



DIRECTION, PROBLEMS AND SOLUTIONS IN MODERN PUPPET THEATER

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ABSTRACT

The article deals with the need for a theater director to carefully read study and test the secrets of staging in order to become a high-level specialist. He should be able to implement his professional skills on the stage at the theater in a well-thought step by step fashion while being able to get the actors adopt required skills for the stage in their performances. If the profession of direction is the art of creation of plays, the director is considered to be the most knowledgeable person of the theater. The article deals with the aforementioned issues.

KEY WORDS: Director, theater, directing, stage, playwright, professional, creation, puppet, play, modern, genre, actor, artist

“The plays designed for children should be more influential and better than that of adults”

K.S. Stanislavsky

INTRODUCTION

No matter how developed the art of puppetry is, no matter how strong the skill of the actors and how perfect the playwright's work is. Even if the composer, painter-sculptor, puppet master are highly qualified specialists, there is a need for a talented professional leader who unites the creative team of the theater into a single team of colleagues. Of course, such a creative leader is a theater director. This person is the leader of the creative team and its leader. Without a director, there can be no talk of creativity in any theater community. This person unites all the creative groups in the theater into one goal, one purpose. The professional director who directs the theater is the artistic director who leads the creative team to creativity, to the magic world of news, and to the creation of various live performances on stage. The director is both the organizer and the manager of the theater.

MATERIALS AND METHODS

Director is actually a French word which means “I manage” while directing is the art of creating the play. In the process of creating his "system" K.S. Stanislavsky, based on his creative style of work, his own practical experience, staged performances, namely, A.P. Chekhov's "Uncle

Vanya", "Three Sisters", W. Shakespeare's "Othello", "Hamlet" and Griboyedov's "The disaster of Wisdom" and others brought a lot of innovations to the art of directing based on the staging. Through his creative work, he explains what the science of directing is, and directing is the art of creating a play.” In the words of K.S. Stanislavsky, "a real director must have the qualities of artistry, authorship, literature and administration" [2,654]. One of the founders of Uzbek theatrical art, the famous director Mannon Uyghur, described directing as a “leading and decisive component of theatrical art” [1.5].

V.I. Nemirovich-Danchenko cites three characteristics of a professional theater director, taking into account his style of work, and says, "Director is a promoter, director is a mirror, director is an organizer." This means that a director must be a highly educated person, not only to exchange a literary work with a theatrical work, but also to be able to observe study, come to a definite conclusion and analyze it, understanding the various complexities of life. The director must be a professional in all respects, understand the secrets of the profession, as well as knowledge of theatrical art, a creative specialist who has mastered this field.

In addition to the above, well-known puppet theater directors such as Iza Yakubov, Tokhir Makhramov, Mikhail Korolyov, Segey Obratstov demand that the uniqueness of the profession, the



process of selection and staging of plays be very different from other types of theater. This situation requires a completely different interpretation, a different style, a unique creative process from puppet theater directors. That is, as the artists describe, the director of a puppet theater has to dedicate a lifeless work of theatrical puppet characters with the participation of actors, mobilize them and reveal the essence of the work in a stage interpretation. Depending on the stage structure of this theater, the location of techniques and technologies and the style of their use are also completely different, creating a magical world. These features show the uniqueness of this art form and its completely difference from other types of theater. This is a creative process that is unique and appropriate to this type of art only.

Nowadays, the style of work of directors of all modern theatrical genres, as well as their position is growing. These professionals are the creative and ideological leader of all theater groups. If we draw conclusions from such a creative approach, modern puppet theater shows that in order to be a true leader in a community, its directors must have five distinctive professional qualities.

1. The director should be able to choose (from a variety of sources)
2. The director should be a pedagogue, psychologist and an interpreter (of the process on the play)
3. The director should feel s/he is the mirror to the staff around him
4. The director is the model (i.e. s/he should be familiar with secrets of acting/performing and should implement them in his/her creation)
5. The director should be the organizer of the play (i.e. s/he should be able to direct all the creators of the play towards a single goal)
6. The director should be the person who can develop the idea and performance skills of the staff and nurture esthetic taste in them while leading them to become unison.

"The art of directing is valued by the ability to create a work of art with a unique solution by combining different elements of the performance," - said the artist, Professor Jura Mahmudov. In other words, the director must be a selfless person in his chosen profession in the first step, work tirelessly on himself and increase his professional knowledge and talent. The director must first have his own independent creative idea. Of course, he must be a high-class specialist who meets the requirements of the time. "Young people who want to become professional directors in the future, you must have felt what a great responsibility you have. In the future, you will definitely become the leader of a large creative team. Therefore, it is required from you, who are studying at the university, to take a very

serious approach to the process of timely study and mastering of all subjects taught in higher education. You need to develop the skills in yourself to learn, read, improve, and create more independently. Education at the university is not only a master's degree, but also a study of a wide range of scientific, creative, historical, modern and classical literature, as well as the study of fine arts, their analysis and semantic content, you also need to know how to apply them. For example: you need to know the life and career of the great painters of Uzbekistan, such as Ruzi Choriev, Rakhim Akhmedov, Bahodir Jalalov, Javlon Umarbekov, Akmal Nur, and world-famous painters like Picasso and others, and apply this direction in your work.

