



## Creation interpretation which reflects ancient time

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### ABSTRACT

The article discusses the philosophical aspects of the performance "Bakhrom and Dilorom" based on the work of our great writer Alisher Navoi Sabbayi Sayyar, the interaction of puppets and actors. Analytical judgments are given about how brightly the inner world and skill of each actor are reflected in the image he portrays.

### Keywords:

Art, theatre, culture, youth, creativity, performance, puppet theatre, ideological immunity.

Every nation has its own myths, legends and myths. Every nation has its own history. Everyone has their own customs, traditions, different worldview. The concept of beauty, happiness, love and hate is unique. But for humanity, regardless of nationality, race or cultural level, their spiritual quest for truth and goodness is common. [1. 5 p.]

Alisher Navoi is a great thinker who lived in the second half of the 15th century, a man of unparalleled talent, a man who left an indelible creative treasure in the memory of the Uzbek people. Let us pay attention to the following words of the President of the Republic of Uzbekistan Shavkat Mirziyoyev in his brochure “We are building our great future together with our brave and noble people”. “Alisher Navoi is a great man who shaped an entire era in the history of the consciousness and thinking of our people, artistic culture, an incomparable representative of our national literature, an immortal artist who sang the pride and glory of our people to the whole

world. In other words, there is no Turkic-speaking or Persian-speaking person in the world who would not know, love and look at Navoi with devotion and faith.”

The works of our great ancestor Alisher Navai are read and loved by foreign countries. Denis Deli, literary critic, poet and writer, who lives in Massachusetts, the USA, as a result of his many years research translated Alisher Navai’s gazelles into English and published the book called “Twenty one gazelles by Alisher Navai” in the printing house “Cervena Barva Press”. This book was warmly accepted by readers. Denis Deli emphasizes, in order to translate the works by Alisher Navai he needed partners who fluent in the English and Uzbek languages. He intended to collaborate with the Uzbek scientists and literary scholars. Because when he did research in Harvard he came across with the Turkish translation of Navai’s work at the library of Harvard University. And to present a great artist, such as Navai, in the West, his little book of translations is just a

drop in the water. "I want people to read this more. I want them to learn more about Navai. The main reason for this is that the Western world needs the works of poets such as Alisher Navai who were able to reflect in their poetry the idea of humanism, philosophy and love, the desire for originality, for Naqshbandi Sufism."

Alisher Navoi's works are based on feature and non-fiction films, information and sources about the life and work of the poet, and many performances.

In connection with the "580th anniversary of the birth of Alisher Navoi", the life and work of the poet, his work are studied in more depth, performances are held in almost all theaters of the country. According to the press service of the Ministry of Culture, the task of creating performances based on the works of Hazrat Navoi is entrusted to the republican theaters. In particular, on March 12, at the Uzbek National Puppet Theater, theater critics, industry professionals, students and the general public will present the play "Bakhrom and Dilorom" based on the fourth epic of Alisher Navoi "Sabbai Sayyar".

Sabbai Sayyar ("Seven Planets") is the fourth epic "Khamasa" ("Five"), written in 1484 as a romantic adventure and consisting of 38 chapters (5000 bytes). This work differs from other Hamsa epics in that it uses a narrative style.

In particular, the epic "Sabbai Sayyar" in question was staged by order of Shomurod Yusupov, director general of the Uzbek National Puppet Theater who served in Uzbekistan, associate professor of the art department of the puppet theater.

On this day, the performance was positively evaluated by industry experts, the public and was well received. The performance is aimed at an average audience of 12 years and older, and it is recommended that viewers be familiar with the epic.

The fact is that the play is interpreted by the director in a peculiar way. It should be noted that the play is supposed to be translated not only into Uzbek, but also into Russian and Karakalpak languages, and also staged. The plot of Navoi's work "Bakhrom and Dilorom" in the

epic "Sabai Sayyar" is philosophical in nature and contains 7 stories. Ensuring the overall integrity of the century, some compositions are closely intertwined and form integral parts of a work of art. The show seemed a little out of focus in recent episodes.

