

The Importance of Harmonization of Direction and Scenography in Staging a Play

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Abstract:

This article examines the importance of combining the components of directing and scenography, creative research, achievements and shortcomings in the staging of plays in republican puppet theaters. The issues of new research, emergence of creative teams, and cooperation of professional personnel in the theater are covered, and the article shows that the issues put forward are still relevant in the development of stage art today.

Keywords: artist, set designer, puppet, director, theater, art, phenomenon.

In the practice of theater art, it has often been observed that sometimes the obvious qualities of the play and sometimes the actor's performance can be decisive factors in the success of the play. However, it is not a secret that the performances that have been preserved in the repertoire of theater art for many years are the result of deep cooperation and creative mixing with all its components, composers and artists. It is also clear that the stage work can achieve artistic integrity only when all the elements that make up the play are solved at a high ideological and artistic level. Artistic integrity: each of the tools used in the creation of a performance should serve to reveal and glorify the idea that is aimed at the performance, and not a high-level performance skill in the creative field to which it belongs. It is logical that the music created by the composer, the visual art of the artist, is manifested not in an independent form of art, but only within the framework of the ideological meaning of the performance determined based on the content and essence of the play. All the creators of the show perform a single, professional task of creating an artistic image. Of course, the creation of an image in a performance is done with the means of expression of each art - musical solution, tones and sounds, the artist creates an image using images, colors and light shines.

As soon as the curtain rises (opens) at the beginning of any performance, the place and time where the events take place are revealed. Whether with or without an actor, the first thing the audience sees is the scenery (either realistically or conventionally).

Can we say that the role and significance of the artist are adequately felt in the theatre? It is not for nothing that such a question is asked. It is difficult to answer the question clearly by reviewing books, textbooks, training manuals, works dedicated to directors, actors, dedicated to the complex historical path of the Uzbek theater, which has traveled a creative path for more than a century. The work of an artist in theater art is still not considered worthy, it is not covered professionally, and as a result, the problem is waiting for a solution. After all, is it possible to imagine the success of historical and contemporary works such as “Alisher Navoi”, “Jalaliddin Manguberdi”, “Julius Caesar” without the scenery and the stage decoration of these works? Plays decorated by H. Ikromov, S. Milenin, M. Musayev, G. Brim, G. Wiesel, T. Shorahimov and other artists are written in golden letters on the pages of theater history. However, there is no professional analysis of the creative contributions of these artists and their significance in the fate of these performances.

Isn't it as clear as day that mastering the secrets of theater and decorative art, scenography of classical performances and scientific history illuminating the creative peculiarities of its creators are as necessary as water and air for the training of personnel. However, due to the lack of a theater expert who knows the history, theory and practice of visual art perfectly, and art critics who perceive theater in such a way, this very important problem does not find its expression either in the press pages or in special scientific literature.

The fact that our modern theaters belong to different genres means that in the use of different styles and directions in the theater and decorative art, the theater must find and use its own creative way, finding a counterpart to the genre of the work being staged.

And I am sure we would not be wrong if we say that our time demands the creation of works, that the era we live in, the free creative environment provided by the independence of the Motherland, the attention given to all arts, the great care shown to artists inculcates the ideology of independence in the minds of citizens, enriching their spiritual world with newly formed values.

In order to create works that glorify the great ideas of our time and such a high artistic level, the artist himself must meet the requirements of the time in terms of professionalism and spiritual and cultural potential.

In the art of theater, the main feature of which is viewing and being influenced by the eyes, the artistic and ideological image of the performance is manifested, first of all, as a combination of the work of the director and the artist.

It can be said that the artist takes the audience to see the play. When we say why, the scene that captures the viewer's eyes when the curtain opens, the atmosphere that reflects the whole scene, that is, the space, attracts the viewer's attention, creates a certain impression in his eyes, arouses a desire to see something, prepares him mentally and ideologically. The artist's work should capture the audience's attention and gaze immediately from the very beginning of the performance, immediately bring them into the magical world of the theater, and stimulate their mood. The director of the play should also understand this unique aspect of art. After all, it is no secret how important it is for the actors under his leadership to be in a special mood at the beginning of the play so that they can start living in an artistic environment. The appearance, surface and inner world of the performance is one of the necessary conditions for artists to be able to live convincingly in the fabric of reality. Live people, their live actions happen openly in front of the audience's eyes, the theatrical performance itself should be as tasteful as a live person. Just like a person, something is expected of the performance from its surface, a miraculous dialogue between the stage and the audience continues throughout the performance, and the audience draws its own conclusions accordingly. The theater

often hesitates over the last scene, which is usually called the finale. And that's right. At the same time, it would be expedient if the director and actors think more about its beginning. Often, this important task is performed by a performance artist. In fact, this performance is one of the natural functions of decoration and fulfills an important aesthetic task.

