



THE PRICELESS SCIENTIFIC HERITAGE OF UZBEK THEATER SCHOLAR MUHSIN KADIROV

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Article history:	Abstract:
Received: 20 th April 2024 Accepted: 14 th May 2024	This article is about the book "Folk Puppet Theater" by Academician Muhsin Kadirov, an Uzbek theater scholar. The article contains opinions about the content of the book and its importance in today's science of art. It is acknowledged that scientist left a priceless legacy by studying the ancient types of performing arts of the Uzbek people.
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Uzbek puppet theater is one of the art forms with ancient history. As old as its past is, so is the scope of its research. Several researches on the history of Uzbek theater were carried out in the science of art history of the last century. In particular, the history of the puppet theater was studied as a separate object of research. This work was carried out by Muhsin Kadirov, an art historian and a lover of folk art.

Scientist Muhsin Halilovich, along with studying many types of ancient folk art, studied the history of the formation of puppetry from the earliest times and left the book "Folk Puppet Theater" as an invaluable legacy to future generations. This book was first published under this name in 1972 in Tashkent. Due to the fact that only a few copies of the book have survived to this day, the book was republished this year - 2022. It describes the earliest history of the puppet theater, puppetry, "Chadir Djama" theater and the adventures of Polvon Kachal, "Chadir Khayal" theater, puppeteers and the modern puppet theater. In addition, examples of oral dramaturgy related to puppetry are also included in the book.

In the historical part of this research work, the most important historical feature of the puppet theater is described: "...it lived in Asia and Europe until the 20th century mainly in traditional forms. In our opinion, the puppet show appeared in the ancient classical countries of Asia and later spread to Europe through Italy and Iran. While expressing this opinion, the scientist in the following places thoroughly proves that the puppet show originated in the ancient countries of Asia. He uses the method of periodization in researching the history of this art. At first, he mentions the references to this show in legends and legends and the I-II centuries AD, and writes that the puppet theater was formed in that period. Then he writes about the way of his development from century to century until today. It is especially commendable that the scientist sorted out the references to puppetry terms in the works of poets and thinkers and explained them one by one which type of

puppetry they were talking about. M. Kadirov's discovery of the existence of past types of puppet play such as "Chadir xayal", "Fonus xayal" and "Chadir djama" through the examples of ancient classical literature was a great achievement of the science of art. In the section on the subject of puppetry - science, there is talk about the scientists who have researched the art of Uzbek puppetry and the information they have collected. In particular, on the basis of the information written by the scientist P.A. Komarov, who collected a collection of puppets, recorded oral performances, and studied puppet theater in 1906-1909, specific conclusions were given about the elements, tools, and characteristics of Uzbek puppetry.

In addition, in this part of the book, M. Kadirov studied M.F. Gavrilov's treatise "Puppet Theater in Uzbekistan", N. Nurjonov's scientific researches, L.A. Perepelitsina's book "Uzbek National Puppet Theater" and a number of other scientific publications and made his personal conclusions.

The book also contains brief information about the scientist's scientific trips across the Republic and the results obtained from them. During these trips, M. Kadirov recorded performances of several puppeteers such as Tari Ashurov from Shakhrisabz, Daniyov Shakhmurov from Bukhara, Tajibov Karimov and Bozorboy Kholmatov from Kokon, Meliboy Mirsaidov from Asaka, Obil Toshpolatov from Fergana, Kholmurod Siddikov from Gijduvan, Kulibobo Navvotov from Samarkand and wrote down their performances.

The part of the book called "Chadir Jamal" contains information about its definition, features, performances and characters. While studying the "Chadir Jamal" theater, the author of the book gives his clear conclusion to the theater based on the terms and phrases related to it: "As a result of conversations with dozens of puppeteers, it became known that the puppet theater, which is worn and moved with fingers, is called "Chadir Jamal". It also describes the appearance and description of theater characters Polvon Kachal,



Bichakhan and other satirical characters, folk types, artists' images, and puppets such as animals and mythical creatures.

Another part of the book is called Adventures of Polvon Kachal. In it, Kulibobo Navvotov, master puppeteer in Samarkand, compared and analyzed the play "Polvon Kachal" recorded by M. Kadyrov and the play "Polvon Kachal" recorded by M.F. Gavrilov. Polvon Kachal, the main character of the theater, was also studied as a representative and hero of the working people. From his appearance to his character, his role in the show, his dialogues are covered in detail.

