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# **AT THE BEGINNING OF THE 21ST CENTURY, "THE LEGEND OF LAZGI" WAS PERFORMED ON THE STAGE OF THE KHOREZM REGIONAL PUPPET THEATER**

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## **Abstract**

This article discusses the interpretation of the ancient Lazgi melody on the stage of the puppet theater through puppets, highlighting the harmony of music with events and events in the puppet theater, as well as the professional performance of the director and actors.  
given.

**Keywords:** Theater, art, Lazgi, shadir jamol, shadir hayol, performance, puppet theater.

## **Introduction**

The legend of Lazgi is a beautiful folk legend related to the origin of the "lazgi" dance, one of the most ancient and famous dance arts of Uzbekistan. Lazgi is a dance characteristic mainly of the Khorezm oasis, its performance, rhythm and movement are very lively, dynamic and full of emotions.

2004 was a successful year for the theater's creative team. Director R.Matniyozova staged T.Islomov's "The Legend of Lazgi". Lazgi is truly a



legendary miracle. Because it is not known when and where this melody was created by whom, but there are various legends about its creation.

For example, the legend that God created man and put his soul into his body through the Lazgi melody also contains great meaning. The Lazgi melody is one of the main factors in shaping the worldview of the youth of Khorezm. Because this divine melody glorifies patriotism, hard work, friendship, beauty, passionate youth and pure love.

Taking this into account, the Khorezm regional puppet theater team staged Toir Islamov's "The Legend of Lazgi" (puppet show). It is natural that the subject matter of the work will attract the attention of not only young viewers, but also teenagers, and even adults. The essence of the Lazgi melody reflects the national values, rich history, and cultural way of life of the oasis. That is why director Rohila Matniyozova, artist Marina Ivanyan, and composer Bakhodir Rakhimov approach the performance creatively. The result will not be bad. The main idea of the performance is to respond to good with good, restore justice, destroy evil, and express pure feelings such as compassion, purity, honesty, and true love.

The events of the performance take place in the palace of the Khorezm Khan and the royal palace of India, with the participation of such heroes as the enchanted prince, the beautiful Princess, the Brahman king. The Khiva Khan, the Magician, the Witch Lodi, and the Vazir. Director R. Matniyozova uses her own unique style in the production. Having correctly directed the possibilities of puppet theater, traditional and modern types of puppet theater were generalized on stage. As a result, the spectacle of the performance is enriched and an interesting puppet show is created on stage. However, we can see some flaws in the director's interpretation. That is, the young director R. Matniyozova, during the production of the performance, places more admonishing scenes in the performance than necessary. As a result, the puppets become wrapped around the words, forgetting about the puppet show. This arouses distrust in the audience. M. Ashurova writes about this: "By its nature, a puppet is not intended to stand on stage and talk a lot, to give long monologues. Even his external condition cannot bear it.».<sup>1</sup>

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<sup>1</sup> М.Ашурова. Қўғирчоқ театр санъатининг актёрлик мактаби. Т.: 2007 й. 125-б.



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Artist Marina Ivanyan combines the director's idea with the children's fantasy world. She decorates the scenery of the play in the style of Eastern fairy tales, using bright colors such as scarlet, blue, yellow, purple and sky blue, expressing the colorful patterns of the Khiva Khan's palaces and royal Indian palaces, which serve as the main tool for revealing the idea of the play. Especially when the events of the play are seamlessly connected, the conciseness and findings in the scenery: the huge Khiva towers, the opening of the mountain are mysterious to the viewer, increasing the spectacle of the play. The main achievement of this play is the fact that the bright national costumes in the play were correctly found by the puppet master. The reason is that the audience could encounter some uncertainty as a result of the frequent transition of the play's scenes to two khan's palaces. It is the national costumes of the puppet characters that help to get out of this situation.

The main weapon in the puppet theater is puppets. However, director R. Matniyozova, assistant director D. Ismoilov and consultant Sh. Khayitboyev, together with puppets, use the unique style of the actors in a “live” manner. For example, the fierce wrestling of the wrestlers, the skill of Otajon Kairak, especially the live performance of the image of “Sand Cat” from the ancient Khorezm folk games, and the live dance of the image of the Princess puppet behind the tent on stage at the end of the performance directly turn the viewer into a participant in the events. The participation of glove, trot, string, and shadow puppets during the performance made the performance a spectacular stage work. Especially the skill of actor Shokir Rakhimov in controlling the image of a dancer performing a string puppet performing the Lazgi dance attracts attention. Because the Lazgi dance requires very delicate behavior from the dancer. Playing such a complex type of puppet, seeing it performed by a theater team shows that theater creators are constantly searching for ways to improve their skills from year to year. The stage performances of the glove and shadow puppet types performed by actors can also serve as an example of the above ideas.

In the puppet theater, music begins in harmony with the events and incidents of the play and leads to the climax. When goodness triumphs, the music also ends with the resolution. The music of the composer B. Rakhimov for the play “The Legend of Lazgi”, imbued with rich national melodies, also helps in the resolution



of the stage. However, the lively music came to the fore in understanding the idea of the play. The music compensated for the lack of professionalism in the performance of the actors in the play. This indicates the shortage of qualified actors in the theater. To overcome this problem, B. Rakhimov chose lively music such as “Sohili navo”, “Norim-norim”, “Harmon lazgi”, “Dutor lazgi”.

The audience understands the negative or positive heroism of the puppet characters by their appearance. Whether we like it or not, the appearance gives a conclusion to many things. In addition, there is a saying among puppet masters that the puppet should speak not with its eyes, but with its eyes. In the play, the puppet's eyes and body movements are frozen. Except for the movements of the hands, the puppets almost remain lifeless and motionless throughout the play. This evokes a sense of distrust in the viewer. But the puppeteer Venera Sagadeyeva is not without her achievements. It is worth noting her research in creating the image of the Witch-Lodi. Because in the imagination of children, magic is not an ordinary thing, but a divine force. The image of Lodi is two-legged, four-armed, with big eyes that light up when Lodi speaks. Her color is light black, her head is round, her mouth is big, and her clothes are unique. The skill of the actor U. Dosov, who created the image of the Witch, is also visible in the performance. She changed the audience's attitude towards the Witch. Because she is a hero who promotes good and destroys evil. This is the result of her efforts to perfectly master the profession of a puppeteer. The puppet theater actor creates a spectacle on stage by first experiencing the emotions of the puppet in his hands, and then transferring them to the inanimate puppet. M. Ashurova writes about this: “The actor’s inner state must be subordinate to the puppet’s external plasticity, so that it can clearly and accurately follow the puppet’s movements, smoothly and logically.”

Each character in the play is driven by its own purpose. However, the character of the Minister remains ambiguous from the beginning to the end of the play. It can be said that this character has no meaning. A character without a purpose only lengthens the play's time. It is especially appropriate to dwell on the character of the Indian prince in the play. Because the play develops after the tragic day that befell this hero. (That is, his father turns his son into a crow by sorcerers for his efforts to bring him to the homeland, and faith in the Lazgi melody and the love



of the Khorezm princess can save him from this spell.) In this way, the prince overcomes many difficulties and is able to captivate the audience. Actor Kh. Khojaniyazov convincingly embodies the role of the prince on stage and does not leave the audience indifferent with his adventures. The events of the play end with joy and laughter. Some of the above shortcomings are caused by the theater team's failure to create unity, that is, artistic harmony. However, the topic raised in the play can always attract the attention of the youth of the region.

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