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DOI: [10.29013/EJA-23-1-71-74](https://doi.org/10.29013/EJA-23-1-71-74)M. K. UMARKHODJAEVA¹¹ *The National Institute of art and design named after Kamoliddin Bekhzod Tashkent city, Uzbekistan*

THE MEANS AND STYLE OF CREATING AN IMAGE ON THE STAGE OF PUPPET THEATER

Abstract. This article tells about the role of the actor in the puppet theater, its features, styles and instruments in the process of creating an image. The author describes the every stage of creating a new play on the stage.

Purpose: raising a spiritually healthy generation as children with a pure heart, fresh spirit, kindness based on national values, samples of world culture, bringing them into the world of theatrical art is the main goal of puppet and young audience theater.

Methods: theoretical-analytical, comparative, generalization

Results: the actor of the puppet theater transfers his emotions, feelings, and spirit to the puppet and gives life and spirit to the inanimate body. Unseen on the stage, puppets teach the audience about life and natural phenomena, guide them to the right path, and help them distinguish between good and bad.

Scientific novelty: the role of the puppeteer in the puppet theater, its unique aspects, methods and tools in the process of image creation is to be researched.

Practical significance: the information presented in the article can be used theoretically by the students of the 1st courses of the puppet theater acting education of the art higher education institution.

Keywords: puppet, actor, stage, image, technology, culture, director, theater, creator, screen, play.

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Introduction

After the recognition of our republic as an independent state on a global scale, many good deeds were carried out in the sphere of spirituality and culture. In particular, special attention is paid to the development of the art of the puppet theater. After all, fifty percent of the population of our republic is children. Devotion to the motherland, passion for elegance and beauty are born in the hearts of children in this place. It is here that for the first time, children, accompanied by their parents, educators and teachers, get acquainted with such a miraculous art as theater.

The main task of puppet and young audience theater is to bring up a spiritually healthy generation on the basis of national values, world culture as pure-hearted, spiritually refreshed, kind-hearted children, to introduce children to the world of art.

Today, a number of State puppet theaters in our republic serve young spectators. Their repertoire includes works by national and foreign authors on various topics. Most of our theaters are creative societies, known not only in our republic, but also in the neighbor republics, and the world. They were on trips to Pakistan, the United States,

Kazakhstan, India, Russia and other countries, where they also introduce the Uzbek puppet theater to the audience.

For the development of this unique art form and its high prestige in the world, it is necessary to have fully developed, professional masters who can meet the requirements of the times. Whether it is a film director or an actor, the most important thing is to be a capable, talented, skilled owner of the chosen field.

The Main part

It is known that what kind of personality a person grows depends on the social environment that surrounds him. A similar art of acting can also occur and form under the influence of a certain social environment. It is impossible to create without interruption from the development of society. On the contrary, a deep knowledge of the laws of nature and social life that surround the creator comes to hand in his skill in his field.

The actor of the puppet theater should first of all be selective, observant. He is obliged to know the way of life, folk traditions, the psychology of people, mostly children, their characteristic qualities, nature and animal world. This is an incredibly necessary virtue for the actor. That's just the fact that his performed roles fascinate the audience. "The puppet player is a miracle worker" – wrote M. Kadyrov. – "The doll, which at another time is no different from an ordinary children's toy, comes to life when the artist is put into his hands, begins to breathe, creates a thought, think on the riddles of society and life, tells about love, friendship, justice and honesty, that is, begins to live with a human life" [1, 58]. The puppet player presents to the viewer, animating the image of a puppet character in a conditional life which is written by a playwright and which the director took to the stage. The actor of puppet theater gives an idea of the behavior of the image, the manner of speech that should create while getting acquainted with the staged play. It does not matter whether it is an image of a boy, a dragon, or a bird. The actor should be able to find the essence of the image, the idea that he wants to convey to the viewer through the interpretation of this image. The puppet player, standing behind the screen creates a stage image to the hero, reflected by the playwright, absorbing his vital observations, spirit, and mood. Behind the screen, the actor must be able to think and move freely about his puppet. Because, during the performance, the actor of the puppet theater should not only create an image, but also, unlike the actors of the dramatic theater, stand behind the screen and, without being visible to the audience, raise the performing personage doll above his head and move on.