Another part of the book called "Imagination Tent" describes the puppets belonging to this theater, their features, subject area, and P.A. Komarov's collection. The scientist gives the following explanation in the description of "Imagination Tent" theater: "These theater performances are usually shown at night, due to the use of ordinary light and noise, the strings of the puppets inside the black curtains were not visible, as if the puppets themselves were moving, a natural and strange scene was created." In addition, the book describes the four groups of characters of the theater. Yoldosh Yasovul is the main character of the "Chadir Myam" theater, and the only "Sarkardalar" play of the theater, in which this character participated, has reached us. In this part too, the scientist analyzed the pesa from appearance to appearance. In Pesa's analysis, an opinion is expressed about the role and purpose of each character in the show. For example, when writing about the image of Dev, it is explained as "a false imagination of the people". There are also analyzes of pesa dramaturgy and other episodes of "The Cure of Doctor Botyrshin" and "The Snake, the Stork and the Sniper".

The book also mentions the Puppeteer and skill. In this part, the dynasty of puppeteers, their skills, tasks and their place in the traditions of Uzbek puppetry are explained in detail. First, the scientist comments on the term puppet play, and then provides information about its principles, activities, and composition. "Puppet play," says M. Kadirov, "is a professional art based on oral creativity and improvisation." Only those who attended a special school and studied under a master for ten years could practice this art and had the title "puppeteer".

The characteristics of a puppet show also refer to the skills and requirements of the puppeteers. Therefore, when a scientist writes about features, he also describes how the puppeteers implemented those features. For example, the puppeteers performed by changing their voices by putting an object called "wretched" in their mouths, they could also sing, interact with the audience,

weave dialogues based on improvisation, play puppets in accordance with their character, make puppets themselves, know how to play tunes, etc. Here are the characteristics of the folk puppet theater and the skills of the puppeteers, all studied in a harmonious way.

The New Times and Traditions section is about the state of traditional puppet theater during the colonial period, changes, puppeteers and performance themes of the 19th and 20th centuries. First of all, there is a comparative analysis of the characteristics of puppeteers. In particular, the puppeteer from Bukhara, Daniyir Shohsuvorov, gave several arguments about his work and performance skills. The dynasty of Kuliboba Navvotov from Samarkand and Kholmurod grandfathers from Gijduvan, the profession of their ancestors and the traditions of the master-disciple were also described. The collection of information about traditional puppeteers, the dynasty and traditions of the puppeteers of that time, and what the scientist mentioned in this article is one of the factors that greatly increased the prestige of the Uzbek folk puppet theater. In addition to finding a detailed explanation about them in the book, we understand how selfless and hardworking Uzbek traditional puppeteers were. M. Kadirov gave clear examples of how much they tried to preserve their art during the Soviet era, and how they persisted in training and researching students.

In addition, in this part, analyzes of the performances "Oftobkhan and Mohtobkhan" and "Lazy husband and smart wife" are presented. Several copies of "Polvon Kachal", Tillakhan Matyokubov's version, Nasrullo Narziev's version, etc., have been comparatively analyzed.

Then the scientist writes about the process of creation of written dramaturgy, the activity of Polatjon Doniyorov and his troupe, the first written puppet show "Saltanat" by Sabir Abdulla. It also provides information about the establishment of the first puppet theater in Uzbekistan, theater repertoire and team.

In the concluding part of the book, the scientist Alqissa summarized the above information and expressed his personal views and suggestions. Muhsin Kadirov says the main direction and main feature of the Uzbek puppet theater is comedy. "We need to restore this humor." In another place, "The problem of restoring satire and humor in the puppet stage is first of all closely related to the problem of creating a modern comic character. In our opinion, we need a modern puppet hero who is equally interesting, lovable, understandable, reminiscent of the dear Polvon Kachal with some characteristic features for both young and old viewers.



In the appendix of the new edition of the book, unlike the old one, we can see only the texts of "The Adventures of Polvon Kachal", "Sarkardalar" and "Polvon Kachal". Through them, we can present the spectacles "Chadir Jamal" and "Chadir Khayam" in front of our eyes and understand the scientist's analysis more deeply.

Today, there is no more perfect study of the folk puppet theater than the researches of the art critic Muhsin Kadyrov. The results of these studies in the second half of the last century have become an invaluable treasure of the science of art. From the publication of the book until today, the generation has been using this treasure. In conclusion, it is important for all of us to continue to study it, pass it on to future generations and rely on the research of the scientist for the development of puppet theater today.

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