Uzbek puppetry art has deep historical root which is closely connected with ancient rites and ceremonies of our ancestors. Sometimes the researchers propose that evolution of puppetry is connected with belief in goddess because they felt themselves weak, dancing wearing the masks of animals that were considered as sacred, memorizing ancestors in theatrical form. In it the deceased’s close people wearing the mask talked and moved like the deceased did. Subsequently, this ceremony moved to the hands of the puppeteer, the puppet theatres evolved. A Puppet theatre is peculiar to the culture of all the nations and has its own heroes who demonstrate the spirit of all the nations.

Uzbek puppetry is considered to be a traditional art genre, which evolved in the form of an ancient traditional theatre of people. Notably, puppetry in Surkhandarya was called as “Suvkhotun”, in Khorezm — “Ashshadaroz”, “Maskharaboz” or “Polvon”, and this art is preserved till nowadays in Bukhara. The word “Puppet” was first used in Makhmud Koshgari’s “Devonulugotit-turk” in the form of “Ohshanchiq, ohshogu, kuzurchik, qoborchuq”, in sugdi’s it was used
as “zocha and zochak”, in the literature of A Navoiy it was used in the form of “lubat, lubatak”.

At the beginning of the last century various genres of puppet shows were formed and they were called as “Chodirhayol”, “Fonushayol or shadow”.

It is worth mentioning that usage of “qolqoghirchoq” (puppet played with hands or gloves), “ipqoghirchoq” (puppet-mariotte), using shadows and light, the traditions of combined performance of the puppet and puppeteer are continuing until our times.

Nowadays several professional and about twenty amateur puppeteers as well as national puppetry studio named “Ashshadaroz” and others are functioning in our republic.