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## Theater Puppets Are Not Toys

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**Abstract:** *The theater is a mirror of spirituality, a real center of education, and in its essence lies the important task of enriching the traditional world of human education and raising its culture. The fate of the nation, human life, country's sorrow and joy should be reflected in such plays. A child's mind looking at the world with joy is an example of white paper, and his heart is equally innocent. In this sense, the issue of upbringing is a process that requires careful thought, diligence and a deep mental approach. It is not appropriate to write or choose a work without taking into account the age of children, and clearly distinguishing the age group of the audience is the most important component. Puppet theater and theater art in general have special educational, ideological and aesthetic functions in the education of our young generation. The article talks about puppet theater and the attention paid to this field in Uzbekistan.*

**Keywords:** *theater, puppet theater, theater art, audience, spiritual education, children's psyche.*

Puppet theater involuntarily conjures up in front of our eyes a spectacle that contains miracles, has characters with various charms and spells, and always shows the victory of good over evil. Indeed it is. In his shows, good will surely triumph over evil. Puppet theater. It is a unique type of show that expresses the educational importance of the desired topic at a high level, through the stories, adventures, and struggles of its colorful heroes, using various unusual methods and special technical means. Another peculiarity of these theater performances is that the characters in it are often represented through an inanimate object – a puppet.

Sometimes people talk about people, sometimes animals, birds, plants or some other animate and inanimate world, tell stories from their “lives” and show performances based on these experiences. This combination of lies and truth serves to create a miracle in the eyes of the viewer. Think about it, representatives of the world who do not have the opportunity to speak, like the people we have listed above, will be lucky to “speak” through these theater performances and performances. Like humans, they laugh, sing songs, rejoice, be happy, get offended, cry, get sad, and express psychological states unique to humans. Also, in the performances of the puppet theater, fantastic unusual creatures, mythical creatures, and fairy-tale characters can often be found. It is no secret that dramaturgy determines the success of any work. In this sense, plays written for puppet theaters are also related to the infinity of children's fantasy. Professor S. Kadirova, Doctor of Art Studies, says: “ – A pesa written for a puppet theater should be distinguished not because it is small in size, but because the events are based on action, have a clear idea and purpose, and are far from verbosity. After all, it is difficult for a puppet to express a long monologue

and encouraging words". Indeed, the adventures of the characters in the puppet show in the unreal world are believable and enjoyable for the little audience. The old lady, the immortal Kashshey, the three-headed dragon, giants, legendary and fictional characters, and the conflicts of the heroes who are ready to fight with them will give the young audience unforgettable moments. Of course, during the performance, we will meet Santa Claus, forest fairy, Semurg' bird, dwarf people (gnomes) and positive textile characters who always help the positive hero in the fight against evil, dark characters – negative characters. The fact is that when dividing characters into negative and positive images, there are specific lines that the viewer can distinguish at a glance. The owners of this profession are doll makers – painter. The director goes through the complicated process of finding puppet characters, distinguishing them from positive and negative through specific lines, from the moment he captures the pesa to bringing it to the stage, together with the artist. After all, the successful staging of the play can be seen from many aspects through the skill of the artist. Usually there are opinions that theater puppets are free of tools, and the main achievement is in the skill of the actors.

It is true, but it should not be forgotten that a small viewer must be able to distinguish between good and positive and bad and negative dolls at a glance. This issue is directly related to the skill of the above painter. Dolls do not have facial expressions that are unique to humans. They laugh on stage, but their facial expressions remain unchanged. Gets angry, angry, cries or sad, this situation is also done without facial expressions. So, how do these situations reach the viewer in a clear, understandable way. How does the viewer perceive these situations? In this, the tandem of the director and the artist serves as the stop, the most important factor, which came as a result of long creative debates and arguments in the selection of images. Its importance is that at this stage superficial approaches to the external (static) expression of the characters with their knowledge and lack of judgment are not suitable. From this point of view, the service of the puppet artist is important in embodying the character in the work, the image of the director's imagination. The external (static) appearance of the correctly found puppet ensures fifty percent success of the performance. After that, their sculpture is made based on the sketches, and molds are taken for making dolls.

Many more artist-related stages before the puppets reach the actor's hands; A number of processes such as papemashe, finishing, rounding, finishing and painting are carried out. As the types of dolls are different, the technology of its making and the raw materials chosen for them are also different. When the director chooses a role, first of all, the issue of presenting it to the audience is a cross-sectional one, which type of puppet (string – marionette, gloved – perchatochnye, wire – reed puppet, tablet, shadow, mask) is used in the stage interpretation. Because the uniqueness of the puppet theater is that the big (dramatic, musical, opera, operetta, etc.) theaters have sharply different components. Although the laws of staging the play are implemented based on the same requirements from the director's point of view, the choice of style, interpretation of the genre, and finally the ways of conveying the idea to the audience require a unique approach in the puppet theater. First of all, on the stage of a puppet theater, in most cases, the audience sees puppets instead of actors. Actors stand behind the stage (curtain) and animate and control the puppets;

secondly, the scale of the stage of the puppet theater, the location of the special devices, sound and lighting equipment, and the differences from the big theaters in terms of expressing the concepts of time, space and time;

thirdly, plays written for puppet theaters should be childishly simple but promoting a clear idea, colorful in content, bright characters, monologues and dialogues in simple, easy-to-understand words, various adventure events should be enriched with various games;

fourthly, long monologues and dialogues are not allowed in the play. On the contrary, it is required to express in the accompaniment of music, enriched with melodies and songs. Another peculiarity can be observed in the matter of acting in the puppet theater. Professor M. Ashurova, a youth coach who served in the Republic of Uzbekistan, says: “In the puppet theater, the actor's physical movement is a medium between his artificial form and his mental movement. So, two streams of action occur at the same time. That is, one of them creates, and the other expresses. Both of these are combined in the stage behavior of the actor. In the puppet theater, the stage behavior becomes the plastic movement of the puppet, and the actor is replaced by the physical behavior. Therefore, because the plastic movement in the puppet theater has little natural connection with the inner movement of the actor, acquiring physical behavior does not happen as in other theaters”.



