

THE ROLE OF PUPPETRY IN DEVELOPING THE SKILLS OF PUPPET THEATER ACTORS.

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Abstract: This article analyzes the role of young specialists working in the field of puppet theater, their main tasks and the problems they face.

Keywords: Puppet, theater, management, actor, specialist, skill, performance, analysis, art.

In today's rapidly developing Uzbekistan, young specialists are given great responsibility. They must not only master modern technologies, but also have deep knowledge and solid skills. Most importantly, every young person must feel a high sense of responsibility in their field of activity and work conscientiously and selflessly. Only then will they be formed as mature personnel who can make a worthy contribution to the development of the country. Through this, they will not only achieve high results in their fields, but also make a significant contribution to the development of our state, the well-being of our people and the prosperity of our nation. Their knowledge, potential and dedication will become an important factor in the development of society and will serve to make the future of our country brighter. In the same process, the art of puppet theater, which has been educating children spiritually and aesthetically within its scope and has won the love of thousands of viewers through its cheerful and memorable characters, is also developing consistently. This type of art not only brings joy to children, but also enriches their imagination and plays an important role in instilling such qualities as kindness, friendship and honesty. In the 21st century, special attention is paid to this area in our country, and modern puppet theaters are being established in many regions on the initiative of our head of state. This serves the development of our culture, the upbringing of the younger generation, and the further advancement of our national art. The main task of the puppet theater is to instill in the hearts of the young generation, who are the future of our country, such high human qualities as kindness, goodness, love, patriotism, friendship, and honesty. This art form not only broadens the worldview of children, but also plays an important role in their spiritual development. At the same time, puppet theater stages performances that are rich in content and educational in value not only for young viewers, but also for adults. This indicates that the role and importance of the theater in society is even wider. However, one of the urgent problems of today is the decreasing number of viewers in theaters. This situation directly affects our cultural life and to a certain extent hinders the development of theatrical art. Therefore, solving this problem and attracting viewers to the theater again remains one of the important tasks of today. One of the main reasons for this is that some parents do not pay enough attention to raising their children. As a result, instead of meaningfully organizing their free time, children are becoming excessively addicted to modern technologies, in particular, various games on the phone and social networks. This can negatively affect the formation of their spiritual world and aesthetic taste. In fact, the first love for art in a person's heart often awakens precisely through the puppet theater. This place not only gives children joy, but also encourages them to feel their beauty, develop their artistic thinking, and understand life lessons. "Puppet theater is a unique art form that has the ability to convey events in a concise, fluent and interesting way. Its repertoire often includes works in the genres of satire, humor and comedy." [1] The more often our children visit puppet theaters, the more they begin to understand life more deeply through the characters in the performances they stage. In particular, through the example of the characters embodied on stage, they have the opportunity to understand the difference between good and evil, to feel the constant triumph of

goodness over evil, and most importantly, to form such qualities as honesty and truthfulness. Speaking of puppet theater, it is gratifying that young specialists are actively researching this field today and approaching it from a scientific and modern perspective. They contribute to the further development of the art of puppetry through new ideas, innovative techniques, and creative research.

Just as every field has its own complexities, the art of puppet theater also requires great responsibility and hard work. Working in this field requires not only talent, but also patience, research, and high skill. Today, every actor studying puppet theater goes through various tests and difficulties during the training process. Because puppet theater is fundamentally different from ordinary stage art. In it, the actor first deeply feels the image, embodies it from his soul, and then conveys these feelings and experiences to the audience through the puppet. That is, the actor is required to demonstrate his performance twice, both in himself and in the puppet. It is this complex but fascinating process that distinguishes puppet theater from other types of art and makes it even more unique. Teacher trainer, associate professor Maryam Ashurova defines this art form as follows: "This art is one of the unique art forms that has the ability to present an event in a visual art work through puppet characters in a unique style, sometimes serious, sometimes funny, and sometimes ironic ways, in a concise, fluent and interesting way." [2] Indeed, this definition fully reveals the essence of puppet theater. It is worth noting that the main direction, which is considered the "heart" of puppet theater, is the art of controlling a puppet. It is through this skill that the actor breathes life into an inanimate image. He gives it soul, movement, and emotion. As a result, an ordinary puppet turns into a living hero in front of the viewer, and the events on the stage take on a more touching tone. This subject is usually taught to actors starting from the 2nd year. The purpose of the subject is clearly defined: The subject of puppetry is one of the most complex areas of art, requiring the student to be highly attentive. Because without sufficient attention, it will be difficult to complete each exercise completely and correctly. The main purpose of this subject is as follows:

1. It teaches actors to make their fingers sensitive and controlled.
2. It develops hand plasticity and refines their movements.
3. Most importantly, it focuses on mastering the art of effective puppet control.

