

## The Role of Puppet Theaters in Educating the Young Generation in the Spirit of Love for the Fatherland

*Abdukhalilov A'zamjon*

Associate Professor of the "Art of Puppet Theater" Department of the State Institute of Art and Culture of Uzbekistan

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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.

Today's youth are the owners of tomorrow's country. This concept, such assessment of society, has become the main content of state policy in our country. Our fast-paced life is filled with various conflicts and dangers. Children of the age of technology, which is developing rapidly every day, are also very demanding and intelligent. Now it is becoming very difficult to surprise and surprise these young people in any matter. Today's small audience worldview is completely different. Among them, there are almost no children who believe in fairy tales, are afraid of wolves and mad foxes. When you tell them about something, they say "why?" You should always be ready to give a serious and convincing answer to the question. That is why their education and training remains the most important issue.

Most of our young people are "connected" to the Internet, phones, smartphones and computers. In this place, their attention is of educational importance, which is an urgent issue to think about the means of protection from the Internet, its negative effects and attacks. Now, it is necessary to form immunity against the attacks of popular culture by instilling national ideology, national culture, and spirituality in the hearts of our youth. In this matter, it is appropriate to use literature, art and culture, with a deep understanding of their importance and "power". After all, it is no secret that the limits of this power and power are unlimited.

In particular, theater, in this sense, is a mirror to people, and is one of the most effective tools for the spiritual growth of society. 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. "The theater is a lesson room," says Mahmudhoja Behbudi.

In fact, the main goal of the theater should be to provide spiritual nourishment to the audience during the performance, to encourage him to think and draw conclusions. In particular, this task does not exclude the puppet theater, but it is also its main criterion. Although it is known from the history of puppet theaters that its stage works have been showing performances for adults, today the concept of their activities for children is

more widespread among the society. From this point of view, it is worth saying that the puppet theater serves as a key link in the formation and education of human spirituality.

A well-known scientist, distinguished scientist of Uzbekistan, doctor of art studies, professor Mukhsin Kadyrov gave a great assessment to the art of the puppet theater and commented as follows: “Asian puppet theater is not just a pastime, but an important historical artistic event closely related to the philosophy, visual arts and, of course, languages of the peoples of the continent”. 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. Psychologists say that until the age of 3, a person tries to get to know the world around him, and until he reaches the age of 3-7, he tries to understand it. During the rest of his life, this information is accepted or rejected by comparative analysis with the next ones. Although this teaching has become a tradition of the Uzbek nation since time immemorial, unfortunately, it seems to be somewhat forgotten over the years. Hazrat Mir Alisher Nawai, Babur, Abu Ali Ibn Sina, Imam Bukhari, Al-Farghani, At-Tirmizi, Az-Zamakhshari and hundreds of other great grandfathers can prove our words. It is the importance of this seemingly simple process up to the age of 3-7, and the responsibility of the parents and the people around them to make them grow up as individuals. It should not be forgotten that it is not about one person, but about the power that decides the future of the country, the society formed from these people. From this point of view, the upbringing of the perfect generation is a complex process, and each of us adults has a huge responsibility in their upbringing. On May 26, 2020, the Decree of the President of Uzbekistan Shavkat Mirziyoyev No. PF-6000 “On measures to further increase the role and influence of the sphere of culture and art in the life of society” was signed.

According to him, a number of issues that have been a creative limitation and obstacle for representatives of culture and art for many years have been solved. In particular, taking into account its rich history, its incomparable contribution to the formation and development of the Uzbek National Puppet Theater School, the Republican Puppet Theater was awarded the status of the Uzbek National Puppet Theater.

This, in turn, was recognized as a recognition for the creative collective operating in the field. At the same time, it reflected a deep respect for the spirit of those who passed through the grave. Also, according to the decree, construction of 4 more state puppet theaters and provision of modern material and technical base is planned in 2021 in Navoi, Namangan, Syrdarya and Tashkent regions, which still do not have puppet theaters. Also, in the period of 2021-2023, the tasks of capital repair and reconstruction of ten state puppet theaters, revision and renewal of material and technical equipment at the international professional level were assigned. It seems that the representatives of the industry felt a real professional celebration on this day. After all, in our country, youth education has been raised to the level of state policy. And the decree was another reliable step on this path. Now the number of state puppet theaters in our Republic is fourteen. We know that the puppet theater, which is the oldest art form, the cradle of all theaters, is one of the unique art forms with its rich traditions and history. Its roots are related to the folklore, traditions, customs and national traditions of our people, enriching and polishing them for centuries. On his stage, there are stories and events that are suitable for children’s psyche and occupy a bright place in their imagination, leading to innocent dreams, happy adventures. These performances are a set of various adventure and didactic works that are suitable for children’s wishes. As noted by Bakhodir Yuldashev, a score artist of Uzbekistan, one of the mature directors of our time; “The theater does not educate the audience – only an educated audience goes to the theater. The audience comes to the theater not to see a play, but to sympathize with the characters...”

