



TRADITIONS OF TEACHER AND STUDENT IN THE CREATIVE ENVIRONMENT OF THE THEATER (KHORAZM PUPPET THEATER)

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Abstract:

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This article provides information about the historical roots and current processes of the traditions of master apprentices in Khorezm regional puppet theater.

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The owner of any profession is not mature enough to be a teacher. It is impossible to imagine the development of any industry without the tradition of master-disciple. Including tear art.

It cannot be overstated that the art of puppet theater is the foundation of dramatic theater. Because, at a time when there was no idea about the theater, the roots of the art of puppetry had already found a place. The main reason why this art has been formed over the years and has maintained its status is that it can find a way into the hearts of viewers of all ages.

It is known from history that the traditional puppet theater was formed and lived on the basis of the tradition of master-apprenticeship. Players and puppeteers who came out of the people taught their skills mainly to talented young people and kept the original essence of the art. That is why most of the founders of the puppet theater are master artists.

Later, the professionalization of the art of puppet theater and the isolation of the art of theater caused the master-disciple tradition to live on a certain basis.

The appearance of the puppet theater of the Khorezm region is directly related to the tradition of master-disciple.

Khorezm continues to teach the traditions of Khiva folk theater, ancient dance, darboz, clowns and puppeteers based on teacher-student schools. Masters and great artists worked in theater troupes in the Nurullabay region, and later in Khorezm regional theater, kolkhoz-savkhoz theater, and folk theaters. In particular, such talented artists as Sherozi, Muganni, Hamza, Kurban Ota, Sulaymon Samandarov, Bolabakhshi Abdullayev, although they did not have special knowledge, preserved and developed the art of Khorezm in the form of a mentor-apprentice pineapple.

The teacher-apprentice pineapple played a big role in the emergence of the theater. In this regard, the services of Maryam Ashurova, a youth coach who served in Uzbekistan, are of particular importance. M. Ashurova opened an amateur puppet theater in 1987

at the invitation of the department of culture of Khiva district. In this regard, he attracts several talented young people to the theater and educates them based on the tradition of mentor-apprenticeship. Director Gulbakhor Yusupova was among these young people. Sister Gulbakhor remembers these days like this:

In 1987, our teacher Maryam Ashurova invited me to the doll amateur club at the House of Culture in Khiva. At that time, I was reading in the 9th grade of school. First, we prepared a play called Gozcha. After that, my love for puppet theater increased and I started to see my future in this industry. After graduating from school, I learned the secrets of mastery from my teacher Maryam Ashurova in the higher education institution.

The amateur puppet theater has successfully staged Gozcha, Garoyib poyga, Kambagal Murad fairy tales, widely promoted puppet theater performances in regional districts and won praise.

1. Interview with Gulbakhor Yusupova chief director of the KHorezm Regional Puppet Theater, April 18, 2022.

The skills of amateur theater participants increase day by day, and many of them are accepted to study at the Tashkent Theater Institute (now the Institute of Art and Culture of Uzbekistan). Some of the students who graduated from Oliygoth began to work as professional actors in the puppet theater of Khorezm region, which was established by the Ministry of Culture of the Republic of Uzbekistan in 1993.

Creative cooperation is of particular importance in the development of the theater. The services of well-known playwrights, directors, composers, artists working in our republic and even abroad are of special importance. In this regard, people's artist of Uzbekistan B. Yoldoshev, artist of Uzbekistan, dramatist J. Mahmud, youth coach who served in Uzbekistan M. Ashurova, artist who served in the Republic of Uzbekistan Sh. Yusupov, cultural worker who served in the Republic of Uzbekistan Sh. Hayitboev, H. Rasul, Famous artists such as F. Khojaev, E. Hushvaqtoev, I. Sedukhin, Y. Sahmann, who have



served in the Republic of Uzbekistan, took a worthy place in the creative excellence of the theater.

It is worth mentioning that from 1999 to 2011 the theater operated without a chief director. For 10 years, 3-4 stage directors worked. In addition, the above-mentioned leading directors of the Republic were invited several times and played an important role in the formation of actors. They brought a bit of atmosphere to the theater and became a success today.

Theater creators have been constantly referring to traditional theater examples and elements as teacher-student traditions. Because folk art plays an important role in the development of puppet theater. In particular, the ancient folk festivals in the cultural environment of Khiva are the art of clowning, wrestlers in the group of doorkeepers, wooden legs, Imitator, Owner of dangerous games, puppeteers, cockerels, folk singers, performers who perform at weddings and parades.

