodir khayol” performances. It is assumed that performances of “Chodir khayol”, unfortunately, did not come down to us because they were held mainly in palaces and gradually lost their prestige.

The specificity of this theater, which distinguishes it from other performances, is manifested in the specific ways of operating these puppets. The puppets were made of boards and leather and mounted on rods. The puppets were brought to life by driving the rod and pulling the strings tied to them. Performances were staged in the evenings or in a dark room, mostly in palaces. The shadows of the puppets were applied to a thin white cloth by means of lanterns with candles or linseed oil. As a result, their reflection fell on the curtain. The “Fonus khayol” performances were mostly based on epic, i.e. folk heroic stories, and unfortunately their oral legends have not come down to us.

As cited in the treatises, there were about forty folk puppet troupes operating throughout Uzbekistan at the beginning of the twentieth century. Although they addressed traditional events in their performances, their themes and ideas responded to the times and they loudly chanted the aspirations and desires of the people.

A whole group of puppeteers with unique performing traditions lived in groups in the territories of our country. Puppetry was developed in the tradition of the master-apprentice, passed from father to son, from uncle to nephew and had a kind of performing school. A dynasty of puppeteers such as Shofaisi, Azim Burun, Daniyar (Tashkent), Kholmurod, Zarif Miskar and Sadriddin Ishan (Bukhara) lived and created here, Kahhor zochaboz, Aziz bobo (Gijdivan), Mahmud Mehtar, Karim Majid, Hamro bobo (Samarkand), Gafur Hal (Kokand), Tursunboy Abdudjabbarov (Margilan).

Puppeteers did not organize performances just for the sake of entertainment, puppeteers were engaged only professional folk actors. And so the traditional puppet theater had a peculiar school of performance.

In traditional puppet shows, satirical, small comic works, using particularly simple, but at the same time means of influence on the consciousness of the people, reflect the various pain points of social life, profligate deeds of people.

Of the oral puppetry, the comedies “The Adventures of Palvan Kachal”, “Warlords”, “Puppet Play”, “Oftobkhon and Mokhtobkhon”, and “The Lazy Husband and the Drummer Wife” have come down to us.

To sum up, one can say that the Uzbek traditional puppet theater has existed since ancient times, being interconnected with our people and their aspirations and an integral part of our culture. Fighting courageously with its folk heroes against various calamities of different epochs, artistically improved, it has laid the foundation for today’s national professional puppet theater.

The oral examples of puppet theater were valuable for their time and still have their merit. The fact that these performances, mostly focused on revealing social problems on the basis of humorous stories, and intended for adults, have an all-round artistic and aesthetic appearance, testifies to the fact that we have been a creative people since ancient times. Therefore, the study of specific performing schools of our national culture, in particular the Uzbek puppet theater is of great importance.

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