

**ACTING SCHOOL AND CREATIVE RESEARCH IN THE UZBEKISTAN
PUPPET THEATRE***Mamura Umarkhodjaeva**Uzbekistan state art and teacher of the cultural institute**Marhabo Abdurahmonova**1st year student*

Annotation: This article analyzes the stages of development of acting and special schools in the Uzbek puppet theater. It also shows the physical and spiritual preparation of actors, their attitude to the profession, and their importance for the future of the theater.

Keywords: actor, school, puppet, stage, art, image, puppet, artist, master, professional.

There is a famous saying in the world of theater. Theater begins with a clothes hanger. Puppet theater begins with a puppet and ends with a puppet. In any case, this is the main advice of all theaters striving for professionalism.

The Republican Puppet Theater accelerated towards this professionalism in the 60s-70s. During these years, continuous work was carried out to fully master the features inherent in puppet theater, not content with children, but to serve adult audiences as well, and to increase the artistic completeness of performances. Young directors V.S. Iogelsen, I.R. Yakubov, artist V.A. Akudin, master puppeteers E.G. Podgurskaya, A.S. Semikova, S.L. Strashnova joined the theater. The cast was divided into Uzbek and Russian groups, and the Uzbek group included actors A.Saidaliev, N.Zaynuddinov, U.Allakulova, Z.Ishokova, and the young artist T.Makhramov.

During these years, one can see significant changes in directing, a desire for innovation in the activities of the artist and puppeteer, and growth in the creativity of the actors. These achievements did not happen by themselves, of course. Behind this lies great work and the extensive use of the rich possibilities of the traditional puppet theater. As proof of our opinion, we found it appropriate to cite the thoughts of the critic T.Yuldashev about the director I.Yakubov, who served in the formation of the theater repertoire at that time. "If director I.R. Yakubov achieved significant achievements during his creative career, we consider this primarily to be the case when he worked on the ancient roots of the traditional Uzbek puppet theater, combining the artistic methods of staging classical and modern works with specificity" [1], says the researcher.

We are far from relying on this very idea. After all, comparing the activities of the entire theater in the 60s-70s and beyond only with the creative path of director I. Yakubov and drawing conclusions can be one-sided. It is also necessary to separately note the work of such directors as F. Shein, S. Yogelsen, L. Hait, M. Korlov, who worked in these years. They staged works on serious topics for adults, with strong dramaturgy in a modern direction, on the theater stage. These include I. Shtok's "The Devil's Mill", B. Gador and S. Darvash's "The Beautiful Galatea", and E. Schwartz's "The Naked King".

Another achievement of the Republican Puppet Theater in the late 1970s was the entry into the theater of actors specially trained in the field of puppetry. This, in our opinion, is one of the main reasons that ensured the fruitfulness of the theater's creative path during this period and its achievements in professional performance. There is reason to say that one.

By the 1970s and 1980s, the performances included in the theater's repertoire had become more diverse in terms of subject matter. Serious work was started on making puppets. The puppets were made more expressive, compact and mobile. The previous "glove puppets" animated by fingers were replaced by puppets with moving hands and eyes, controlled from below by wires and special mechanisms. As a result, significant changes occurred in the performing arts. The new puppets were handled by a modern professional theater actor who had graduated from a special school. New methods and discoveries began to be used in working with puppets on the image, in transferring the image of modern heroes to the stage. The use of new methods in open work with puppets provided variety. This became the basis for achieving great successes. At many prestigious festivals, the actors of the Republican Puppet Theater achieved a number of successes with their skillful performances.

The issue of training personnel for the puppet theater for its own field was solved for the first time in this imitation. The Department of "Puppet Theater Acting", opened in 1974 at the Tashkent Institute of Theater and Fine Arts, became the only educational institution for training personnel for puppet theaters in our republic and neighboring republics. The lack of acting specialists for regional puppet theaters and theaters in the capital or the existing shortcomings in the field necessitated the establishment of the department. In addition, the puppet theater, which was improving year by year, needed professional personnel in its field. Also, there were problems in the theaters regarding the replacement of the younger generation, and there was a great demand for young specialists who could continue the creative path of the older generation. The department was organized taking into account these requirements, and its main task was to prepare personnel for puppet theaters who would have a broad outlook, modern knowledge, and who would be able to fully meet world standards while mastering the secrets of their field.

At the institute, such masters as S. Yogelsen, who had gained experience in the puppet theater, began to teach young people the secrets of the field. Most of the first graduates of the department continued their creative activities at the Republican Puppet Theater. Until now, dramatic theater actors have also worked in the direction of the puppet theater.