In particular, elements of traditional performances were effectively used in the performances of Efandi Hangmolar, Khiva Lazgisi, and Caravan Palace. The Caravanserai play is a theatrical spectacle of historical importance, intended for a wide audience, not only for children, but also for adults. The elements of traditional puppet theater can be seen in the performance, in the example of the curious clowns named Ali and Vali. In addition to their hobbies, they also enjoy playing music, singing, dancing, and playing puppets.

Satirical laughter dominates the play typical of traditional theater performances. In particular, when negative characters are revealed during the show, positive characters laugh sarcastically at them.

A glance at the origin of the art of puppetry, the effective use of national melodies and a beautiful ending increased the appeal of the performance.

The interlinking of events during the performance, the matching of this process with the national folklore process, is a clear expression of the continuation of the traditions of the teacher and student.

As we have mentioned above, the development of every field cannot be imagined without the tradition of mentor-apprenticeship. It is no exaggeration to say that this factor played a major role in the unique achievement of the puppet theater of Khorezm region. Today, 80 percent of theater actors are studying at universities as a result of the great conditions and opportunities created in our country. The smallness of this indicator also shows that the teacher-student tradition is well preserved in the theater.

Experienced theater artists such as Davlatnazar Yusupov, Rustamboy Allaqliev, Rohila Matniyozova, Davronbek Otaboev are mentoring young actors. It is noteworthy that, as one of the unique, good traditions in the theater, extra lessons are regularly reserved for actors. Actors do not just come to the theater.

In addition to the preparations for the performance, they organize secrets of mastery from their teachers every day. In particular, the theater's literary colleagues D. Yusupov and Rohila Matniyozova are active in shaping the speech culture of actors, R. Allaqliev is helping them enrich their voice intonations by giving vocal lessons, and Y. Allaberganov is helping them master dance movements. Similarly, other experienced professionals have been collaborating in improving the skills of actors in all aspects. The creators of the theater support any talented person who enters the theater without abandoning them. All those who can spare help, literally succeed in making a positive mold of the theater.

The development of the theater is directly related to the name of the talented, enterprising creator D. Otaboev. Even today, the artist, who is mentoring young actors and directors, made an effective contribution to improving the artistic level of the theater. In this regard, he worked in cooperation with well-known directors, playwrights and artists in our country and made a great contribution to increasing the potential of the theater. D. Otaboev remembers many teachers in the theater with warm words.

In particular, D. Otaboev expresses the following thoughts about the creative process of O. Abdullaev during his directorial career:

O. Abdullaev is the teacher of almost all of us in the theater, including Y. Yusupov, O. Niyozmetov, D. Ismoilov, G. Yusupova. Because to enrich the actor's imagination, he used to speak beautiful words like a necklace, and as a result, the actors did not have any difficulty in embodying the puppet character they wanted. First of all, he started creative cooperation with actors. When choosing a piece for the repertoire, he consulted with the actors and of course took into account the opinions of each of us. As a result, the self-confidence of the actors increased. In 1997, creative cooperation in the theater group bore some fruit. The New Year's fairy tale pesa was written by O. Abdullaev and theater actors. Through this, he tried to reveal the hidden side of the actors. O. Abdullaev tried to amaze the audience by leaving discoveries in every performance.

Actor Umrbek Allaberganov is one of the artists under his tutelage. The actor's childhood is directly



related to the puppet theater. From the 6th-7th grade, he participated in various events and public processes of the theater, played the role of Perot in the first performance of Pinocchio, and without knowing it, he managed to leave a strong love and affection for the magical world of the theater. It is not wrong to say that his father, Yusufboy Allaberganov, was the first teacher of the actor. Because this hard-working person is one of the self-sacrificing people who worked effectively for the development of the theater. Later, Farogat learned the secrets of skill from Saidnazarova. But achieving this process did not happen overnight. The actor first worked as a decorator and reached the level of a high-class actor.

This is how the actor remembers these events:

When I worked as a decorator, I watched the actors and tried to learn from them the secrets of how to control a puppet, how to make a voice, in short, how to create an image. And this would encourage my interest in this theater to increase even more. One day, I had to play the role of Gozcha because one of the actors was sick. But this performance of mine won everyone's attention. After that, I was given two roles at once in the play Tukhmat Tosh Yorar. It is natural that portraying two heroes of two categories is a little difficult, especially in the early period of activity. In this regard, Sister Farogat helped a lot in reducing the roles.

Actor Alisher Navoi was nominated for the best actor nomination for his role as Durroj in the play "Sher and Durroj" at the Festival of Works and Character on the Stage. Fathulla Khojaev has a special place in the success of the actor.

2. An interview with the actor of the Khorezm Region State Puppet Theater D. Atabaev, April 17, 2021.

3. Interview with U. Allaberganov, actor of Khorezm Region Theater March 15, 2021.

In addition, it is no exaggeration to say that the foreign trips, in particular, the creative cooperation with the theater of the German director Jürgen Saxman, became a new school of experience.

