



## **Traditions of Puppet Theater and Their Successors**

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**Abstract:** *This article discusses the past and present state of puppet theaters, how the plays performed in them are received by the audience. The creations of many creators who contributed to the development of theater works to this day are listed.*

**Keywords:** *art, theater, puppet, actor, stage, performance, puppeteer.*

The quick-witted, invincible, people-loving Kachal, the wise Bichakhan, the cheerful, sedentary Aldar ko'sa, Sembo, who was filled with wonder at the sight of existence, the brave Bunyod, who set off in search of the bird of happiness, the legendary beautiful Galatea. magical spectacles about; I remember like it was yesterday, children like me, who couldn't take my eyes off the incredible magical actions of the dolls, mesmerized by the rainbow-colored voices...

My childhood years are over... Over the years, I have seen the interpretations of the above-mentioned spectacles on the stage of the drama theater and on television, but I was enchanted by the tulips writing leaves under the sounds of the dutor and circles, the lovers racing on camels and donkeys, like butterflies on the crystal pavement of the moon, the flying Cinderella, the legendary bird Semurg was typical only of the puppet shows of the Republic that I loved.

This theater is one of the 143 puppet theaters in the former Soviet republics, which has its own tradition and direction of repertoire. It is an art center that has conquered the hearts of its fans abroad. The regional festival of puppet theaters of the republics of Central Asia and Kazakhstan, and the international festivals of puppet theaters of Asian and African countries were held in Tashkent.

During its 80 years of activity, the theater also has the experience of training actors in its own direction. Many actors trained in the State Puppet Theater of Uzbekistan worked not only in republican theaters, but also in most of the theaters of the former union. In particular, S. Solihov at the "Skazka" State Puppet Theater in St. Petersburg, Ye. Boboyeva at the Central State Puppet Theater in Moscow, G. Gudaykina at the Moscow Regional Puppet Theater, Voronezh State Theater M. Ghulomovalar, an artist who served in Uzbekistan at the Irchok Theater, is one of them.

Since ancient times, the art of puppetry has been considered a profession in eastern countries and has been passed down from generation to generation. After learning the secrets of this art from the teacher, the student slaughtered live animals, received blessings from the elders, and then engaged in independent puppetry.

Even in the 70s and 80s, master puppeteers taught the secrets of their art to the young people who came to the theater. T. Doniyorov, honored artists of Uzbekistan, such as A. Saydaliyev, N. Zaynitdinov, M. Rahmatullayeva, Zoya Is'khakova, mentored many puppeteers and helped to establish puppet theaters in the Republic. significant contributors. It is one of the artists who can serve as a valuable creative school for the actors of the Uzbek puppet theater, and his roles and

performances are indelible in the history of the Uzbek puppet theater. It is necessary to dwell in more detail on the creative path of Tahir Mahramov, who left a mark.

Therefore, the teacher learned the secrets of this most difficult and at the same time the most responsible art from the puppeteers and left a bright mark on the development of the Uzbek puppet theater with his unique acting skills and organizational activities. One of the artists was Tahir Mahramov, the honored artist of Uzbekistan.

While A. Korneychuk's play "Platon Krechit" was being screened in the amateur theater at the house of culture named after Y. Ohunboboyev, T. Mahramov, who played the role of Sheykin Arkady Pavlovich, the chief director of the Republican Puppet Theater, realized his talent and decided to work in a professional theater. He was not quick to accept the offer, he came to the theater for several days and learned the skills of the puppeteers. He participated in public scenes. One day, the actor who plays Santa Claus at the New Year's Christmas tree festival performance falls ill. 16-year-old T. Mahramov starts performing the role of Santa in the theater from this day. For 30 years, he has become the favorite Santa Claus of the children at the Christmas tree festival every year. T. Mahramov - Santa Claus at the celebrations of Christmas trees in theaters, squares, palaces of culture, festive celebrations in schools, kindergartens, New Year's traditions, interesting games, poetry - poetry of all the peoples of the earth. When he delivered his songs to his fans, he was constantly searching for this topic...