Figurative imagery, the adventures of the main characters and the events taking place in the play, as well as the sequence of events taking place in the work, continue in a logical sequence. In the Uzbek National Puppet Theater, the form chosen for the performance based on the epic "Sabai Sayyar" based on the play "Bakhrom and Dilorom" has a unique style of expression. In other words, along with the space and time created on the stage, in the process of reflecting time, along with the puppets, one can also watch the actors play live. The puppets selected for the performance are of the tablet type, and the expression of the content of the work was the most effective in artistically conveying the chosen form to the viewer.

First of all, the play is adapted for the stage, taking into account the interpretation of the director. Following the main content and idea, the puppet theater follows the trends, expressing originality that encourages the viewer to think. The image of the artist Monet in the performance was the host of the performance - "Corparmont". It is Monet, as a director and a direct participant in the performance, who tells the audience about the events of the performance. The tandem of the director, artist, choreographer and, of course, the composer laid the foundation for the success of the form on the path to the artistic integrity of the work.

In particular, the narration in the language of Monet takes the viewer into space and time, costumes chosen for the actors, harmony with the stage setting, musical arrangement, choreographic solution in changing scenery and, of course, puppets and actors. "The common purpose served as a reflection. In stage interpretation, almost all scenes are represented by symbols, and through these symbols the viewer can see the characteristic lines in the images.

Masterful acting, puppets and scenery created by artists Viktor Apuktin and Mutabar Rozmetova took the audience on a seven-day journey through seven worlds with Shah Bahr. The scenery, lighting, puppet costumes and colorful costumes of the actors took the audience into space. Choreographer Olga Ostanina also conveyed to the audience a special mood and mood through each dance movement. The exchange of scenes in the performance took place through mutual dances, and the actresses who participated in this dance directly expressed Dilorom's inner feelings through these dance elements.

The performance "Bakhrom and Dilorom" is the second work with the theater team. Earlier, in 2018, the play "Tomaris" was staged by the chief director, Honored Artist of Uzbekistan, Associate Professor Shomurod Yusupov. We also worked with the creative team on one performance," said Alisher Mirgiyosov, the actor who played Moniya in Fringe and Dilorom.

- In each of the puppet characters in "Bakhrom and Dilorom" we saw the inner world and the skill of the actors.

"The actor Arif Abdubaev, who played Bahrom in a puppet show, is especially gaining experience in this theater."

- Honored Artist of Uzbekistan Munisa Egamnazarova, who played the role of Dilorom through a puppet, is one of the talented actresses who played this role through a new style, that is, a combination of national and modern music, which gave a special spirit to the performance. In every piece of music, nationalism and modernity inspire the audience to live in harmony with the heroes of that time and space. First of all, it should be noted that the process of each stage performance is very difficult and difficult. In each puppet show, the director works simultaneously with artists, theater workers, decorators, lighting, composers and, most importantly, with actors. Only then the performance will be professionally presented to the audience and experts in this field.

Theatrical art is directly connected with history. And to study it scientifically is one of

the most important tasks. Consideration of the centuries-old and recent history of theatrical art, filling in the gaps, re-evaluating individual periods, events and performances is a very important and urgent task for our theater critics. In order to objectively re-evaluate history and not make further mistakes, it is advisable to work according to the right program and principles, that is, according to scientific methodology, capable of making the truth a reality. [3, 62.]

The creativity of the puppet theater, that is, its performance at a high professional level, is an excellent school for the formation of the spiritual and ideological worldview of young spectators. A doll that comes to life on stage gives children a lot of pleasure and spiritual food. It captures the imagination of young viewers with the mysteries of life, feelings of beauty, friendship, justice, honesty, purity, hard work. [4, 233.]

It is impossible to enumerate the incomparable opportunities created in our country for the development of the culture of our people and the further development of theatrical art. We must feel and understand them with our hearts. After all, we should be proud of such exemplary deeds for centuries. We are required to selflessly serve the further development of our national culture. Because a nation with a high national culture has a strong position in the world community and a bright future.

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