

## Раздел 4. Теория и история искусства

### Section 4. Theory and history of art

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#### TRANSFORMATION IN SCENOGRAPHY OF PUPPET THEATER

**Abstract.** The article talks about the processes of transformation taking place in the scenography of Uzbek puppet theaters. 20th century puppet theater Performances 21st century puppet theater scenography issues, applied postmodern features are highlighted.

**Purpose:** To study the processes of transformation taking place in the scenography of puppet theaters of Uzbekistan.

**Methods:** system-descriptive approach, including analysis of the development of puppet theater scenography.

**Results:** The transformation of modern scenography in the puppet theaters of Uzbekistan is taking shape in relative terms, it's happening in the world. Today's appearance of puppet theaters is the result of the influence of Eastern and Western puppet theaters on each other. This influence continues today. New trends emerging in puppet theaters of Europe, Russia, and Japan are gradually affecting the puppet theaters of Uzbekistan. In the development of the puppet theaters of our region for less than a century, the evolution of the theater space was observed under the influence of the economic structure of the society.

**Scientific novelty:** historical and political changes determined the formation of the transformation and scenography of the puppet theater in Uzbekistan at the end of the 20<sup>th</sup> — beginning of the 21<sup>st</sup> century. The process of mastering European types of art and the subsequent formation of cultural and aesthetic consciousness, which has a universal basis; the combination of these factors contributed to the promotion of the puppet theater in the art as one of the main ones, reflecting the basic concept of the transformation and scenography of the puppet theater in Uzbekistan.

**Practical significance:** the study of the activities of the puppet theatrical art of contemporary artists of Uzbekistan in the XXI century, provide an opportunity for further comprehensive study of the transformation and scenography of the puppet theater of Uzbekistan as a whole. The classification of the main trends in the scenography of the puppet theater can be used to create teaching aids and textbooks for university students, monographs on the scenography of the puppet theater in Uzbekistan

**Keywords:** transformation, postmodernism, special effects and technologies, portal, background, curtain.

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#### Introduction

Modern art is losing its previous functions and its role in social life is changing completely. The fact that puppet theaters are changing some of their social and cultural

functions in the 20<sup>th</sup> century as a form of performing arts, and the transformation of puppetry and scenography of performances can be explained by a number of factors. First of all, due to the significant acceleration of the pace

of life, the modern man does not have time to perceive the seriousness, thoughtfulness characteristic of classical art, to think about the eternal questions of existence, as a result of which he prefers entertainment, the search for easy pleasure and quick impressions has a serious effect on the transformation of puppet theater repertoires in terms of content and form is showing. Secondly, the general commercialization of almost all areas of modern life has had a detrimental effect on the art of puppetry. The state theaters in the republic fell into a helpless situation due to the deficit of the budget. As a result, kindergartens without a specific stage, lighting and equipment, traveling Puppet Theater troupes “saved life” in schools. This led to the danger of turning the theater into a market product that actually existed according to strict market laws. The transformation of theaters has become a vital necessity so that the artistic level of puppet theaters does not decrease and does not fully adapt to the needs of the market. In addition, the development of industry on a global scale, the emergence of new theatrical artistic ideas and aesthetic currents, new raw materials and technologies in puppet making influenced the development of semi-professional puppet cabarets and theaters. All this led to the question of puppet theaters re-examining their function, changing the theme of the performance and the methods of viewing.

**The Main part.** Another important factor cannot be ignored. The fact is that in recent years a very important, even revolutionary event has happened — the way a person perceives the surrounding reality has changed. If before the word was the main carrier of information and on the basis of which a person understood the world, today the image has taken its place. Scientifically speaking, today we witness the superiority of the visual method of expression over the verbal expression. If earlier most of the information was obtained from books and newspapers, the younger generation is used to receiving it from television, internet and social networks. Of course, although the puppet theater deserves attention with its visual images, the presentation of the performance, the emphasis on the impressive and attractive features of the puppets in the scenography, special effects and technologies remain the demand of the time.

Puppet theaters have been changing their goals and tasks as a component that creates it in a certain cultural system. In this regard, N. I. Smirnova, in her research within the framework of the topic “The art of playing puppets. Changing theater systems”, the stylistic forms

of this art, the dialectics of its change in the context of philosophical and aesthetic concepts, and the factors specific to the change of the puppet theater in different historical periods are described in detail [1].