As a result, the student not only acquires the skill of puppet control, but also has the ability to bring images to life on stage and impressively present them to the audience. In fact, the purpose of puppet control is very broad and complex. Only by thoroughly studying each exercise and task can actors easily overcome the difficulties of this art. The animation of puppets is entirely in the hands of the actor. Because the actor must embody the role given to him not only mentally, but also with his whole body, completely imbuing his emotions and actions into the puppet in his hands. In this way, the puppet appears to the viewer as a lively and touching character, and the events on the stage acquire more meaning and vitality. Only then does the puppet become a logical, goal-oriented character that can clearly express its actions. For this, the puppet theater actor must be not only skilled, but also resilient and patient. Because every exercise, every stage movement requires attention and repeated work, and only through these qualities can the actor turn the puppet into a lively, living character. Indeed, in puppet theater, performances are not limited to puppets. The actor also widely uses hand plasticity, shadow art, and playing in the main plan. This creates more colorful and impressive compositions on stage, and the viewer gets acquainted with lively and moving events before his eyes. Even puppets are divided into different types: gloved, wire, masked, shadow, water, string, and many other forms.

Each type requires its own unique technique and skills. Therefore, it is necessary and essential for a puppet theater actor to know how to effectively control all types of puppets. This not only increases the actor's technical abilities, but also expands the possibilities of bringing various characters to life on stage and serves to create performances that amaze the audience even more. After all, it would be a mistake not to mention the puppet theater specialty as one of the most complex disciplines in the art direction. Because this direction requires not only the animation of the character on stage, but also the mastery of a number of additional skills. In addition, it is well known that puppeteers must perform tasks such as singing, dancing, and even voice acting during a performance. "A future puppeteer must be familiar with music and plastic arts, develop his vocal skills, acquire a high culture of stage speech and have a unique stage voice, master the technology of making puppets, and not only know how to disassemble and assemble the puppet, which is his professional tool, but also how to independently make puppets himself." [3] Therefore, this field is considered one of the most complex and demanding areas, not only in terms of creativity, but also in terms of technique and physicality.

1. The play "The Bull with Sharp Horns" was written by children's playwright Raim Farkhadiy and is aimed at the spiritual education of young viewers with its content and images. This work was successfully staged at the Uzbek National Puppet Theater by director Isa Yakubov in the 1980s. The performance was specially prepared for the new stage of the Republican National Puppet Theater in the new building, and will be presented to the audience more attractively and colorfully with the help of modern stage technologies and decorations. The creative team of the performance: Artist V. Akudin, composer A. Mansurov. Actors: Honored Actress of Uzbekistan M. Gulomova in the role of the Bull, M. Khasanova in the role of the Rabbit-Bilagon, Honored Artist of Uzbekistan T. Makhramov in the role of the Wolf, T. Rakhmonberdiev in the role of the Bear, Sh. Komilova in the role of the Fox. Today, at the initiative of the theater's chief director Shomurod Yusupov, it was re-staged in 2022 by director Evelina Aripova. The following creative team participated in the creation of the new performance: Artist N. Fakhrutdinova, composer A. Ikramov, choreographer M. Weitz, assistant director F. Khodjayev, assistant director Sh. Jabborov, vocal repetiteur M. Saidova. Director E. Aripova, in creative consultation with playwright Raim Farkhadiy, staged the performance, achieving artistic integrity. The performance, which was re-staged in a new interpretation, has a unique interpretation by director E. Aripova, unlike the previous one. The new interpretation of the play was enriched with the use of glove puppets and modern stage techniques. This process was an important practical school not only for the theater, but also for students studying at the Faculty of Theater Arts of the Uzbek State Institute of Arts and Culture, Department of Puppet Acting and Directing. The students actively participated in the staging of the play and tested their skills in practice. The help of the theater staff was invaluable and unlimited, they taught the students not only technical aspects, but also thinking and creative approach on stage. As a result, the play was presented to the audience with a new interpretation, richer, more colorful and impressive. When I had a creative conversation with the director E. Aripova: "It was not difficult to work on this play, because at that time we worked with small glove puppets. The team of actors was also assembled from qualified and experienced actors of the theater, and it was also interesting to work with them." The characters of the play were played by the following actors: Buqacha D. Khasanova, Cho'pon Kudrat A. Akhadova, Mesha D. Shermatova, Kuyon-bilag'on S. Sharipova, Ayiq-Bo'ri O. Atabayeva, Tulki N. Saydaliyeva. Also, playwright Raim Farkhadiy visited the theater with his family to watch the play. The play was first performed on the stage of the National Puppet Theater of Uzbekistan. Later, it was presented to the audience in other regions: at the Bukhara State Puppet Theater, the Samarkand Theater, the Andijan "Lola" Theater, and even abroad, in the Republic of Kazakhstan. Thus, the play gained recognition not

only in our country, but also in the international arena, and served to promote children's theater for the development of puppetry. During the staging of performances, the better the actors know how to control the puppets, the easier the preparation process and work with the director will be. Therefore, actors and actresses need to have a solid base in the science of puppet control. We know that puppet theater is one of the immortal professions. Because as long as there are children, puppet theater also exists, and it will always be important in society as an important place not only for spiritual education, but also for art and creative thinking. Puppet theater encourages every child to become a mature, patriotic person in the future and to serve faithfully in their chosen profession. Because it is not only a place of entertainment, but also an important place that leads our children and grandchildren to culture and spirituality. Through this art, they learn such high values as kindness, honesty, friendship and patriotism, as well as develop vital and artistic thinking.

References:

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