

THE ROLE AND IMPORTANCE OF EXERCISE EXERCISES IN THE UPBRINGING OF A PUPPET THEATER ACTOR

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Annotation

this article provides feedback on exercise in puppet theater. The scientific article also cites detailed information about the peculiarities of the art of puppet theater and the importance of exercise exercises in the upbringing of a puppet theater actor.

Keywords

aesthetic education, art, playwright, director, actor, specialist, image, interpretation, performance, exercises, stage.

Аннотация

В данной статье представлены отзывы о кукольных упражнениях. Также в научной статье представлена подробная информация об особенностях искусства театра кукол и значении упражнений в подготовке актера театра кукол.

Ключевые слова

эстетическое воспитание, искусство, драматург, режиссер, актер, эксперт, образ, интерпретация, спектакль, упражнения, сцена.

Aesthetic education of the younger generation, the future of today's New Uzbekistan, is one of the main tasks of all Uzbek puppet theaters. Why the art of puppet theater is the main place in the consciousness of the future generation in the absorption of the national self. That is why the works that are being created today on theatrical stages need to meet professional requirements in all respects. In this place, the tasks of the Supreme Dargah, which trains specialists in the field with high skills for theaters, are also closely related to the theater.

The acquisition of professional knowledge and skills in the art of puppet theater is fundamentally distinguished from the field of other theatrical art by its originality. Why, by the way, his main character is a theater doll. We know that the first main source for any performance is a work, that is, a play. The play's maturity in terms of theme and Idea is of particular importance. In the first steps, the accuracy of the approach to the topic raised according to the age category of

children's theater is the main aspect to which attention should be paid. Of course, next is the product of labor of the staging director, who develops a lively interpretation of the work. The breadth of the director's imagination, the correct reference to the interpretive solutions that reveal the subject and Idea in the staging of the work, determine the further fate of the play. And the lively behavior of his stage interpretation, developed from the play, is revealed in his performance by the stage arm-actor. It is no secret that the main place in other theaters, unlike puppet theater, is occupied by the performance of behavior on stage of the image in the actor's interpretation. In the puppet theater, in the main place, the essence of the content of the play is revealed through the means of theatrical puppets. Now the actor needs to focus on the puppet of the hero of the play, the main character of the play, in addition to controlling his skills, graceful body movement. To carry out behavior on the stage of a puppet theater, the actor is required to have professional skills in skillfully managing any type of puppetry, which is the embodiment of an artistic image.

Specialists are also trained for the art of Puppet Theater at the Uzbek State Institute of Arts and culture, which trains professionals in the field with qualified professional knowledge and skills for theater arts. Special attention is paid to the above aspects in the upbringing of the actors of the puppet theater in the Department "puppet theater art". Closely related to the science of "acting skills", the science of "fundamentals of puppet control" is a science that closely helps the actor master the skillful control of puppets. The purpose of teaching science is to develop the professional potential of future professional puppet theater actors and directors; to educate them professionally; to form the skills of independent management of all puppet types; to provide knowledge about teaching modern puppet management techniques.

Within the framework of Science, the first step is aimed at increasing the plastic behavior of the student's hand parts, and rhythmically begins with the development of the student's hand capabilities, as well as the rhythm of work in a musical unit. It was Vladimir Sergeyevich Iogelsen, the founder of the department, who brought this stage into the educational process. V.S.Iogelsen has come up with a set of exercises for the hand and has practiced these exercises in every course since the formation of the chair. This is where the question arises. So, what opportunities does this exercise give students to master the secrets of doll management? It's no secret that in the first stage of training students, K.S. In a life Plan according to Stanislavsky's methodology, the skill of the student actor is formed and sharpened. In the next stage, K.S. In addition to the Stanislavsky school, classes are held in the framework of the subject "fundamentals of puppet

