

ISSUES OF COOPERATION AND REPERTUAR POLICY OF THE CREATIVE TEAM AT THE SAMARKAND REGIONAL STATE PUPPET THEATER

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Annotation: *This article provides a scientific analysis of the formation stages of the Samarkand Regional State Puppet Theater, the principles of the creative team's collaboration, and the theater's repertoire policy. The study examines the theater's distinctive creative direction, performances reflecting national values and contemporary themes, as well as the achievements of the ensemble based on unity and cooperation. Analytical and comparative-historical methods are employed in the research.*

Keywords: *puppet theater, creative team, collaboration, repertoire policy, stage art, performance, youth education, national values, Samarkand.*

After Uzbekistan gained independence, fundamental reforms were carried out in the field of art and culture. In this process, theatrical art, in particular, the art of puppet theater, also rose to a new level. Puppet theater is an important component of world artistic culture and is recognized as one of the oldest and most prestigious forms of stage art. According to M. Kadyrov and S. Kadyrova, "puppets have fulfilled a great social and aesthetic task, necessary for the people, by criticizing the oppressors of the time who caused harm to the people and brought grief and misfortune, and by laughing at certain backwardness and crookedness in life"³³. This opinion clearly confirms that puppet theater is not only a spectacle serving children's entertainment, but also a type of art with broad socio-educational significance.

Samarkand has long been a center of science, enlightenment, art, and culture. Built in the 6th century BC, this city stands alongside ancient cities like Babylon, Athens, and Rome. The cultural flourishing of the era of Amir Timur and Mirzo Ulugbek transformed Samarkand into an influential center of culture not only in the East, but also throughout the world. This rich historical land has also shaped the high attitude of Samarkand artists towards art. As H. Ikromov noted, the people of Samarkand have always been interested in theatrical art, in particular, puppet shows, and the history of this art has been formed from year to year³⁴.

³³Kadyrov M.Kh., Kadyrova S.M. History of Puppet Theater. - T.: Talqin, 2006. - P. 112.

³⁴Ikromov H. Era and Theater. - T.: State Scientific Publishing House "Uzbekistan National Encyclopedia," 2009. - P. 11.

The establishment of the Samarkand Regional State Puppet Theater is inextricably linked with this cultural foundation. As noted in B. Islamov's manuscript source, from the first years, the theater began to form a unique stage style, and during this period, the collaboration of the collective became the main creative force of the theater.³⁵ At the stage of its formation, the theater became an active participant in republican and international festivals; the team's victories and prestigious awards particularly confirm its high creative potential.

Puppet theatre is, by its nature, a type of art based on collective creativity. Here, the director, actor, playwright, artist, and musician, each highly skilled in their respective fields, act as an integral part of the team. As M.Kh. Ashurova noted in her research on the acting school of puppet theater, the actor must create a full-fledged psychological image by controlling the puppet on stage, and for this, he must act in harmony with the overall artistic idea of the collective.³⁶

A unique model of creative cooperation has been formed in the Samarkand Regional Puppet Theater. According to H. Ikromov's observations, the internal relationships, mutual trust, and unity of the theater team are among the main factors determining the artistic quality of the performance.³⁷ This principle also has direct practical significance for the Samarkand puppet theater: under the director's guidance, all creators work together towards a common artistic goal. As a result, the artistic integrity created on stage has a strong influence on the viewer and increases the ideological and spiritual potential of the performance.

The educational and methodological complex on puppet theatre directing emphasizes that the creative process begins not only on stage, but also from the preparatory stage: discussing the ideological and artistic concept of the performance, understanding the role of each performer and making their contribution - all these are integral components of collaboration.³⁸ If a puppet speaks too much and remains motionless on stage, it turns into a lifeless fabric, which means that life on stage has stopped. Therefore, in puppet theater performances, it is necessary to avoid excessive talk of the characters, to depict reality on stage, to build on reasonable and active behavior.

The repertoire policy of the theater determines its artistic direction and social function. As noted in the work of M.Kh. Kadyrov, the repertoire of puppet theater has always been closely connected with national cultural values.³⁹ The repertoire of the Samarkand Regional Puppet Theater deserves special attention in terms of thematic and genre

³⁵Islamov B. Samarkand Regional Puppet Theatre. Manuscript. - P. 16.

³⁶Ashurova M.Kh. Acting School of Puppet Theatre Art. Textbook. - T., 2007. - P. 34.

³⁷Ikromov H. Era and Theater. - T.: State Scientific Publishing House "Uzbekistan National Encyclopedia," 2009. - P. 40.