The words spoken on the stage should be taken as they are said by the puppet in which the actor is playing. To the word harmony it is necessary that the lips of the doll shake, hands, feet, body come to action. Because the audience perceives life, nature, the animal world through puppets performed by the actor. This means that the actor plays the heavy puppet character by raising it for hours during the performance. If he is not free behind the screen during this process, the puppet in his hand will either lose its position on the screen, or it may freeze in a position to bend to one side. So, for a puppet theater actor, body freedom is a necessity. He should be able to speak both in the back of the screen, and move freely, and move the puppets.

The actor of the puppet theater creates a holistic, perfect image by transferring his feelings to the puppet personage, hidden behind the doll or invisible. So, the factor that gives the audience the interpretation of the image in the puppet theater, is a stage doll. The actor should approach the image not only from the point of view of the essence of the role, but first of all pay attention to the external features of the puppet. Then he can explain the purpose of the puppet actor behind the screen. Therefore, the features of the puppet, such as its appearance and the specific character and behavior given to it by the author, are taken into account in the process of creating the image. The actor himself must determine the behavior of the personage that he takes to the stage, its relationship with the surrounding world, its leading behavior and its supreme goal in the process of giving characterization to the images. Only then the interpretation of the image will turn out correctly and clearly. The full-fledged performance of the created images on the stage of the puppet theater is determined by its connection with the puppet play. And the quality of the play is determined by the skill of the actor of the puppet theater. The actor of the puppet theater should know how to manage all kinds of dolls.

In general, the types of dolls are an expression from the following.

1) With gloves. 2) Walking stick doll (wired). 3) Doll with the help of threads (marionette). 4) A controlled dummy (tablet) in an open way. 5) Shadow doll. 6) Mask (mask) doll.

Depending on the type of theater puppets, their management styles are also different. This is because the construction techniques of different types of dolls are different from each other. The puppet theater can be imagined in harmony with the work of the director, actor, music, fine

arts-artist. The stage director is a person who unites all the branches. However, should not forget about the main object of the actor is the work of the artist, the puppet master, who creates the puppet in puppet theater. After all, the free movement of the actor, finding the essence of the image, determining the character depends on the artist.

The artist and the puppet master reflect the emotions and the character on the face in the process of making the puppet. The actor completes and clarifies it with his performance. The actor animates the puppet and moves it, creating a holistic image through it. It turns out that the actor will, first have to master the technique of directing, playing a theatrical puppet, and then, through this doll, create an image, taking into account all his possibilities.

When we say the actor of the puppet theater, two poles come to our eyes. But if the inanimate subject is a doll, then one is an actor who gives a soul to this inanimate fabric, that is, enriches with his own feelings. If in the previous works the puppet actors were limited to carrying dolls, showing the beautifully made little ones to the audience that were the product of artist and sculpture, then now the actor does not hide behind the doll. Maybe he can revive the lifeless doll. There is a situation when “The doll is not with the actor, the actor is with the doll” [2, 125]. After all, the doll in the hands of the actor is not only the work of the artist, sculptor, who made it, but also the product of the work of the actor who gave him his soul [2].

“No matter how much a puppet artist and designer try to express their ideas through a dead soul-puppet, it in the hands of the actor, no matter how hard he tries to express next to him, he only comes to life in the hands of the actor, next to him, in collaboration or in conflict” [2]. So, the work of an actor in a puppet theater, the position he occupies, is very responsible.

The actor is also the creator of his time, a progressive person, an educator to some extent. The acting art has an extremely fast and lively impact on the audience. It is known that the actor must live with his thoughts, the world of his image, which he creates on the stage. As for the actor of the puppet theater, it will be a little more difficult. The reason is the feeling for the doll in his hands, the forgiveness is alien. Only because of the talent of the actor the doll begins to live with his life on the stage. In the process of working with the doll, the doll itself is an inanimate fabric, the image of the puppet actor clearly sees the movement in the mirror inside the stage, and then moves it to the doll in his hand. Then the plastic movement of the doll on his hands will go live.

Of course, for this, the actor must know the elements of attention, imagination and fantasy, behavior, conditions, «if», body freedom, attitude, evaluation, tempo-rhythm, in short, acting skills.

Before the puppet actor is being acquainted with the puppet, he is introduced to the play written by the playwright, the image that he is supposed to create. He imagines the image he wants to create. If in this process the imagination of the actor does not fit with the appearance of the puppet, then the future image is unlikely to succeed. In these cases, when the actor is not satisfied with his puppet, it is advisable to comment on the sketch before making the puppet.