During these 30 years, the actor could not say how many puppets he brought to life on the stage of his favorite theater. Simultaneously with the role of Santa Claus, he played the role of Boy in the play "Ur Tokmok" based on Uzbek folk tales by S. Preobrazhensky, Boy in the play "Magic Lamp", Shigayboy in the play "Aldar Kosa" by Y. Alexandrov, Boy in the play "Alijon and Valijon" by S. Abdukahhor, Shah in the play "Semurg" by S. Somova and Zulfiya are the actor's mature skills, mastery of the secrets of the art of puppetry, sharpness of satirical feelings, plastic distinguished by the richness of expressions and captivated the audience.

T. Mahramov learned the subtle secrets and traditions of puppetry from his teachers, and from the very first steps, he felt that the possibilities of theater in educating children in a moral and aesthetic spirit are huge. That is why, in each new image, the actor finds elegant spectacles and new styles of traditional folk art, a unique novelty with the harmony of his own polished behavior with inner experiences, plasticity, and improvisation. Created and revealed the bright character of dolls. No matter which puppet he appeared on stage with, he would receive applause from the audience. Wolf in H. Rahmat's "Hunting Incident", Rodapo in N. Habibullayev's "Fatima's Adventures", King in Ye. Schwarz's "Naked King", B. Pador and S. Darash's "Beautiful Galatea" Bacchus, the god of drinking, Pygmalion, Petrushka in plays based on A.S. Pushkin's fairy tales, Shah Dadon, H. Olimjon and Zulfiya's play "Oygul and Bakhtiyor" are among them. Every funny behavior in the moving parts of these puppets, and their speech in accordance with these movements, would make even the partners of the actor laugh, and would cause them to perform additional improvisational dialogues. The actor revealed the creative possibilities of his partners with the ability to perceive every detail down to the last detail, immediacy, sharpness of satirical sense, wealth of plastic expression. "During the First Republic Festival, N. Habibullayev's play "Fatima's Adventures" was shown. This performance, which seemed simple at first glance and was prepared in the style of the 60s, did not claim extraordinary success. Adult viewers hoped for the impressionability of children, and serious-looking critics just whispered to each other. Finally, Rodapo, the symbol of evil forces, appears on the scene. The hall bursts with laughter and clapping due to rich plasticity and one bite - "Poti, Potikhon". This very short episode and the bit that was said was incomprehensible to guests and critics from Russian cities. Each of them asked the people sitting next to them, "What's the matter?", "Why is the hall so noisy?" they asked. Unfortunately, it was difficult to translate or explain the subtle speech characteristics of the character, the charm of the actor's discovery. In a word, it was one of the little discoveries of the actor, without which the puppeteer's art could not be imagined. For this performance, Kh. Makhramov was awarded the festival award..." wrote N. Zohidova, a candidate of art history.

Of course, this is only one episode of the actor's performance, although his students E. Yoldosheva, Sh. Komilova, Sh. Soliyeva, D. Soliyev excitedly talk about each of his roles, which could make a big book.

They learn the secrets of puppetry, one of the oldest art forms, manage all types of puppets, and contribute to the Uzbek puppet theater scene. They proudly remember the incomparable services of Mahramov.

In 1983, T. Mahramov graduated from the directing department of the Tashkent State Institute of Art named after M. Uygur, and staged several works as a director. In particular, in the performances created based on the works of M. Halil "Mystery flute", Y. Borisov's "Gifts to Santa", P. Yershov's "Bukri mare", H. Imomberdiyev's "Island of mysterious letters", his unique direction, it was noticeable that he deeply felt the laws of puppet theater. At the 1988 Republican Festival of Theaters, T. Mahramov was awarded the best director's award for H. Imomberdiyev's play "Island of Magical Letters"...

I believe that his great contribution to the development of puppetry, the impressions of his unique talent will remain forever in the history of the Republic puppet theater, he created a blessing in all puppet systems, especially the trost. The significance of Tahir Mahramov's technique in the formation of the professional skills of contemporary puppeteers, who has great skill in using puppets, prompted us to dwell more on this actor and director. Immortal and lasting traditions should always be studied.

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