

## CRITERIA FOR STAGING PUPPET THEATER PERFORMANCES

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**Annotation:** This article discusses the types, history and drama of the Uzbek National Puppet Theater. The author also tries to assess the role of the industry in the field of educational work, educational issues.

**Keywords:** Puppet Theater, fairy tale, child, upbringing, personality.

Theater is a model room.

**Mahmudhoja Behbudi**

The role of theater art in the formation of human spirituality and thinking is incomparable. The role of the art of puppet theater is especially important in educating the young generation, enriching their worldview and shaping them into perfect human beings. Puppet theater, which has a long history and unique influence, is also developing in line with the times today. Especially in recent years, with the attention of the state, its activities have improved and its possibilities are expanding. This is the reason why the role and prestige of the puppet theater in the society is increasing.

The criteria for staging a play in the theater are based on the same rules that apply to all types of theaters from the point of view of the night and direction. In the puppet theater, as in the dramatic theater, the repertoire determines the ideological and creative image of the theater. In that case, all work begins with the selection of a pesa for the performance.

That is, in the puppet theater, all the creative process, stage interpretation of the work - performance, stage director is in charge. However, all the above processes do not always correspond to the concept of puppet theater art, staging style and expressive form. The whole point is that the theater must rely on and adapt to the conditions required by its character. It should not be forgotten that in the puppet theater, unlike the big dramatic theaters, instead of the actor, the puppet is embodied in front of the audience and communicates with him.

In the puppet theater as well, the first specific creative process undoubtedly begins with finding and choosing a niche. Despite the fact that there are many puppet theaters in our country, there are very few playwrights who write plays for puppet theater. Unfortunately, there are only a handful of them. Innate talents to write essays on dramaturgy can be found as many professionals as possible. But we rarely meet a playwright who dedicated his entire career to puppet theaters. A question arises here. What about fairy tales? After all, world and national fairy tales can be a source as needed! True, at first glance it seems so. But it is not always possible to stage them directly, it is necessary to stage them first. This means adapting to the demands and trends of the theater. In this regard, as above, there are differences in the issue of specialists. After all, it is necessary to have a deep knowledge of the

characteristics of the theater, to be aware of the history and development of the art of puppet theater, its unique forms and customs.

One of the biggest obstacles is that there is not enough serious attitude towards the art of puppetry. There is a perception among people that the shows are for children and do not need to be deeply considered in terms of subject matter and ideas. In the practice of world puppet theater (and perhaps in other types as well) there are two methods that have been tried and tested in creating a repertoire. The first is that the theater receives a written play and solves certain problems in creating the image of a puppet character while working on the play.

Let's say that the puppet scene that was recorded and directed by the director is natural or not? Is the creative style in the theater, the artistic and technical capabilities of the puppets proportional or not? The second is plays created by authors in direct co-authorship with directors in the theater. It should be said that the general laws of dramaturgy are followed in both approaches.

But in the first case, the issue of whether the puppets fit the pesas or not is a cross-sectional one, and in the second case, the artistic image created by the dramatist is born and formed together with the puppet, not separately, but in the plan itself. The immortal performances of the Moscow Central Academic Puppet Theater named after S.Obrazsov or the "Big Puppet Theater" in St. Petersburg were created in this process.

In most cases, as soon as the play is read, the director foresees the solution of the future performance and stops there. This is as if the actor has the outcome in mind from the beginning and is considered a big mistake by industry experts. Before the director gets the right to preview, he has to perform a number of professional tasks, such as not only imagining, but also approaching the work with imagery. So that this process, this approach is beyond the reach of a non-professional. The work of art created by him should be such a performance that the viewer who sees it will not regret coming to the so-called miracle theater. The same initial process is the most important, it answers the question whether the performance being staged can be a real work of art or not. It is important to love this field first.

It is no secret that in modern theaters, the task of managing the creative environment is entrusted to the director. It requires creating a good ensemble of actors, defining the direction of the genre, determining the artistic value and idea of the performance. What is a director's interpretation and how does it come about? All work begins with the search for pesa. Of course, this pesa idea should be close and interesting to the director and the creative team working with him. In this regard; "...- If the pesa brings streams like an ocean to the director's fantasy, awakens his imagination, reminds him of what he has seen and experienced in life, and this complex psychological process is step by step, sometimes like lightning, and brings the dramatist's thoughts and ideas to a figurative interpretation, then this pesa leads to a happy stage life. will have Thus, the director's interpretation is the director's fantasy, the director's vision (rezhissyorskoe videnie), a figurative interpretation of the author's ideas and bringing them to the stage in a certain way.

"Each director interprets ideas in a different way," says associate professor A. Abdukhalilov.

Professor Maryam Ashurova, a distinguished youth coach in Uzbekistan, when she worked as the chief director of the Uzbek National Puppet Theater (the former name of the Puppet Theater of the Republic), spoke about the theater repertoire and said, "... - When choosing a repertoire for a theater, it is appropriate to take into account the age of children, especially for puppet theaters" – he would say.

Because the subject covered in the work is related to the range of possibilities of reception of a child of a certain age. Of course, every young viewer evaluates a certain reality and accepts it differently. Kindergarten children are often taught that reality is represented by bright, attractive, plastic actions of puppet characters with few words.

In particular, the performances of the Uzbek National Puppet Theater's repertoire "Pea boy" or "Who Meowed Who Was" are works intended for children of kindergarten age. Because these performances are staged as a game and are characterized by childishness. In the play "Pea Boy" the child's role in the family, respecting the elders, being attentive to his friends, helping his parents is shown, while in the play "Who Meowed" the little puppy learns the world little by little and finds friends through small events. Such works are well received by children of kindergarten age. In terms of subject matter, such a work should be chosen that it should definitely be intended for the primary classes of the school. In the theater repertoire.

Dedicated to the 100th anniversary of G. Ghulam's birth "Adventures of this boy", by Kh. Rasul, "I saw a caravan" promoting the national customs of the Uzbek people, "Ayoza Baba" and "Little girl" based on Russian folk tales are among them.

In such works, the qualities such as distinguishing between good and bad, choosing friends, not telling lies, respecting elders, not harming children, bright colors, smooth speech, magical tones of music, meaningful presentation of images instills great confidence in innocent children. The theater team has overseen the continuous enrichment of its next year's repertoire with works suitable for the age of the audience and in the spirit of the times. In conclusion, the development of this art form, the future of the field lies in the hands of professionals who meet the above requirements. We, the artists, are responsible for their spiritual development and growing up as perfect human beings.

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