The repertoire of professional theater includes works of historical, classical, modern, fiction and world literature, which should include different genres. There should be plays that are especially fantasy, magical, rich in a variety of interesting events. For example, the works of Mir Alisher Navoi, Abdullo Qodiriy, Said Ahmad, Mikhail Zoshenko, Mikhail Bulgakov, William Shakespeare, Alexander Dumas and others should be included in your repertoire. This process serves as a great scientific and practical source for the creator, especially for the director. The process of reading, seeing, observing, analyzing a book helps the director to better understand the magical world around him, to creatively shape his worldview, the way of life of different nationalities and peoples, their customs, traditions, culture of walking, standing, dressing, performing arts. These all shape the school in understanding the processes that took place at different stages of the creative path with clear evidence. In his/her career, the director of a puppet theater should apply to creativity all the different skills that he has learned from scientific and literary literature. Therefore, observing the universe as it is, reading a book serves as a huge and invaluable source of knowledge for all people, especially creative directors. For example, academicians Mamajon Rakhmonov, Mukhsin Kadyrov, directors Rustam Usmanov, Jura Mahmudov, Ulugbek Zufarov, Bahodir Yuldashev, K.S. Stanislavsky, Mark Rexels and others are among them. That is why the wise said, "The book is a source of knowledge."

Thus, a modern director must be an expert in the field, a master of his profession, s/he should have a good understanding of the social, economic and political life of the society in which he lives, s/he should be an independent progressive thinker, a mature patriot of all times. Then in the theater where he works, he should see the stage of wonderful works that are always in sync with the requirements of the time in different genres. This gives a young audience a world of pleasure. By educating the young audience



spiritually, s/he serves as a progressive guide to the youth in making them weep for the world and choose the right path for themselves in the future, as well as in shaping their broad outlook. In short, the role of the puppet theater and its director is invaluable in educating the younger generation to be loyal, kind, spiritually mature and independent people, mature in all respects. Have you realized how difficult and noble the profession of youth directing is?

Ulugbek Zufarov, a teacher and director of the Institute of Theater Arts, who has been mentoring young people for many years, describes the performing arts in his book "Stage Interpretation and Analysis" as "Performing arts have always had a mysterious and magical meaning, inviting people to themselves and instilling in their hearts a love for sophistication. [4.69] Just as beauty saves the world, theater also serves this noble path. It is also one of the facets that create beauty.

The great directors of the puppet theater, such creative people as Iso Yakubov, Tokhir Makhramov, Vladimir Iogelsen, Mikhail Korolyov, Vladimir Obraztsov, created the art of puppetry and its school of directing. These creators are the people who have made their tremendous contribution to the development of puppetry and introduced it to the world.

Currently, 10 professional state puppet theaters in Uzbekistan serve young audiences. There are regional state puppet theaters in Andijan, Bukhara, Tashkent, Fergana, Jizzakh, Khorezm, Kashkadarya, Surkhandarya, Samarkand and Karakalpakstan. The directors of these puppet theaters are specialists who studied at the Puppet Theater Department of the Uzbek State Institute of Arts and Culture. These include Usmonova Shahodat, Yusupova Gulbahar, Isomova Karomat, Safarov Sardor, Yulchieva Munojot and others.

The decree №6000 of the President of the Republic of Uzbekistan Mirziyoyev Shavkat Miromonovich on the establishment of four more professional state puppet theaters in the country was a good light on the establishment of new professional puppet theaters in Namangan, Navoi, Syrdarya and Tashkent regions of the country. This means that the number of professional puppet theaters in our country reaches fourteen. This testifies to the great attention paid to art and culture in the republic, as well as to the children of our country. It is obvious that the future of puppet theaters in our country is even brighter. Of course, it will be necessary to further develop this art form and open up new creative aspects of it. Its collaboration with the world's puppet theaters and its creative competition, of course, depends on the professional dedication of future young directors.

The opinion of theater scholars on this is that a variety of professionals with great potential are in a line, influencing the audience with great force and forcing thousands of people to beat their hearts out in unison. So who can unite all people towards this goal, in this hard path of aim? Undoubtedly, this is a high-class director, of course. A director is a creator who can unite all the creative driving forces of the theater around one goal, one profession and one idea. Indeed, N. Danchenko's idea that the director is a director-promoter, director-mirror, director-organizer, and the creative feature of the five directors finds its proof.

CONCLUSION

Modern puppet theater requires multi-faceted talent and high skill from professional directors with higher education and high culture. At the same time, the director must have a clear understanding and knowledge of the content and essence of all creative professions. We know that theatrical art is a secondary art. Of course, the primary of all theatrical arts is dramaturgy. The basis of the playwrights' work is plays of different genres written for their theatrical stage. The plays are written for this theatrical scene. The creative person who brings them to the stage is the theater director. She enlivens the song on the professional stage in the performance of the actors and turns it into a play. The play, on the other hand, depicts the lifestyles of characters with different characteristics, their goals, and the process of struggle to achieve their dreams, as well as the contradictions and their peaks and solutions. Involving all theatrical elements in the creative work to show this process, and using them properly, leads to the full creation of stage life. Directing co-creators-actors, artists-sculptors, composers, puppet masters, lighting engineers, etc. working in the puppet theater to a single goal, of course, this process is entrusted to a professional director.

That is why we are not mistaken in calling a puppet theater director an engineer of the human heart.

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