³⁸Educational and Methodological Complex "Directing Puppet Theater." - T., 2014. - P. 18.

³⁹Qodirov, M.X. *People's Puppet Theatre*. - T.: Literature and Art Publishing House, 1972. - P. 56.

diversity. In its activities, the theater includes a wide repertoire, from performances on historical themes glorifying national values to stage works highlighting the problems of modern life.

Among the performances reflecting national values, such historical-romantic works as "Legend of Registan" and "Legend of the Winged Bars" occupy a special place. These performances convey to young audiences the history of Samarkand and Uzbekistan in general, the heritage of great ancestors, in artistic language. As noted by M. Ashurova, such performances serve such high spiritual goals as the formation of patriotic feelings in children, strengthening national pride, and awakening in them a sense of historical memory.⁴⁰

Among the performances on contemporary themes, such socially relevant works as "The Plague of the Century" deserve attention. This play aims to illuminate the problem of drug addiction in artistic language appropriate to children's perception and warn the younger generation about this calamity. As T. Tursunov noted, the dramaturgy of modern puppet theater raises its social function to a new level by being able to express the pressing problems of society in a way that is understandable and effective for children.⁴¹. Performances like "Healthy Body, Healthy Mind," "Cunning Fox," and "Three Cheerful Piglets" instill ideas of friendship, unity, and diligence in the audience through engaging plots.

According to the observations of T.I. Yuldashev and co-authors, puppet and young audience theaters can be considered a mirror of the harmoniously developed generation: it is from these theaters that children learn manners, the difference between good and evil, such concepts as friendship and patriotism.⁴². This opinion is fully confirmed by the repertoire of the Samarkand Regional Puppet Theater. Plays staged in the theater, such as "Will Santa Claus Go to Mars?," "Dear Little Girl," "Golden Fish," are of particular importance as stage works that serve to educate a comprehensively developed personality.

According to O. Salimov, if a director can organize their team as a whole organism, then every action, every word, and every puppet's movement on stage serves as an expression of a holistic artistic concept.⁴³. This principle can also be observed in the creative practice of the Samarkand Regional Puppet Theater. The creative team under the leadership of Sh.Usmanova strives for the harmonious expression of a holistic artistic idea in each performance, regardless of its theme and genre. This circumstance serves as the basis for the theater's successes at republican and international festivals.

⁴⁰Ashurova M. "A World Calling to Goodness." // Theatre, 2018, Issue 1. - P. 37.

⁴¹Tursunov T. History of Uzbek Theater of the 20th Century. - Тошкент, 2020. - P. 143.

⁴²Yuldashev T.I., Ikromov H.I., Mukhtarov I.A., Mukhtarova M.S. Theatre and the Young Generation. - T., 2012. - P. 27.

⁴³Salimov O. My Profession: Director. - T.: Gafur Gulyam Publishing and Printing Creative House, 2009. - P. 89.

According to Sh. Rizaev, theater, as the spirituality of the stage, requires from artists not only professional skills, but also high moral qualities.⁴⁴ In the Samarkand Regional Puppet Theater, one can observe how this principle manifests itself practically: problems related to personnel, the issue of improving the qualifications of creators, and the lack of modern dramatic works are at the center of attention of the theater collective. Analysis shows that there are insufficient performances in the repertoire dedicated to modern technologies, the digital world, new professions, and contemporary heroes that more fully reflect the lives of today's children. This situation remains one of the pressing problems of all Uzbek puppet theater art.

In conclusion, it should be noted that the Samarkand Regional State Puppet Theater has accumulated rich creative experience over its many years of activity and has become a prestigious institution of art recognized at the republican and international levels. The main strength of the theater is manifested in the unity of the creative team, mutual trust, and devotion to the artistic goal. And the repertoire policy, based on the diversity of themes and genres, ensures the theater's appeal to audiences of different ages and interests. In order to contribute to the development of the sphere, it is advisable to put forward the following proposals: strengthening the advertising and promotion of performances in regional puppet theaters; creating mechanisms for training specialists in the field from school age; taking measures to stimulate high-quality dramatic works on contemporary themes; expanding the participation of artists in the international exchange of experience. The implementation of these proposals will lay a solid foundation for the further dynamic development of the Samarkand Regional Puppet Theater, as well as the art of Uzbek puppet theater in general.

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⁴⁴Rizaev Sh. Spirituality of the stage. - T.: Ma'naviyat, 2000. - P. 62.

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