



## THE ART OF DIRECTING, PUPPET THEATER AND STAGES OF ITS DEVELOPMENT

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**Annotation:** *The article talks about Stanislavsky's place in theatrical art, the emergence, development of puppet theater, types of puppets and puppeteers, various invasions caused by the decline of art in particular puppet art and the processes of reaching the present era. In addition, Gordon Craig's thoughts on puppet art, definitions of this art by wise men such as Alisher Navoi, Omar Khayyam, and their comments will be touched upon.*

**Keywords:** *Directing, puppet, puppeteer, art, theater, actor, work, Craig, symbolism, tent fantasy, phonus fantasy.*

There is a lot of emphasis on the concept of directing, the path of origin and formation of directing art, the creative organization that unites the creative team into a single artistic idea. Since the director is a multifaceted person, such concepts as director-pedagogue, director-Mirror, director-organizer, director-creator have settled down.

Since the beginning of the 20th century, the next qualitative changes have occurred in the entire personality society. During these periods, radical changes took place, especially in all areas and forms of art. After the emergence of Stanislavsky's work related to theater theory and practice, the so-called "Director's theater" reality appeared, covering and completely changing all the elements of the theater, all its components. In general, performing arts have undoubtedly become more important than in previous centuries. It is not surprising that this process also affected the puppet theater. Due to the complete revision of the actor's place in the Performing Arts, at a certain point, the doll reached the same level as the live performer and even began to be perceived as the ideal of the actor.

Thanks to the fact that in the last century the main emphasis on the upbringing of the younger generation began, the puppet theater tried to fully identify with the adult theater with dramatic, genre, appearance and plasticity. After achieving a real similarity, he had to develop a originality belonging to the puppet theater, like other types of theater.

Alternatively, discovered something that did not exist in the previous actor of the drama theater. It is possible that the basic principles were formulated by Gordon Craig in many texts on dolls and super puppets. In the 1907 article "the actor's work with a doll" Craig writes: "European culture is not only about describing emotions, but also showing ourselves in art, real art is not a spirit, but a spirit and reality. The actor reflects the real facts of reality. Even though I'm not talking about vulgarity and puppets for this reason, I still speak of their ability to maintain a beautiful and distinct facial expression and contrast, even if they praise them and applaud them with intensity."



Craig turned to historians of the time, noting that antiquity began theatrical performances not with actors, but with puppet shows (for example, in Ancient Egypt). The new actor - a doll on a doll - is as unknown as a doll and very personal.

Nevertheless, the doll symbolically has the greatest value as an ideal actor. Even before Craig in 1894, Maurice Meterlink published a collection of "three pieces for dolls", consisting of works called "there, inside", "Olovuddin and Palomid", "the death of Tentagil". It turned out that the aesthetics of the performances did not imply any child spec. The doll is the only human drama in symbolism, the feelings and passions of a person have become a symbol of hidden reality and cosmic harmony.

In loyalty, the generally accepted concept of a doll human dependence on the existing law is very well expressed here: a person is not a mushroom, his every action does not reflect the main meaning included in the doll associated with high will. This possibility is more objective than determining the approach of the "tragic diary"ka in the human body and a symbolically ineffective essence.

New forms of puppet theater have grown in the aesthetics of symbolism. One of the most important discoveries of the theater is the trilogy of Pope Uber Albert, played in 1896 with the King of the Evr theater Ubuyu, in which at the beginning of the 20th century it turned into an independent game that kills you by orders (I will kill you on a hill). The puppet specially designed for Puppet Theater reworked the work according to the logic of the interaction of characters, but the dramatic version left the originality and significance of its heroes.

The modern theatrical performance is symbolically inherited. Such totmusha became a synthetic character of the puppet theater. The most striking example was the staging of the work "parsley" by Mikhail Fokin Igor Stravinsky at the "Russian seasons" in Paris. Exaggerated human feelings will be hidden in the characters of the puppeteer imager. The appearance of the images retained the puppet show, but they were included in the modern look and plastic design.

The Arab conquest of Central Asia (the first half of the 8 century) led to the depressing treatment of art. Any image (photo, sculpture, doll) was banned, castles, mosaics, overgrown with unique works of Fine Art and sculpture, were razed to the ground. As a result, the painting got into the midst of handwritten books, the dolls in the masked Theater become smaller and land in the hands of a clown-puppeteer. The intelligence and talent of the people are overcome. Art does not die, it continues to live adapted to new historical and social conditions. Like other arts, puppet theater struggled to live.

Puppet theater developed relatively modestly in the IX-XII centuries and took a solid place among other types of art. The following famous ruboie of the great poet and scientist Omar Hayyom (1040-1123) is equally applicable to the puppet theater of both Iran and Khorasan and Movarounnahr, and somewhat confirms our opinion. Because he studied in Balkh, Samarkand and Bukhara, traveled through Movaraunnahr several times and knew the art of the local peoples. Here is that ruboi:

We are Doll and falak doll,

My word is a true word, not a metaphor.

Let's fall into the ark of absence one by one,

A little after playing on the body Palos.

But the Mongol invasion, as in other areas, became a powerful blow to the development of the puppet theater. He fell into ideological-artistic depression without being too helpless. But from the beginning of the XV century there was a sharp revival in it. Mythological plots and legendary



heroes in it were replaced by the image of life events and personalities. In this way, the puppet theater began to take on a revealing satirical appearance.

In particular, the puppet theater, among other types of art, was a great success during the reign of Amir Timur and the Timurids (second half of the XIV – early XV centuries), who brought to the heights of Uzbek culture by fielding famous thinkers, scientists, poets, architects, artists, cashiers, celebrities, Hafiz, dancers. As we read the treatises and works of our national pride, the great-grandfather of our culture, Hazrat Alisher Navoi, and the scholars who lived with him in the same period, we are sure of this. In particular, Navoi, thinking about morality, decency, upbringing, behavior, humanism, good, which are some phenomena of his time, sometimes uses amazing analogies from the world of art, which, once in the hands of an art critic, become invaluable material. We can also bring to our eyes what manifestations of puppet theater existed in the XV-XVI centuries, relying on Navoi data. Navoi seems to remember in his verses two types of the Uzbek puppet theater “tent fantasy” and “tent Jamal”. The saying “round up the tent's neck” is a circle-shaped skirt that is played by putting it on the hand. But two dolls were released in it every time. So, the talk of showing a “chilvagars convention”, taking out a dozen dolls at the same time, belongs to the “tent fantasy”. Because only then can many dolls be played and a big story shown. In addition, the following matla in the fourth article of the saga “Wonder-ul abror ” also draws our attention on this issue:

Harza eylaban points with imagination,

Imagine the era Fanos.

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