



Dramaturgy of Traditional Uzbek Puppet Theater

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Abstract: *The Uzbek Puppet Theater is developing along with the puppet theater dramaturgy. The drama of the traditional Uzbek puppet theater has a rich literary history. The article covers the history of drama in the field, the stages of development. It is a misconception to measure the age of Uzbek drama with the age of the twentieth century. We know that the Uzbek people, in addition to their oral poetic heritage, also have their own folklore theater. Until the middle of the last century, there was not enough information about the folk theater, as well as the oral poetic heritage passed down from generation to generation and word of mouth.*

Keywords: *Qo'g'irchoqboz, korfarmon, badihago'ylik, cho'poyoq, improvizator, personaj, muqallid, badihago'y, dramaturg, komediya*

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"By dramaturgy, we mean only plays written by well-known authors. However, in Uzbekistan, there is a theater that has been living for four thousand years in connection with the culture of the city, based on a unique drama. In Uzbek theater studies, it is called traditional theatrical drama."¹

We know that folk theater is very different from modern professional theater, and oral drama is very different from written drama. In the late 19th and early 20th centuries, folk theater consisted of two main types: the first was a clown and amateur theater, and the second was a puppet theater. Each of these theaters is divided into internal sections, depending on the style of performance.

In traditional theater, the art of clown and amateur and puppet has been formed, developed and lived in close connection with each other. In particular, their plot line, idea and theme, depiction of real life in humorous forms, comedies, pantomimes, funny stories, games and performances based on improvisation. shows interdependencies. Two genres have dominated in the comic entertainer and comedy theater. These are called "criticism" and "muqallid." Muqallid is an interesting event in life or an imitation of someone, while criticism is a play of the social satirical genre. Thus, it is notable to denote performances of comics with puppets as a special stage of separate direction. It is true that these performances gave rise to the Central Asian Puppet Theater.

Traditional Uzbek puppet theater has been formed and developed since ancient times. Initially, puppet shows were performed at various festivals, celebrations, ceremonies, weddings and receptions, mainly based on the people's dreams, sorrows, and the courage of the heroes they dreamed of. Significantly, traditional puppet shows were important to all, young and old. In ancient times, this art was called "puppet play" that had species called, "Chodir jamol" (played by hand), "Chodir xayol" (guided by a rope) and "Fonus fantasy" (using shadows). First of all, life events were sung in "Chodir jamol", mythology in "Chodir xayol", and folk heroic epic in "Fonus xayol"

¹Kadyrov M. Traditional theatrical dramaturgy. - Tashkent: Yangi asr avlodi, 2006, 3-p.

theater. Later, due to the contradictions of different periods, the suffering of the oppressed people in all kinds of performances and the actions of the ruling elites were ridiculed. Especially in the middle of the 19th century, puppet shows were criticized for singing about the suffering of the people, exposing the tyranny of the rich and officials, drug addiction, and theft. In short, the sharpness of satire in puppet shows becomes sharper during this period.

It is estimated that in the early twentieth century, there were about forty folk puppet troupes in Uzbekistan. Although they addressed traditional events in their performances, the theme and idea of the song were up-to-date and they truly expressed the aspirations of the people.

The three types of puppet shows differed in terms of the venue, the puppets and the way they were played, as well as the events and themes and ideas of the play. In puppet theater shows there was the director who mainly used to connect the puppets with the audience.

The puppet troupe performed their shows in hot and cold weather, industry streets, sometimes in carts and on foot, wandering by in villages, performing in crowded places, caravanserais, markets, squares and weddings. Puppet shows were known for their charm, simplicity, spectacle, both large and small, and were highly regarded by the public than other entertaining shows.

The performances of "Chodir jamol" are mainly focused on the adventures of Kachal Polvon, accompanied by coquet Bichahon. Heroes like Kachal Polvon are present in many folk puppet theaters, in short, they are the heroes of the people's dreams and hopes. Therefore, "Chodir jamol" is aimed at protecting people who have been abused and deceived, based on various social and everyday issues and events in life. "Polvon Kachal is a representative of the working people. That is why he defended the interests and rights of the oppressed and exposed the rights of local officials and priests, as well as representatives of the tsarist government"², said Professor Kadyrov. Humor and satire dominated the performances of "Chodir jamol". The comedy *The Adventures of Polvon Kachal* features a pair of puppets and a small play.