Whether the actor is able to act on stage in such a way that he is able to attract the audience with this dignity, his actions should come out alive and natural, so that they forget about him for a moment, but watch the puppet he animated. Let the audience forget that this is a lifeless puppet and make sure that a real child, or beetle, moving the wind on stage. This is evidenced by the diligence, technique of the actor. The main thing is not that the actor animated the doll with his performance, but when he was able to create a certain image on the stage.

The puppet theater begins to live with the life of its hero, as soon as the actor takes the doll in his hands, without being visible to the viewer behind the screen. Only skillful performers will be able to achieve this. After all, the doll can be played simply, even without any emotions. But this will not be a real creation.

In the puppet theater, almost all components are inanimate. In this theater, not only the stage equipment and props are fake, but also the puppet in the hands of the actor is a lifeless character made of different fabrics. The actor moves the puppet in front of the audience, helping them to see, feel the lifeless objects that surround it on stage. Therefore, it is difficult to create a holistic, broad-minded image on the stage without clearly understanding the level of opportunity of each animate and inanimate character created on the stage of the puppet theater.

It is necessary that the actor of the puppet theater is well aware of the doll he is performing, can emphasize its structure, technology, visual aspects. Only then can the actor find the puppet feelings in his hand, the appropriate speech, movement, voice. Artists and sculptors should help them. If the facial expression on the doll's face is reflected not in motion, but in an unchanged form, the actor can not cope with this condition no matter how hard he tries. After all, the doll's face is reflected in the spirit for a moment.

A puppet theater actor is educated and brought up like other actors. However, they do not even have specific, distinguishing signs. First of all, they do not give the viewer an appearance of themselves, but rather communicate with puppets. Secondary, they also share a relationship with their partners through a dummy. In some cases, when heavy, bulky puppets are directed by three or four actors at a time, a single stage image will not emerge without such creative intimacy. Or, during a performance, an actor can create several incomparable images of each other. For a puppet theater actor, holding a puppet is like putting on a hair-beard, wearing clothes when entering a role for a dramatic actor. The image he creates enters the psyche. There are a number of exercises in the process when the actor works with the puppet. The reason is that in order to create an image in a play that lasts for an hour or an hour and a half, the actor must be able to move freely with the puppet.

One of the most necessary aspects for the actor of the puppet theater is the mobility of his hands. “The actor’s hand is the heart of the puppet” [3, 78] – said S. Obraztsov in his time [3, 78]. In fact, the hand, which is the most active member of the human body, demonstrates the power of magic more clearly in puppet theater. The characters in the playwright’s work, the puppets born with the creative support of the artist and the puppet master, come to life and act with the hands of the actor. This means that the hands of a puppet theater actor must be mobile, hardened, resilient. It is necessary to achieve the same movement of both hands. Because, firstly, the actor of the puppet theater can create several images in one performance, and secondly, has to play with the doll up for hours. This, in turn, tires the hand. At such times, he will be able to work comfortably by moving the doll from one hand to the other. “The art of puppetry can be

compared to music. He, too, can express himself through the instrument in his hand, for which he must have mastered it perfectly” [4].

Conclusion

In puppet theater, words and sounds play a role in the process of image creation. Because words and sounds must be born from the face mask of the puppet characters and their appearance. In puppet theater, along with the image of human beings, animal or nature scenes often speak aloud. In puppet theater, there is a distinctive sound of trees, flowers, snakes, deer, and so on. But, in life, we have never heard or seen them talk or laugh. For example: what a flower is, the character of flowers, beautiful, delicate, carefree, life-loving, pleases people with its beauty. So there is no sound in the flower, but, it has to speak on the play. Of course, such a character will have to find a pleasant, delicate voice.

The fact that the actor of the puppet theater, like all creative people, is self-sacrificing in his profession, does not require proof of the need to work tirelessly on the image. Unlike other actors, his weapon is a puppet, a means of creating an image. The puppet theater actor transfers his feelings, emotions, psyche to the puppet and gives life and soul to the inanimate body. Without being seen on stage, the viewer is told about life in the means of puppets, insists on invigorating the phenomena of nature, teaches them, begins the right path, help to distinguish the good from the bad. In this auspicious work, he is closely assisted by an artist-sculptor, puppet master, director, composer. After all, the impressive, live performance of a puppet depends on the primary actor, and then on these creators.

In conclusion, it can be said that the role of the actor in puppet theater, its peculiarities, methods and means in the process of image creation were studied.

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