In most cases, according to the technology of making a puppet, one puppet has to be controlled by two or three actors in order to create an image with it. We watched the performance of students M.Avezov and F.Qurbanova for variety numbers such as “Bukhara dance” and “Circle dance” with a wire puppet. In this case, one actor controls the body and head of the puppet M.Avezov, F.Qurbanova appropriately controls the puppet’s arms and dance movements in sync with the music. In turn, both actors are required to feel the puppet first, and then the partner (panyortnyor). A dance performed by a single dancer in a live performance is not always successful in puppetry. Because human beings have some advantages over puppets. After all, a puppet is an inanimate object, and its vitality is judged by the skill of the actors who move it.



It should not be forgotten that the puppet depends on the skill of the master who made it, the artist's ingenuity and, of course, the imagination of the actors. For example, the control part on the neck, which connects the head and body of the puppet, should be suitable for the actor's hand, light and comfortable for him. So that when the actor turns the doll's head to the right and left, the head can move independently, not with the body.

At the same time, the internal mechanics must be structurally compatible. Also, the control wires attached to the puppet arm must provide lightness and comfort for the actor to perform the movements. Then it becomes possible to evaluate the skill of the actors who express the dance by transferring the human movements to the puppet. We can observe the same pop dance numbers again in the tablet form of the doll. In this type of doll we can observe the cooperation of three actors. Because this puppet has legs and they tend to move, a third actor is required. A. Abdukhaliyov moved the head and body, A. Vospitannikova moved the doll's arms, and M. Isakova moved its legs. In this concert number called "Ballerina", all three students have one common task. That is, to serve a holistic purpose that causes the doll to come to life. Of course, many rehearsals lead to the perfection of the performance, and it depends on the tendencies of the ensemble of actors to like each other. In this case, after understanding how the experiences of the puppet happen in themselves, after analyzing this situation together, discussing it with the director - pedagogue, it is transferred to the puppet in physical actions. Of course, it also imitates the movements of a ballet dancer, so it is represented by unique findings. In dramatic (large) theater productions, the actor's experiences depend only on himself, and he performs accordingly with his partner.



The stage is also determined by the director accordingly. But these two criteria introduce some complexity and feature requirements in puppetry. First of all, different from dramatic theater, as we said above, one puppet is created by several actors controlling it. At the same time, all these actors should feel the same and reflect the corresponding actions to represent the experience.

It should not be forgotten that, in turn, the puppet's partner on the stage will be performed by the same number of actors according to specific requirements. So, in order to express the events with the participation of two puppets that the audience sees, each puppet is performed by an ensemble of actors from two to four students or from three students to six. Secondly, at the same time, behind a special barrier (curtain) that hides the actors from the ceiling, there is a cleverly thought-out backstage mezzanine for the actor, who is controlling the puppets by the director-pedagogue. Backstage is very important in the art of puppetry. Because this stage is the basis for ensuring the correct and purposeful behavior of the puppets on the stage that the audience sees. Another peculiarity is that the director-pedagogue solves the mistakes and shortcomings in the behavior of the puppets on the stage of the puppet theater by giving instructions to the actors who lead them.



Usually dolls do not have facial expressions as we mentioned above. But they, like people, “live” experiences during the performance. The role of music is important in conveying these experiences to the audience. Major and minor in music are explained by hand plasticity and special exercises aimed at expressing the puppet control experience of the actor. If the sad state of the doll is expressed by bending the palm of the hand holding the doll slightly forward, releasing the mechanism holding the head, and making heavy and slow movements in accordance with sad music, on the contrary, holding the doll’s head high and holding the body upright, movements corresponding to the happy note of the music indicate a happy state. In this sense, the role of music and noise in the puppet theater is important. Because music reflects inner experiences and allows you to avoid the boring duration of words. In most cases, we witness the opinion of the directors of the puppet theater in their appeal to the dramatists that they should be based on actions as little as possible.

In large dramatic theaters, if we remove the word, the theater loses its character and becomes “Mime Theater”. Even if we remove the word from Bourdieu’s puppet theater, it remains a puppet theater by its nature, with plastic behavior and musical accompaniment. In the words of M.M. Koralyov: “The word is the main tool for the puppet theater for two reasons. First, any tool that does not interfere with the basis of the actor and puppet is not alien to him. Second, the word, which is a means of communication between people, enriches the puppet theater. Therefore, there is no reason to abandon it”.

Any puppet theater cannot refuse to reflect the historical and national existence of a certain culture due to its origin, long development period according to folk traditions. At the same time, the creative processes in sync with the times, regarding this type of theater, its sharp difference from other types and its tendency, encourage us again and again to scientifically study. After all, the development of the art and culture of Uzbekistan, the future development of the field is in the hands of young people who are becoming specialists based on deep knowledge and thorough training. And these young people get their first education from puppet theaters, which is a guarantee of a solid foundation!

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