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THE ART OF PUPPET THEATER IN THE TEMURIAN PERIOD

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ABSTRACT

This article discusses what the Uzbek puppet theater looked like during the Timurid era. In particular, the puppet theater is referred to in a special chapter of Navoi's epic "Hayratulabror" about the XIV century, and about the situation in the XV-XVI centuries in the treatise "Futuvvatnomaisultoniy" by Hussein VoizKashifi. In conclusion, the development of the Uzbek puppet theater during the Timurid period and its importance among the intelligentsia.

KEYWORDS: *Puppet Theater, Dramaturgy, Puppetry, Spectacle, Counter, Theme, Chadirjamol, Chadirxayol, Lu'bat.*

INTRODUCTION

It is known from history that the Uzbek puppet theater has existed since ancient times and developed in close connection with various ceremonies and traditions. We can learn the historical roots of puppet theater from the references in the works of scientists, writers and poets who lived and worked in a certain period. They expressed their views in a particular field by linking them to types of art, including theater and puppetry. As a result of research, we can see that the drama of the Uzbek puppet theater has been developing since ancient times and flourished in the XIV century. During the reign of Timurids, not only the art of puppetry, but all kinds of art flourished.

"Amir Temur has a positive attitude to poetry, music, dance, storytelling, games and performances," Kadyrov said. It should be noted that he had a serious attitude to art and entertainment because he liked simplicity in life, took everything seriously, from the point of view of the interests of the country and the state. [3 – 16 p.], obviously not indifferent. The development of this art during this period can be seen in the works of AlisherNavoi and Hussein VoizKashifi.

In Navoi's Hayratul Abror, one can find many terms related to puppetry. Here are some examples:

"Her face (lu'bat) turned pale,
 Her face opened it and turned it into a pleasant. [4 – 84 p.] ”
 "This tonight it was a hundred years,"
 They were different of each other,
 It was doing upset destiny
 With each breath the secrets are revealed.
 Sky is the veil (chodari) of this destiny.
 then she became a puppet (lu'bati). [4 – 85 p.]”

These verses are from the Second Amazement, in which Navoi uses the words lu'bat and chodar. In the first two, he uses the term puppet art to describe the structure of the universe, the sky, while emphasizing the beautiful girl.

“And the world is full of irony. it is the work of a lie. And it was full of noise. And the language of the pen is powerless to write it.” [4 – 261p.]

“Rather, he is a master look like puppet player (qovurchoqchi),
 Shows a thousand different plays behind the scenes (chodaridin)
 Held the curtain (chodarin) without nailing and installing wood,
 Took the tent into a circle
 Does different things behind him
 Shows a hundred different puppets (lu'bat) each time.
 He shows so many puppet plays (lu'bat)
 As if he had committed suicide. [4 – 263 p.]”

The above ghazals belong to the "Fourteenth Article", in which Navoi tells the whole truth, using the words "lu'bat", "qovurchoqchi", "chodar". That is, “the irony of the world puppet is that he looks like a beautiful and handsome woman, but he himself is so old that his work is cunning and deceitful; and the hypocrisy is excessive; And the language of the pen is powerless to write it, this old man's standing is a waste. 2 O heart, this puppet has come out! O heart, do not be offended by his deceit! 3. Like a puppet, this cunning sky shows a thousand different pictures in its trick tent. 4. His tears are the stars of deceit. The white of the morning in the lie is his head. 5. Below is a sign of makeup - white morning powder and sunscreen. 6. The meaning of these two verses: Before the wedding, the bride asks for her life, demands her faith in the next dowry, and after receiving her life and faith, she is exiled from the house of this world. [4 – 415 p.]”

Here "chodar" is the Uzbek word for "tent", "kovurchoqchi" is the Uzbek word for "puppet player", "lu'bat" is the Persian word for "puppet". Navoi, a master of the art of imitation in poetry, uses elements of the art of puppetry so skillfully that we see a puppet playing in a circle.

He calls the puppet player a "trickster." By this he meant to tell the puppet master that he would masterfully take various puppets out of the tent without being seen by the audience.

“They distract everyone

Turned the period into a theater (fonusxayol) [4 – 143 p.]”

These verses are taken from the "Fourth Article", in which Navoi speaks about the actions of false sheikhs and compares their conspiracies to turn the period into a theater of chodirxayol.