Modern puppet theaters have taken all the performance features from traditional puppet shows. The types of puppets used the actor’s creativity behind the scenes, the shadow shows on the screen and so on. Of course, the present appearance of puppet theaters is the result of the mutual influence of Eastern and Western puppet theaters. This influence continues today. New trends emerging in puppet theaters of Europe, Russia, and Japan are gradually affecting the puppet theaters of Uzbekistan. In the development of the puppet theaters of our region for less than a century, the evolution of the theater space was observed under the influence of the economic structure of the society. Nevertheless, the academic character of the European-style puppet theater introduced under the leadership of S. Obraztsov is preserved. Regarding the above opinion, the following opinion of M. Vashkel can be quoted: “The theater of S. Obraztsov is an institution formed by the socialist system, that is, a model reflecting the structure of the drama theater.” In fact, the creators of this theater were trained according to the system of K. Stanislavsky and are being trained to this day. The traditional puppet shows that existed in the region, intended for an adult audience, were transformed into a puppet theater intended for a younger audience, which served the ideology of its time, but the types of puppets, performance, direction, music, and compositional construction of the work were preserved. Adaptation to the Stanislavsky system has increased the performance and quality of performances, so it is correct to call it the model of S. Obraztsov theater rather than “the institution formed by the socialist system”.

In order to understand puppet theater performances in a gradual system, it is necessary to analyze the stage space changes sequentially. Barrier construction is very important in creating the stage space of puppet theaters. Some productions use a single piece of fabric, while other productions use collapsible and folding fabrics. Shirma is a vertical surface, and it is very important that it is strong because the main function of the puppet show is to provide the decoration of the performance and the performance of the actors. Shirma performs the tasks of portal, background, curtain, decoration. Shirma frames are made from strong but light planks, and are loaded so that the bottom is heavier than the top, which ensures the strength

of the fence. This guarantees the free movement of actors working behind it. There are many types of shirmas, such as multi-plan shirma, belt shirma, eight-sided shirma, complex shirma (mainly for works of the pop genre), round shirma, and other types, which are selected based on the characteristics of the performance. Gray fabric is used for Shirma facade. The portal and back of the device must also be solid. The theater space is multi-functional, it is a place where storytelling and performance are combined to create an “artificial space” in plays. As an example, we can mention the play “Caravan Palace” (play by I. Lukyanova, D. Yuldasheva), which was presented in 1990. This play is staged based on Uzbek folk art, and the events are expressed using modern theater tools. This play staged by the director I. Yakubova is completely different from other plays with the visual solution of the artist V. Akudin. In the decoration of the work, the Uzbek folk arts of embroidery, box making, and fabric making were used to give the performance a national spirit. The embroidery in the center, which was used as the facade of Shirma, is a sozana made by Urgut embroidery and reflected in a free composition. “Ram copy” patterns were used in different ways. The embroideries used on the right and left side belong to the Samarkand-Bukhara school and use “Zomucha flower”, “Oba part”, “Kilichak” motifs. Applied art motifs are applied to the chest and the coloring is reminiscent of Samarkand-Bukhara chest making. Of course, in scenography, reference to brightly colored national crafts was also observed in drama theaters during the years of independence. Such an approach serves to increase the nationalism of the play.

Sh. Yusupov’s other experiment is the performance “Chadir Khayal”, which he works on in collaboration with V. Akudin. This combination presented an interesting and expressive stage work to the attention of the audience. In the performance, we will see a duet of two types of our traditional puppet theater, “Chadir Hayal” and “Fonus Hayal”. V. Akudin and Sh. Yusupov make a very interesting proposal for the artistic solution of the play.

In the upper part of Shirma, there is a shadow theater, and in the lower part marionette, puppets faithful to the traditions of tent imagination are used. The artist creates puppets for the shadow theater using plastic instead of leather as usual. Live performance was also successfully used to make the performance livelier. Although the size of the images of all three stages changes, the artist keeps their appearance and clothes the same. The use of tent illusion provided an incomparable opportunity for the play of light, light and shadow in the play. The artistic solution of the performance was enriched by the efforts of puppeteer V. Sagadieva, mechanical designer S. Lezhnyov, and prop masters A. Andreeva.

**Conclusion.** Based on the dramaturgical work, the director determines the idea and the highest goal of the performance, the stage designer tells the artist about the necessary pictorial space and form, and the artist presents his suggestions taking into account the technical possibilities available in the theater base for the implementation of this idea. As a result, the boldest ideas of the director are expressed on stage through the actions of the playwright and stage designer. Today, the theater has started to create transformative plays (“Shadow”, “Wooden Doll”, “Shirok”, “Yurttori — To’maris”, “Bahrom and Dilorom”, “Girl who caught a crow”, “Chadir Hayal”). Modern audiovisual effects are used in staged works. Plays of light, sound and noise, video projections bring the audience into the world of imagination, visual solutions and doll clothes help to deeply understand the idea of the work.

The puppets used in the performance show that the possibilities and forms of modern theater are diverse. At the beginning of the 21<sup>st</sup> century, the intellectual enrichment of theater productions led to a partial transition from a younger audience to an adult audience. This, in turn, led to a return to the primary function of the traditional puppet theaters that existed in the Eastern nations until the introduction of the modern type of puppet theater with its own rules in the second quarter of the 20<sup>th</sup> century.

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