The theater is in the center of attention of many tourists due to its location in Khiva. In many cases, foreign guests invite a wonderful creative group to their country. For this reason, the theater is far ahead of other theaters in terms of going abroad and conducting creative collaborations. In particular, they visit Germany every year and hold an experimental school. In this regard, Jürgen Saxman and our theater creators have left the tradition of mentor-apprentice well.

As a result of this creative cooperation, the Theater of Magical Light and Journey to a Thousand

and One Nights were staged in the theater based on shadow theater, which is not yet available in our country. The performance Rabbit's nest in the dream was also staged and successfully participated in the festival of puppet theaters of the Republic. It should be noted that the use of Uzbek folk music in these performances indicates the effective cooperation of German-Uzbek artists.

Such creative collaborations are a great school of experience, especially for actors. Nilufar Nazarova, a young and talented student, says:

At the invitation and initiative of the Embassy of the Federal Republic of Germany in Tashkent, in September 2008, the artistic director of the "Chameleon" theater in Darmstadt, Germany, Jürgen Saxmann, came to our theater, which was another news for the creative team. The magic lamp genre, which we have not yet seen in the creativity, repertoire, and direction of Uzbek theaters, was actually a novelty for us. Traveling abroad gives me more confidence in my profession. In particular, the creative trip to Germany left a great impression on me, and was also a great school of experience. Young actress Nilufar Nazarova, who has been performing one of the main roles in almost all plays in the theater repertoire, is one of the experienced artists who were found in the mentor-apprentice process. Although the actress graduated from the Urnanch Art College, she was far from the puppet theater. However, it is not surprising that the fact that there were many people close to art in her family, especially that her sister and brother were aware of this field in some sense, led the actress to the puppet theater. Akirtsa considers Fathulla Khojaev to be his first teacher. In addition, the work of Rohila Matniyozova and Davronbek Otaboev is special in the success of the actress today.

It can be seen that the teacher-student tradition is well left in the theater. These traditions are firmly established not only within the theater, but also among the best experts in the Republic and among the world's theater creators. This shows that the theater team is ambitious and demanding, and loves their profession. Therefore, today it is among the theaters with a special place. Although the theater does not like problems like other theaters. In particular, the theater has had its own building for several years. There is an opportunity to create freely. Due to the limited space, the actors cannot work happily.

The theater building is the first theater built in Khorezm in the 30s of the last century. On the occasion of the 2500th anniversary of the city of Khiva, the theater building was partially renovated. After 2000, the building became almost unusable. In order



to solve this problem, the relevant organizations and experts have been approached. The auditorium of the building does not meet sufficient requirements. That is, due to the lack of modern technical equipment, the auditorium is cold in winter and hot in summer, and the lighting equipment is of an old type, which causes several problems. Despite this, the positive mood has not left the creative team. If there is a kindergarten, school, lyceum, college in the province, if they are not enough. In addition, using national values, traditions, folk art and examples of oral creativity in the programs dedicated to the national Navroz holiday and the Independence Day, instilling national festivals such as clown performances, wrestling, ram and cockfighting into the minds of young people and ensuring that our national values are not lost, Khorezm doll contributes to the formation of theater art.

4. Interview with N. Nazarova, actress of Khorezm Region State Puppet Theater, March 15, 2021.

However, the theater still has techniques used in other theaters, puppet making technologies are more advanced. There are all types of puppet theatre, such as gloves, tablets, wire puppets, masks, and marionettes. However, there is a special building for their effective use. However, these problems cannot affect the creative environment. Because the owners of real creativity are able to create a work of art everywhere. We hope that soon this painful issue in the theater will be resolved.

"Asian puppet theater is not just a pastime, but an important historical event closely related to the philosophy, religion, literature, epic, music, folklore, visual arts and, of course, languages of the peoples of the continent." Professor, scientist Muhsin Kadirov embodied the whole image of the art of Uzbek puppet theater through these short sentences.

In fact, the ancient values of our people, our rich culture, traditions, in short, the history of our country are embodied in the essence of the traditional Uzbek puppet theater.

We know that the traditional puppet theater performances have gathered people's dreams, hopes, and pains into one show and idea, big and small. Later, after the independence of our country, education of children gained leading importance. Processes aimed at shaping the worldview of the young generation, who are the future of Uzbekistan, and educating them to be loyal to the Motherland, morally perfect, mature people in all respects, have assigned enormous tasks to the puppet theaters. Now the weight of these tasks is increasing.

The Khorezm Regional Puppet Theater is also carrying out the tasks assigned to it, effectively improving the

spiritual maturity of the children not only of Khorezm, but also of the Republic and the world.

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