It is important to us that the poet used terms related to puppetry in the art of simile and spoke about the styles of this art. It is not surprising that Navoi used these verses to describe two types of Uzbek puppet theater, ChadirKhayol and ChadirJamol. In his sentence, "took the tent into a circle" refers to the "ChadirJamol" whose tent is tied around the puppet's waist, and in the sentence "Does different things behind him" it refers to the "ChadirKhayol". In the above verse about the period, he also mentioned the "FonusKhayol" theater. It is obvious that Navoi was well aware of the three types of puppet theater art, studied its elements. Navoi in his time was both among the common people, and in the palace and in the circle of cyborgs. He looked at each reality and the things around him from his own philosophical point of view. That is why he tried to express his thoughts with things that were close and familiar to them so that they could be understood by all. At the same time, using the tools of puppetry, it can be concluded that in the XV-XVI centuries, almost all forms of this art existed and managed to form its own names and terms.

There is another historical source on the art and dramaturgy of the Uzbek puppet theater, from which we can get a broader idea of the puppetry that developed in the XV-XVI centuries. This source is Hussein WaizKashifi's treatise Futuvvatnomaisultoniy, the sixth chapter of which deals with various ceremonies and types of art. In the fourth chapter of this chapter, the philosopher divides the performing arts into three types. One of them is called Puppets, and the second part of this chapter is called The Puppet Statement. This section is entirely dedicated to puppetry, which explains this art in detail. Kashifi gives detailed information about the types and structure of the Khorasan and Movarounnahr puppet theaters of that period, the skill of the puppet players, the performance technique and dramaturgy. “Though the forms and appearances in the world of photography are humorous, but in essence they represent serious truths. [1 – 92 p.]”

Here Kashifi is talking about puppet theater dramaturgy. While the show is full of humor, it says the themes are serious. So, even if the dialogues made people laugh, or the events reflected funny situations, behind them there was a thought-provoking, serious thought. “If they ask you what the conditions of puppetry are, tell them: the main condition is that the puppet player be wise and enjoy the truth. [1 – 92 p.]” The philosopher thinks of puppet players with these words. When he says, "Let the puppet player be wise," the puppet fabricates events and dialogues from within while watching. If he's not wise, he may not be able to connect words during the show, confusing events. In addition, the events reflected in the show should be directly relevant to life and be able to convince the audience. It is not surprising that Kashifi meant this when he said, "Let him enjoy the truth." Kashifi also dwells on the types of puppet theater. “What is typical of puppet players,” he writes, “is a tent and a peshband (counter). The game will be shown in the tent during the day and in the pavilion at night. [1 – 92 p.]” Here, the game shown in the tent is "ChadirJamol", and the game shown in the front is "ChadirKhayol". So, in the XV century, we

are once again convinced that the Uzbek puppet theater already has its own types and names. The play also gives a special description of these species. "They call the box Peshband. They play puppets on the box. In daytime games, puppets are played by hand. In the evening games, they move the puppets through a few strings on the box. [1 – 92 p.] ” It is clear from these words that the two types are described separately and their differences are explained in detail. He also mentions the plot of each round. "During the interrogation, they quarreled, then beat each other and eventually had to make peace." We are talking about the comedy "PolvonKachal" by the theater "ChadirJamol". Because in this comedy, PolvonKachal and Bichakhonim usually quarrel like this and then make peace. These words are very important for the history of Uzbek puppet theater dramaturgy. For example, this dramatic basis means that it has existed since that time.

The dramaturgy of the "ChadirKhayol" theater, which is controlled by strings, was also considered. We can understand the phrase "Peshband is said to be in a box with a fantasy in front of it" by saying that this type of puppet show is based on imaginary, in other words, mythical-fantastic themes. "If they ask you what the counter (box) means, say it is a sign to the human heart. After all, the heart is a wonderful box, a sign of a person's condition. [1 – 93 p.] ” The words here mean that the play "ChadirKhayol" was performed with the participation of heroes of different characters, and the play emphasizes human qualities and worldview. Analyzing the work, M. Kadyrov also explains that the word "wonderful" in this sentence refers to strange and legendary events. He analyzed the word "fantasy" both as a species and as a mythical subject. M. Kadyrov admits that he was surprised by Kashifi's ability to speak the voices of puppets in different ways, sometimes female, sometimes male. It is hailed as the "pinnacle of skill." He also shared his valuable thoughts on the subject: "We are also amazed by the art of Khorasan puppetry. Because even the famous puppets we know and their ancestors could not give the language of female and male puppet-characters, a special device under the tongue - safil - deprived them of this opportunity. It follows that puppets, who were contemporaries of Kashifi, sometimes made great strides in giving a verbal description of the characters, using their natural voice without the use of safil. Perhaps behind the fierce attack of the scribes in the late sixteenth and early seventeenth centuries, live speech was replaced by utterly pure speech. [2 – 184 p.] ” Kashifi writes in such a way that he can give a clear idea of the technique, theme, types and plot of the puppet show. indicates that he was able to attract attention.

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