Research in the field and serious achievements in puppet theater acting fell precisely on the years when S. Yogelsen was in charge. During S. Iogelsen's 20-year teaching career, the number of young people who understand the specifics of puppet theater and have received training in this field has further expanded.

In the 80s and 90s, a number of talented actors, such as V. Yusupova, F. Khodzhaev, Sh. Kamilova, A. Mahkamova, M. Egamnazarov, Sh. Zhabborov, K. Zhabborova, Z. Raskin, A. Moslikov, M. Hamdamov, E. N. Yakovleva, N. Krylova, N. Pavlova, Sh. Khayitboev, D. Soliyev, Sh. Solieva, M. Egamnazarova, A. Mirzaghiyosov, O. Otaboev, L. Kribanova, G. Prokofeva, N. Goncharova, Sh. Komilov, successfully graduated from the acting department of the puppet theater, most of whom continued their creative path at the Republican Puppet Theater. It was during these years that a unique tradition of teacher-student relations was established in puppet theater acting. New research and experiments were introduced in the field of puppetry and acting. A number of performances and unique performances were created that played an important role in the development of the theater and are still part of the repertoire of the Republican Puppet Theater.

In a word, the establishment of the department eliminated the existing problems in puppet theater acting and justified its activities. Young people who studied at the puppet theater department gained sufficient knowledge not only in their specialty, but also in secular

subjects. S. Yogelsen introduced the first two years of training for students, as usual, according to the Stanislavsky system. The last two years of the educational process were supplemented with subjects related to the specialty, that is, the basics and skills of puppetry. In this way, future puppet theater actors mastered the secrets of puppet making, puppet management, stage speech, music, and plastic arts one by one.

This tradition also bore fruit during the years of independence. Actors who had mastered the specifics, language, and environment of puppet theater were fully absorbed into the theater environment that very year. Of course, there were changes in the new conditions and the transition to a new era. Many actors, not content with the small salaries of the theater, moved to other areas. However, one cannot ignore the achievements. In the years before independence and before, modern Uzbek puppet art took part in a number of prestigious festivals, competitions, and achieved many achievements.

In the last decade, problems began to arise related to the issue of training personnel in the puppet theater. Some shortcomings in the field became apparent. There are, of course, specific objective and subjective reasons for this. Firstly, most of the young people who graduate from the puppet theater acting department apply to the institute without initially intending to work in this field. Many of them are unsuccessful applicants who take exams for drama or other acting fields every year, and quickly look for easier ways to stand out. As a result, they choose the field of puppet acting, which is relatively easier to enter than other acting fields. After graduating, they move to the television and film industries.

Secondly, young people who start their careers in the field of puppet acting and get used to this environment, although a little, are not satisfied with the salary they are paid until they are assigned a staff position in the theater, and move to other fields. Television, radio, dubbing, etc.

Thirdly, actors who graduate from their field and then go to the theater, due to the lack of vacancies, work as technicians, props and similar positions, and eventually end up in another field. The talented ones can get the main roles in a year or two. However, those with more advanced skills pass away without seeing the stage.

Fourthly, students and young people who have graduated not only from acting, but also from other areas of art, try to settle in the capital as specialists, rather than going to art and culture institutions in their region. As a result, the future of art and culture institutions remains in the hands of amateur youth or college graduates with secondary education in their field.

Such problems related to the issue of personnel training have become an urgent problem not only for us, but also for Russian puppet theaters, which have great success, experience and schools in the puppet theater.

The monthly salary of puppet theater actors is set at a low amount. Most of them earn extra income from weddings, holidays, birthdays, events, radio and television appearances, leading roles, and acting roles. However, they continue their work in the theater due to their love and faith in their field.

Very few actors can withstand the relentless work of puppet theater. This is a field that requires enormous physical strength, willpower, endurance, fortitude, and patience. In order to hold a puppet during hours of rehearsals, bring it to life, and create an artistic image, one must have enough spiritual courage and inner strength.



It takes a lot of humility to give all one's strength, talent, youth, and life to a lifeless puppet, to become absorbed in it, and through it to find one's "I". Unfortunately, the humility of today's actors is not imbued with the concepts of dedication and faith in one's profession.

The reason we analyzed the process of personnel training in this chapter is because the existing problem has not been solved for several years. Moreover, many of these problems in puppet theater performance arise due to the factors listed above. Unless the factors (small problems) that cause the problem are eliminated, the problem itself will not be solved.

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