Another unique performance of the traditional puppet theater is "Chodir xayol" Theater. "Chodir xayol" is also known as the Theater of Dreams and Fantasy due to its content. "Chodir xayol" is described as more complex and perfect than "Chodir jamol". The show is based on the evening, with a variety of lights and beams. Because in the dark, the puppets were not seen playing with strings, it gave the feeling as if they were moving. This made the "Chodir xayol's" imaginative spectacle more meaningful. In both cases, the puppet show was directed by the director. In addition to the text of the show, he interviewed the puppets based on the quick witness. Another reason why rope puppetry (Chodir xayol) is richer than hand-held puppets (Chodir jamol) is that it can control up to 10 puppets at a time. The puppets depicted people with different occupations, as well as existing and non-existent creatures and animals. In particular, puppets such as the Chinese doctor, Yuldosh Yasavul, Farrosh, the Monkey Tamer, and the Tosboz, as their name suggests, have humorously exposed the peculiarities of various sections of society. They were accompanied by giants, dragons, donkeys, storks, and monkeys. It is also known from the heroes of "Chodir xayol" that the puppet characters of historical figures played an important role in these performances. In addition, music and art decoration led the show. In particular, such melodies as "Ufar", "Miyonxona", "Charh" are among them. Unfortunately, we have only one comedy "Commanders" from the play "Chodir xayol". The play is valuable for the history of art and culture due to the structure, originality, themes and ideas of "Chodir xayol" Theater.

The Fonus Imagination Theater is a shadow theater, a type of traditional puppet theater in which puppets or candles are used to move puppets. However slowly fading away and not reaching these shows have seemed a bit unfocused in recent episodes. The dolls are made of wood and leather and

²Kadyrov M. Uzbek folk art. - Tashkent: Teacher, 1981. - 60 p.

are mounted on handles. The puppets are animated by moving the handles and pulling on the strings attached to them. Performances take place in the evenings or in a dark building. The shadows of the dolls are cast on a thin white cloth by candlelight or linseed oil. As a result, their reflection fell on the curtain. The performances of the Fonus Khayol Theater are mainly based on the plots of epics, but, unfortunately, the oral samples of this theater have not reached us.

In puppet drama, satirical, small comic works, various painful points of social life are expressed through the use of simple but effective means of influencing the minds of the people.

Every performance at the "Chodir jamol" Theater is connected with Polvon Kachal. Kachal, the protagonist of each work, is the hero of the story. Because of his courage, many things happen. The Kachal polvon was conceived by the people as a blow to the oppressed. At the heart of his heroism, the people found at least a little ointment for their pain by inventing the punishment of the rich and the usurers. Although Polvon Kachal is portrayed with both positive and negative qualities at the same time, any of his actions are aimed at influencing the negative.

The performances were always directed by Korfarmon, who connected the events, mainly with Polvon Kachal. Three or four stories, themes and ideas are sung in one performance. Although they seem to be different in content, it all happens around Kachal Polvon. The director is a wise grandfather who guides them.

A good version of the "Chodir jamol" is the comedy "The Adventures of Polvon Kachal" written in 1965 by an old puppet player from Samarkand Kulibobo Navvotov³. The comedy is about love, exposing usurers and making fun of them.

