

Theoretical Foundations of Raising Children by Puppetry

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Annotation: In order to preserve the high spiritual values and spiritual heritage of our people formed over the centuries and to develop them in harmony with world culture, to widely promote national culture, to further strengthen its place and position in the international cultural space. The concept of further development of national culture in the Republic of Uzbekistan was approved.

Keywords: theater, puppet theater, spiritual value, culture

In the late 18th and early 19th centuries, the main types of theatre were preserved, and the repertoire and performance style developed. In the cities, there are more and more associations of performing artists called *kasabai sozanda* (mehtarlik). In Khorezm, "Dangerous Game" and "Tokma" were popular. In the Fergana Valley and Tashkent, interest and *askiya* developed.

Later, leading figures of Uzbek culture (Furkat, Behbudi, Avloni, etc.) became interested in the performances of Russian, Tatar, and Azerbaijani theater troupes and invited local intellectuals to learn from them. Thus arose the movement to create a new national theatre. 1914 y. A new Uzbek theater will open in Samarkand (January 15) and Tashkent (February 27) with the staging of the drama *Padarkush*. In particular, the 1915 Turon Theater under the direction of A. Avloni. His creative trip to the cities of Uzbekistan was of great importance. 1916 y. Hamza established a theatre in Kokand. One by one, theatres were established in Andijan (1919), Khiva (1922), and Bukhara (1922). From 1918, Mannon directed the Uyghur Turon Theatre (now the Uzbek National Academic Drama Theatre) and played an important role in its transformation into a professional theatre, composing its repertoire and creating a style of performance. The first generation of actors and directors of the theatre studied at the drama studio opened in Moscow in 1924-27 under the Uzbek House of Education. In the late 1920s, the Russian Young Spectator Theatre (1928) and the Uzbek Young Spectator Theatre (1929) were established. Later, Namangan (1931), Kashkadarya (1932), Surkhandarya (1935) regional theatres, dozens of district and city theatres appeared:

- State Russian Drama Theatre in Tashkent and Samarkand (1934, 1938)
- Republican Puppet Theatre (1939)
- The Navoi State Opera and Ballet Theatre (1939) was established, the same year the State Comedy Theatre was established, and a year later it was transformed into the Republican Musical Drama and Comedy Theatre named after Mukimi.

During the Second World War, theatres from Moscow, Leningrad, Kiev and Kharkov operated in the cities of our country. In the 50s and 60s, the Hamza Academic Drama Theatre and other theaters staged performances on various topics, content, socio-psychological, domestic and philosophical, colorful styles. In 1968, the Young Guard Theatre (now the Uzbek State Drama Theatre named after Abror Hidoyatov) was established.

The 1970s and 1980s were a controversial period in theater; On the one hand, there has been an increase in attention to national traditions, and on the other hand, there has been an increase in pomp and circumstance. In 1976, the "Ilhom" Theatre Studio was established. In 1986, the Republican Satire Theatre was founded. In the second half of the 80s, the tendency to reflect life

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realistically, the diversity of genres, the desire for spectacle emerged and gradually intensified. During this period, the Abror Hidoyatov Theatre became a leader.

After the declaration of Uzbekistan as an independent state, a new era began in the life of the Uzbek theatre. Thanks to independence, the pursuit of national heritage and the restoration of national values and traditions have become more serious. During this period, the following advanced trends and creative research are observed in the Uzbek theatre:

- First, the weight of the historical theme in the theatrical repertoire has increased. Dozens of plays have been created to illuminate the lives and struggles of our great ancestors - scholars, poets, statesmen, and military leaders. Scholars such as Bahauddin Naqshband, Hakim at-Termizi, and Imam al-Bukhari, who were banned from speaking during the Soviet era, created sagas based on the Avesto, which enriched the spirituality of the audience and changed their views on historical and religious beliefs. In particular, about 20 plays about Amir Temur and the Temurids were a great event in our spiritual and cultural life.
- Secondly, in modern Uzbek theater there are mystical "Sultan of Muqabbat", "Mashrab" (National Theater), "Secret of the Queen of China" (Russian theater), "Umar Khayyam", "The Gift of Love" (Youth Theater of Uzbekistan), "Performances such as "Neither Falakman nor Angel" (Muqimiy Theatre), "Shaykh San'on", "Raqsu Samo'" ("Old Mosque" Theatre Studio) show that our theatres are boldly tackling the most complex issues and opening new sources. In this direction, a new interpretation of Alisher Navoi's works began on the stage.
- Thirdly, the staging of world and national classics in modern interpretations and media. This is evidenced by the theatrical interpretations of the works of Navoi, Shakespeare, Moliere, Ayni, Behbudi, Fitrat, Kadyri, Cholpon, Avloni, Ghafur Ghulam.
- Fourthly, the use of ethnographic and folklore sources in theaters, which were previously considered a sign of backwardness, stands out as a whole methodological direction and serves to strengthen the national identity of the performing arts. About 10 performances based on the heroic epic "Alpomish" on the stages of the capital and regional theaters are also a sign of the prospects of this direction.

“Fifthly, plays on contemporary themes have been created in drama and theatre, and staging has been taking place from year to year. Contemporary themes are mostly in the genres of melodrama, comedy, and tragicomedy. In particular, domestic comedies have a large place in the repertoire of theaters.

During the years of independence, puppet T.s began to work in Fergana, Khiva, Karshi, Namangan and Termez. The Abbas Bakirov Youth Theatre was taken over by the state and transformed into the Andijan Children's and Youth Theatre (1990).

The East and West Theatre Festival in Uzbekistan, the Humo International Youth Theatre Festival, the Navruz and Andijan Spring Republican Theatre Festivals, and the Silk Road Festival organized by the Ander Ruhr Theatre and the Muloqot Theatre Studio Bilateral conferences and puppet theatre festivals play an important role in the development of theatrical art in the new social environment. Uzbek theatre groups have toured a number of countries around the world to showcase the achievements of Uzbek theatre.

Decree of the 1st President of the Republic of Uzbekistan dated March 26, 1998 "On the development of theatrical art in Uzbekistan" and the creative production "Uzbek Theatre" adopted on this basis by the Cabinet of Ministers of Uzbekistan. The Uzbek Theatre Creative Production Association, the Atrmadad Foundation, and the Theatre Creators' Association were established on this basis. The magazine "Theatre" was published. Various seminars and festivals were held.

American director David Kaplan, British Michael Berkut and others have staged plays in the Uzbek theatre, B. Yuldashev in France, N. Abdurahmanov in Israel, M. Yusupov in the United States. A magnificent modern building was built and by a special decree of the First President of the Republic of Uzbekistan dated September 21, 2001, the theatre was given the status of "National Theatre".

In conclusion, one of the main principles of choosing a repertoire for the theatre today is to raise the spiritual and educational level of the peoples of our country, to inculcate national and universal values in the minds of our youth, to preserve ethnic and cultural traditions and support folk art. - strengthening, creating and expanding the necessary conditions for the realization of the creative potential of young people. In this regard, comprehensive measures are being taken to strengthen the material and technical base of cultural and art institutions, to support the industry.

In particular, the Ilhom Public Fund for Support of Artists of Uzbekistan, the Fund for the Development of Culture and Arts under the Ministry of Culture of the Republic of Uzbekistan, the Association of Composers and Composers of Uzbekistan, the State Philharmonic Society of Uzbekistan, The Fergana regional branch of the Uzbek State Institute of Arts and Culture has been established.

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