

**USING THE EXAMPLE OF TEACHER-STUDENT TRADITION IN THE
CREATIVE ENVIRONMENT OF THE THEATER (KHOREZM PUPPET
THEATER).**

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Abstract

This article provides information about the historical roots and modern processes of the master-apprentice tradition in the Khorezm regional puppet theater.

Key words

Theatre, art, culture, youth, creativity, performance, puppet theater, ideological immunity.

There is no profession that would not mature under the guidance of a mentor. It is impossible to imagine the development of any industry without the tradition of master-apprentice. Including theatrical art.

It will not be an exaggeration to say that the art of puppet theater forms the basis of dramatic theater. Because at a time when the concept of the word theater did not yet exist, the roots of puppetry had already found their place. The main reason why this art has evolved over the years and maintained its position is that it is able to find its way into the hearts of viewers of all ages. It will not be an exaggeration to say that the art of puppet theater forms the basis of dramatic theater. Because at a time when the concept of the word theater did not yet exist, the roots of puppetry had already found their place. The main reason why this art has evolved over the years and maintained its position is that it is able to find its 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 from the people taught their skills to talented youth and their children, preserving

the original essence of the art. That is why most of the founders of puppet theater are master artists.

Later, the professionalization of the art of puppet theater and the emergence of theater and arts education forced the master-apprentice tradition to live on a certain basis.

The emergence of puppet theater in the Khorezm region is directly related to the master-apprentice tradition.

Khorezm folk art, the traditions of the Khiva folk theater, ancient street performances, darboz, the art of clowns and puppeteers continue to be taught on the basis of pedagogical schools. Masters and major artists worked in the theater troupes of Nurullabai, later the Khorezm regional theater, the collective farm and state farm theater, and folk theaters. In particular, such gifted artists as Shirozi, Muganni, Hamza, Kurban ata, Sulaimon Samandarov, Bolabakhshi Abdullaev, although they did not have special knowledge, preserved the art of Khorezm in the style of the mentor-student tradition and developed. The tradition of pedagogical apprenticeship played an important role in the emergence of the theater. In this regard, the services of Maryam Ashurova, a youth team coach who worked in Uzbekistan, are of particular importance. In 1987, M. Ashurova, at the invitation of the cultural department of the Khiva region, opened an amateur puppet theater. In this regard, he attracts several talented young people to the theater and educates them based on the traditions of mentoring. Among these young people was director Gulbahor Yusupova. Sister Gulbahor remembers these days like this:

“In 1987, our teacher Maryam Ashurova invited me to an amateur puppet club at the House of Culture in Khiva. At that time I was in the 9th grade of school. First we prepared a performance called “Gozcha”. After this, my love for puppetry grew and I began to see my future in the industry. After graduating from school, I learned the secrets of mastery from my teacher Maryam Ashurova at the university.

The amateur puppet theater successfully staged the performances “Gozcha”, “Strange Race”, “The Tale of Poor Murad”, and widely promoted puppet theater performances in the districts. The skill of amateur theater participants is growing every 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 Oliygox's graduates began working as professional actors in the puppet theater of the Khorezm region, created by the Ministry of Culture of the Republic of Uzbekistan in 1993.

Creative cooperation is of particular importance in the development of the theater. Of particular importance are the merits of famous playwrights, directors, composers, artists working in our republic and even abroad. In this regard, People's Artist of Uzbekistan B. Yuldashov, Artist of Uzbekistan, playwright J. Mahmud, Honored Youth Trainer of Uzbekistan M. Ashurova, Honored Artist of the Republic of Uzbekistan Sh.V. The Republic of Uzbekistan Sh. Khayitboev, Kh. Rasul, Honored Artist of the Republic of Uzbekistan F. Khojaev, E. Khushvaktov, I. Sedukhin, Yu. Sakhmann took a worthy place in creative excellence.

It is worth noting that from 1999 to 2011 the theater operated without a chief director. 3-4 directors worked for exactly 10 years. In addition, the mentioned leading directors of the republic were invited several times and played an important role in the formation of the cast. They brought a special atmosphere to the theater and were a success today.

Theater creators constantly referred to traditional examples and elements of theater as the tradition of teacher and student. After all, folk art plays an important role in the development of puppet theater. Especially ancient folk games in the cultural environment of Khiva are the art of clownery, amateurs, wrestlers in a group of goalkeepers, owners of the "Wooden Leg", "Imitator", "Dangerous Game", puppeteers, cockerels, folk singers, artists whose performances at weddings and parades resemble first performances of traditional folk theater.

Satirical laughter dominates the play, typical of traditional theatrical performances. In particular, when negative characters are exposed in the series, positive characters laugh at them ironically.

A look at the origins of puppetry, the effective use of national songs and a beautiful ending made the performance attractive.

The interrelation of events during the performance, the harmonization 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 said above, the development of any industry cannot be imagined without the tradition of mentoring. It will not be an exaggeration to say that this factor played a big role in the unique achievement of the puppet theater of the Khorezm region. Today, 80 percent of theater actors study in higher educational institutions thanks to the excellent conditions and opportunities created in our country. This indicator itself shows that the teacher-student tradition is firmly established in the theater.

Young actors are mentored by experienced theater artists such as Davlatnazar Yusupov, Rustamboy Allakuliev, Rohila Matniezova, Davronbek Otaboev. It is

worth noting that, as one of the unique and good traditions of the theater, regular additional classes are organized for actors. Actors come to the theater for a reason.

In addition to preparing for the performance, they learn the secrets of their craft from their teachers every day. In particular, the theater's literary colleagues D. Yusupov and Rohila Matniezova are actively involved in developing the speech culture of actors, R. Allakuliev helps them enrich their voice intonations by giving vocal lessons, Yu. Allaberganov helps them master dance movements.

In the same way, other experienced professionals collaborate to improve the actors' skills in all aspects. The theater creators support any talented person who comes to the theater without abandoning him. Anyone who can help can literally make theater positive.

The development of the theater is directly related to the name of the talented and enterprising artist D. Ataboev. And today, an artist who trains young actors and directors makes an effective contribution to raising the artistic level of the theater.

It is clear that the teacher-student tradition is firmly established in the theater. These traditions are laid on a solid foundation not only within the theater, but also among the world's theater creators, among the best specialists of the republic. This suggests that the theater staff is ambitious, demanding and loves their profession. Therefore, today it occupies a special place among theaters. Although the theater is not without problems, like other theaters. In particular, the theater has not had its own building for several years. There is no possibility of free creativity. Due to limited space, actors cannot work happily.

However, the theater has techniques that are not yet available in other theaters; the technology for making puppets is much more advanced. There are all types of puppet theater: gloves, tablets, wire puppets, masks, puppets. However, there is no special building for their effective use. However, these problems cannot affect the creative environment. Because those with true creativity will be able to create a work of art anywhere. We hope that this painful issue in the theater will be resolved in the near future.

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