The comedy "The Adventures of Polvon Kachal" consists of three scenes and features Polvon Kachal, Korfarmon, Bichahon, Karavoy - the Polvon's puppy and Sudkhor. Birinchipardada Polvon Kachalning Bichaxongabo 'lganmuhabbatito 'g 'risidagivoqealarasosqilibolinadi. The Polvon Kachal tells Korfarmon that he fell in love with a beautiful girl on the way, but could not find her. The Korfarmon promises to find her in exchange for some sweet, and a coat, and assigns Polvon to sleep. The Korfarmon calls Bichahon and tells her that Polvon fell in love with her, that he was sleeping on the threshold, and that she should wake him up. No matter how hard Bichahon tries, Polvon doesn't wake up. Korfarmon then has to wake Polvon out loud. As soon as the Polvon gets up, he sees Bichakhan, hugs her and she slaps him in return. Korfarmon then says that Polvon's action was wrong and that he should first ask Bichakhan for agreement. Polvon asks Bichahon for her hand and the girl agrees. At the end of the performance, the heroes will dance to the tune of "Mayxona" played by Korfarmon on the trumpet. Although Polvon is a bit rude, uneducated and naive in some respects, his demeanor and humor are evident in his words and demeanor. Although Bichakhan is described as light-hearted coquet in many places, the fact that Polvon is slapped in the face in this show shows that she has special qualities.

In the second act, Polvon's humorous depiction of a puppy nicknamed Karavoy biting, chasing and wandering around without recognizing its owner. Polvon believes that the puppy's behavior was caused by his wife Bichakhan. He says he was upset that his wife didn't sew his shirt and that he was hurt in the same way. Upon hearing this, Korfarmon said, "Oh, you should not fight, speak well and explain." The purpose of this small play is expressed in the same words. The fact that a woman and her husband have a special place and status in the family and in society shows that she deserves not only beatings and lamentations, but also compromise. In the third act, Sudkhor asks Korfarmon a help to collect Polvon's debt and asks him to find Polvon. In return, he promises him money and a party. But Korfarmon is on the side of truth, not keeping his promises. And the usurper tells Polvon that he has to repay the debt he owed. Polvon, astonished that the hundred sums he had received for

enc³Kadyrov M. Traditional theatrical drama. - Tashkent: Yangi asr avlodi, 2006. -19-p.

his wedding had become three hundred and fifty sums, begins beating Sudkhor. They fight for a long time, and at the end of the show, Polvon's hand is raised. The show has seemed a bit unfocused in recent episodes, however.

The comedy "The Adventures of Kachal Polvon" shows that the events in it brought up social life and various painful issues. This, in turn, reflects the uniqueness of the theater "Chodir jamol".

The only comedy "Commanders" of the "Chodir xayol" Theater, has arrived to these days, and differs from The Adventures of Kachal Polvon by the richness of the events of this comedy and the number and variety of the protagonists. The main protagonist of the comedy is Yasovul, who is a brave and courageous people like Kachal Polvon. But he differs from Kachal Polvon in his character, social background and behavior. While Kachal Polvon is mainly a hero who represents the dreams of the common people on the stage, Yasovul represents the lower class and serves to greet the departed officials who come to the palace, as well as to connect the events of the work.

The comedy features characters such as Korfarmon, Yasovul, Dev, Farrosh, Podsho, Sarkardalar, Toychi Qizlar, Mergan, Maqulboshi, Topchi, monkey, snake, stork, donkey, elephant. Based on ten episodes, the comedy is led by Yasavul in preparation for the arrival of kings and generals, and in the first and second episodes, he fights with the giant, Farrosh. He even fights the giant and defeats him. In the third event, commanders and kings from different provinces visit and introduce themselves. In the fourth scene, Corfarmon plays the flute and the dancers dance. In the next performances, artists such as Monkey and Tosboz will demonstrate their skills. In the latest incident, the king orders Yasavul to fire artillery. This spectacle was built on the basis of a banquet hosted with the visit of kings and generals.

In short, the traditional Uzbek puppet theater has long been associated with the Uzbek people and their aspirations. He fought valiantly with his national heroes against various blows of different epochs, found an artistic design and laid the foundation for today's professional national puppet theater. Examples of oral drama have been a beloved companion, dear friend and an integral part of the Uzbek people's culture for centuries. Oral performances of puppet theater are valuable for their time and still have value today. The fact that these performances, which are mainly aimed at exposing social issues based on humorous events and are intended for adults, have a comprehensive artistic and aesthetic appearance, shows that we have always been a creative nation. Therefore, in the study of the history of our national culture, in particular, Uzbek drama and theater, it is important to know the folk oral drama.

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