

PUPPETRY

Uzbek puppetry art has deep historical roots which are closely connected with ancient rites and ceremonies of our ancestors. Sometimes the researchers propose that the evolution of puppetry is connected with belief in goddesses because they felt themselves weak, dancing wearing the masks of animals that were considered sacred, memorizing ancestors in theatrical form. In it the deceased's close people wearing the mask talked and moved like the deceased did. Subsequently, this ceremony moved to the hands of the puppeteer, and puppet theatres evolved. A Puppet theatre is peculiar to the culture

of all the nations and has its own heroes who demonstrate the spirit of all the nations.

Uzbek puppetry is considered to be a traditional art genre, which evolved in the form of an ancient traditional theatre of people. Notably, puppetry in Surkhandarya was called as *"Suvkhotun"*, in Khorezm — *"Ashshadaroz"*, *"Maskharaboz"* or *"Polvon"*, and this art is preserved till nowadays in Bukhara. The word "Puppet" was first used in Makhmud Koshgari's *"Devonulugotit-turk"* in the form of *"Ohshanchiq, ohshogu, kuzurchik, qoborchuq"*, in Sugdi's it was used







as “*zocha* and *zochak*”, in the literature of A Navoiy it was used in the form of “*lubat*, *lubatak*”.

At the beginning of the last century various genres of puppet shows were formed and they were called as “*Chodirhayol*”, “*Fonushayol* or *shadow*”.

It is worth mentioning that usage of “*qolqoghirchoq*” (puppet played with hands

or gloves), “*ipqoghirchoq*” (puppet-mari-
nette), using shadows and light, the tradi-
tions of combined performance of the
puppet and puppeteer are continuing until
our times.

Nowadays several professional and about
twenty amateur puppeteers as well as
national puppetry studio named “*Ashsha-
daroz*” and others are functioning in our
republic.