Choosing a repertoire for a puppet theater, determining the style of expressing a theme and idea is the most complicated process. We know that the audience that visits this theater consists of children of different ages. 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. In this context, we believe that young viewers should be divided into three categories. In this case, it is required that the story of the pesa written for the first category, 3-5-year-old audience, should be expressed in simple words and specific actions, and should be explained as a performance – a game.

The interpretation of puppet characters and images is based on actions, and puppets, props and decorations must be colorful and attractive at a glance to fascinate a small audience. Also, cheerful games, songs and musical noise decorations should be chosen accordingly. The main topic is pictures from children's life through the images of various animals, the beauty of nature, the way of life of the birds and animals living in it should be spoken.

At the same time, it will be useful to cover events such as people's attitude to nature, child growing up in a family. A young viewer sees this process, observes the actions of the characters and analyzes it on his own, educational concepts emerge. As a result, they develop a desire to know life, to understand, to strive for goodness, and to relate to the characters on stage. This serves as an auxiliary tool for the formation of children in all aspects – mentally, physically, morally, spiritually and spiritually. Such a process has a positive effect on the growth, development and maturation of the aesthetic feelings of young viewers. An example of this is "Alla" by M. Ashurova, "Adorn your good virtues", Orlov's "Golden chick", N. Gernet's "Gozcha" and E. Khushvaktov's "Mother's Love" can be cited.

The second category of audience are works written for schoolchildren, 6-9 years old, and are plays with the participation of family, school, study, work, friendship, kindness, cheerful adventure, magic, and fantastic creatures. The interpretation of various topics using such methods educates human qualities such as artistic thinking, loyalty, correct speech, ingenuity, will, harmony, kindness, and friendship in the audience of this age. Including; M. Ashurova's "Appreciate your own home", "Allo... earthlings, we are with you!", "The Enchanted Prince", V. Pavlovsky's "The Pea Boy", Y. Toychiev's "The Fulfillment of a Dream", E. Speransky's "Strange Race" is an example. Because these performances are mainly based on action, words are used appropriately and purposefully. At this point, this type of theater differs from large dramatic theaters in that it requires few words and a lot of action.

Doctor of Arts, Professor S. Kadirova " – 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 verbiage. After all, it is difficult for a puppet to express long monologues and encouraging words" – explains that. The third category is poems written for 9-12-year-old viewers, and it is important that they contain a collection of national traditions, values, customs, historical figures, and their contributions to world culture. For this age group, the positive character of the work should be a person with high pathos, a solver of complex, conceptual issues, able to overcome any obstacles to achieve the goal, a patriot and ambitious person who strives for progressive ideas.

These kinds of works, which include various genres, should essentially help the audience to determine their highest goal and motivate them to great human qualities such as courage, loyalty, humanity, nobility, humanitarianism, etc. For example, A. Navoi's "Muqbil and mudbir", "Bird language", M. Ashurova's "Cry of the Swans", "Sinbad the Seafarer", "Star of Ulugbek" by Sh.Usmonova and B.Eshonkulov, An example of this is Sh.Murodov's works "The Allegory Flying in the Sky". As Shomurod Yusupov, chief director of the Uzbek National Puppet Theater, honored artist of the Republic of Uzbekistan, said; "...If even young viewers grow up watching performances at the art level, they will definitely be educated viewers in the future. In a word, every creator should work selflessly to develop and advance the art of puppet theater."

It is related to the theme, the system of events, contradictions and their solution, the character of the characters, and their characteristics. These criteria are different in the given conditions of the work, step by step, in processes. From this point of view, if the director finds a directorial solution (rezhissyorskoe reshenie) depending on the age of the audience of the chosen work, and correctly assessing their reception possibilities, the success of the performance would be ensured. Thus, the puppet theater and theater art in general have special educational, ideological and aesthetic functions in the education of our young generation. In Uzbekistan, all necessary measures are being taken to support this industry. As the Indian thinker and statesman said: "If we want to establish peace in the world, we must start with the education of children". Let's not forget – "Puppet theater – the foundation of the future". Because 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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