The creative activity of the theater is no less complicated than the director's work. According to the mandatory rules of theater art, the director must first carefully read the play, draw up a creative plan based on his knowledge, professional level, life and artistic experience. enters, composes the score of the performance.

After carefully reading the play, the artist imagines the future play in his imagination, visualizes the play with its scenic appearance, the characters' position in the play, and the clothes typical of the period in which he lived. The initial communication about the play with the staging director can decide a lot. If the imaginations of two independent creators basically match each other, or if conflicts arise, the exchange of ideas based on the spirit of the play will lead to a single solution as a result of creative dialogue.

After that, both creators will use their art means of expression and will be engaged in preparatory work for the practical embodiment of the agreed artistic solution. The artist cannot limit himself to materializing the ideological and artistic solution of the space where the events of the play take place. Each character should be dressed according to his place in the play, according to his age, lifestyle, profession and spiritual potential, showing that the play is a work of theater art. At this point, it is necessary to pay attention to a strange situation that often occurs in theater practice. When staging works on historical themes, artists, directors and performers go to museums, study the costumes of the people of the time as much as possible, and strive to be similar to the original. When it comes to modern works, they don't pay enough attention to the character and his clothes, they even go on stage in clothes that they wear in everyday life.

It cannot be said that the creative cooperation between the director and the artist is the same in all theaters. The work of five or six theater artists who graduated from the art school of the late Georgy Brim, no matter what theater they are in, attracts attention with their professional aspects and creative work that belongs to the theater.

At the same time, we would not be wrong to say that among all theaters, the National Puppet Theater is the theater that takes a professional approach to the artist's work with great responsibility. After all, the traditions of professional painting art were formed in the central puppet theater of Uzbekistan, and it can be observed that professionalism is still practiced today. An artist who does not feel the nature of this art form and does not love it cannot work in the puppet theater. Because, in the puppet theater, the artist is not only a decorator, but also a creator who creates ideological and artistic images of the characters of the play. Another partner of the artist - a sculptor, a director and an artist - creates dolls with various materials according to his conceptual plan.

So, in the puppet theater, the artist is not limited to finding a visual solution for the space where the events take place, the costumes and wigs of the characters, as in the "big" theater, but first of all, he is the author - the creator of the participating characters. The characters of the work are the product of the artist's fantasy. The naturalness and believability of their participation in the depicted events, their ability to freely and organically express the aesthetic tasks put forward by the playwright depend primarily on the skill of the artist. However, the artist is not limited to the skillful execution of the ideas of the director and playwright with the means of expression of his art. The artist of the puppet theater is an active participant in the process of creating a play, one of the authors of the play. One of the famous representatives of the theater-decorative art - N.A. Shifrin said about it: "We artists can succeed only when we infuse our feelings into the scenery, form our own visions, and find the meaning behind the events of the play. Just as the physical and spiritual existence of

each person are interconnected in life, we should be able to emphasize the spiritual content of inanimate objects on the stage”¹. These comments of N.A. Shifrin are very relevant to the puppet theater, because in this art form, not only decorations and props have independent artistic value, but also characters are inanimate objects. However, in a puppet theater, all inanimate objects can live as if they were living beings, for example, they can visit the “sun”, “poet” or “shepherd”, or “umbrellas” may represent lovers. “Beat wooden mallet” (uzbek national fairy tale) behaves in a dignified manner and destroys the king's warriors, “open tablecloth” (uzbek national fairy tale) hosts hospitality, and countless similar events. And in these events, the puppet theater can bring anything to life and give different lessons to people.

In the puppet theater, the activity of the artist, the fullness of his creative potential, the vividness and brilliance of his imagination can raise the performance of the puppet theater to the level of artistic reality. Also, in the puppet theater, the director and his actors use the rich possibilities of the artist as much as possible and rightfully recognize the status of authorship along with the director as the creators of the performance. Sergei Obrazov, the representative of the puppet theater art of the 20th century, who achieved universal fame, in his book “My profession” said the following: “For me, the puppet itself was never the only goal. If these little puppets had not shouldered the “honorable service of great art”, of being necessary to people, then I would neither want to write about this art nor practice it”². Through these words, it is clear that S.V.Obrazov perceives puppet theater among other arts.

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