management” to form the skills of working students with puppets, depending on the specificity of the educational direction. Therefore, as a result of the development of hand plastic in students in harmony with music, gradually slowly, the possibilities of finger and palm part plastic of the hand are polished to the core of the exercise. This stage serves as a preparation for their future work with theater dolls of all kinds. This set of exercises is called exercise exercises. Not only these exercises, but also, in combination with the upper parts of the wrist of the hand, that is, figurative – speaking in the language of science-are trained by the actors of the future Puppet Theater on the basis of exercises that increase the plasticity of the hands through figurative hands and special exercise balloons, transfer dance elements to the hands, various other approaches. After that, it is advisable to go to dances without experts with special partners, etyuds with partners and in their unity. Below you can see photo boards showing these processes.



Group exercises



Etudes with figurative hands as well as exercise balloons



Dances in figurative hands.

Exercise exercises mainly involve the paw part of the hand as well as the behavior of the fingers on it. The Honored artist of Uzbekistan, Associate Professor F, who also has a place in the Department of “Art of Puppet Theater”, who has worked effectively in the Uzbek national puppet theater with a long experience. During a conversation at the khodjayev Puppet Theater on the importance of exercise exercises and how to organize this process, he expressed such thoughts: “before moving on to exercise exercises, we must not unit that in the first goal it is necessary to perform exercises for the wrist, paws, palms and fingers. It is necessary to improve the plasticity of the fingers and the movement rhythm of the blood through the veins in them, as well as perform exercises that relax the muscles in these very parts, while slowly reading our left and right hand. Above all, neck, shoulder, hand and finger exercises are performed. Only then is it advisable to switch to exercise”. These exercises are performed behind the shirma, which is a special puppet theater scene in the classroom. And before that, this exercise is shown first with the help of science teachers. As an example, the hands rise up fingers as if performing the behavior in the process of catching a flying fly. So we caught the fly as if now, when opening the fingers, each joint of the finger part is opened separately. Another example: the palm of our hands is joined, and in the position where the paws are held by the chips, the fingers are raised upward, moving to the right and left, as if the candle was burning. Such examples can be

shown by a large number of pedagogues. But the most optimal is for the student to come up with themselves based on the exercises described above. A certain part is given to the house as a task. Only then will the educational process continue in an interesting and interactive way. Exercises designed by them later and useful for hand parts from exercises given to the house as a task in the lesson, helping to strengthen the behavioral plastic, are then performed with the hands raised behind the maxasus shirma in the music unit. Of course, the exercises brought by students in this place can be of different types. The role of the educator is to deliver the exercises brought by the students to the finish and ensure their staging. After that, the general group in the course should be placed in the first, second and third puppet theater stage parts according to their height. When performing exercises, the piano in creative workshops or rhythmic music found as a result of selection are used. When ensuring the sequence of exercises, attention is paid to their level of complexity. In order to make this stage more interesting and to increase the possibility of student hand plastic, the findings in dances, Etudes, acting observations are continued through hand behavior. The development of artistic plasticity of the hand is the basis of the professional skill of the puppet actor. The actor's hands are the mechanism by which the puppet is controlled. The development of agility of the hands, the perception of any movements of the doll with them, the manifestation of small changes in the inner life of the actor through puppet plastic, is the main task of the fan "fundamentals of puppet control". The flexibility and expressiveness of the hands is the main weapon of the actor of the puppet theater. The development of the plastic of the actor's hands is the initial stage of teaching the direction inherent in the art of puppet theater.

In conclusion, the exercise of the exercise is a set of exercises that must be performed daily for the actors of the future puppet theater. Each representative of the field of art has a set of tasks that enhance his skills, which must be performed daily. Exercise exercises for a puppet theater actor are also among these tasks. Without these exercises, it is impossible to acquire the skills of managing theatrical dolls. Later exercise exercises of the exercise will also continue in each type of doll, depending on the peculiarity. As a result, exercise exercise serves as an assosil factor in getting to know the doll more closely, making her purposeful behavior on stage.

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