
The Uniqueness of Acting Skills in the Art of Puppet Theater

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Abstract: This article is about specific approaches to professional training of puppet theater actors as a type of theater art.

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As an integral type of theater art, the art of puppet theater differs from other types of theater art in its unique way of creating an image. This type of art requires a complete mastery of the elements of acting art, and they have a different creative path from drama, musical drama, pop actors. While big theater actors perform their characters in live, direct communication with the audience, the puppet theater actor creates a character on stage with the help of a creative tool, that is, a puppet. In this, the actor creates characters with different characters depending on the type of puppet and its mechanics and construction.

In this place, Doctor of Art Studies, Professor Mukhsin Kadirov “ – Yes, there probably isn't an artist in the world as humble, honest, and humane as a puppeteer. Already, he is deprived of direct demonstration of his stature and acting skills. He dedicates all his skills, knowledge, even his beauty to the doll. That's greatness!” – it is appropriate to remember the recognition that. Of course, the puppet serves him as a means of conveying the relationship between the audience and the actor – a creative tool. This is a unique creative tandem, while studying the style of acting, we will identify two main components and analyze the relationship between the actor and the puppet, its direct participant, from the point of view of professional education.

Stage movement is the basis of theater art. It is no secret that the creation of a stage image, the result of creativity, is created through action. Movement is a universal tool of theaters for expressing physical activity-spectacle art and actor's life on stage, in short, atmosphere, space and time. It is during stage action that the actor's physical condition is deeply connected with his spiritual and spiritual experiences. Each type of theater art relies on the principles of its own field. From this, they have a separate appearance, filled with the means of impression through some other aspects of the actor's action, and they differ, and one does not repeat the other. This tool defines its own type. Puppet theater is not exempt from such cases. On his stage, the realities, the atmosphere, and of course the performance are different, the way of creating a stage image is completely different, and he experiences a unique creative direction. In this, the puppet is a unique and effective tool, which only in the puppet theater reflects the skill of the actor, the coherence with his lively and natural performance.

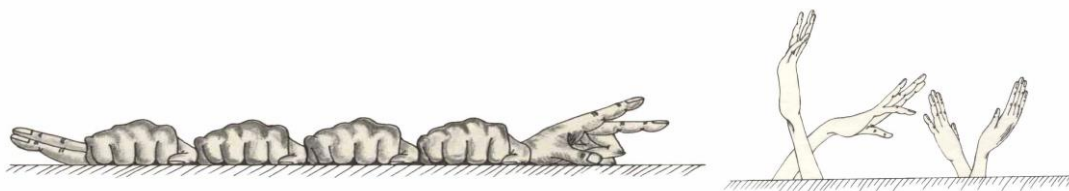
It should not be forgotten that the actor of the puppet theater is also required to create according to K. Stanislavsky's system, just like the dramatist, musical theater and pop theater actors. He must first familiarize himself with the life of the character and clarify his experiences. That is, the acting skills of a puppeteer; his actions, facial expressions, gestures and gestures are now transferred to a puppet, a medium, a work of visual

art created by the puppeteer-artist. Therefore, the creation of an image by combining live human experiences, objects and various mixtures, and non-human imitation is a different method. The variety of human and non-human props used in puppetry makes puppetry different from other forms of theatre. Puppet theater uses all art forms and methods, adapting the necessary part to itself. It is seen as a synthesis of music, ballet, visual arts, pantomime, plastic and folk performances. Sometimes he is interested in the criteria of the musical theater, sometimes he approaches the drama theater, sometimes he tries the modern pantomime method on the stage, and sometimes he brings out the opera. In this respect, no theater is alien to him. Thus, it takes a living person from the theater art, an inanimate object from visual art and directs it to one goal. If we analyze the theater puppet itself and the union of the actor with it, we can observe a unique approach of the educational direction.

A doll is an inanimate object created and made by creators. It is controlled, moved, animated by an actor. The similarity between a puppet and a live actor is that both are inherently face, eyes, body, movements, attitudes and experiences. But the doll cannot reflect the experiences given to a person through facial expressions. It makes up for this lack through action elements. To control the puppet and create an image on the stage through it, one must have a great school and a special skill. As in the educational fields of dramatic, musical and pop acting, puppet theater actors are required to master the system based on one hundred and twenty elements of K. Stanislavsky. They also learn the alphabet of acting without objects, observations of the animal world, and when objects come to life in two semesters of the 1st year. In the first half of the 2nd year, they master the process of working with a literary work. In it, they go through stages such as choosing a literary work, staging it, working on it based on sketches, finding character and character in characters, creating stage sets, and create. After the end of the same period, the period of different explorations of the puppet theater begins. In the professional training of a professional puppet theater actor, issues of the hand and its expressiveness are considered important. As we said above, with the help of a puppet, the actor portrays his image using manual skills. From this point of view, his development of hand plasticity is considered an important process. A special educational stage is taught for this. In this regard, professor Maryam Ashurova, a youth coach who served in the Republic of Uzbekistan, says; “The creative work style of the puppeteer is now based on dexterity, mobility, body flexibility, and the behavior of the puppet is based on plastic movement.

In the puppet theater, the working style of the actor, his creative direction is realized more through action than through words, i.e. through plasticity”.

It seems that the uniqueness of this type of theater is that the actor should first of all work on the plastic possibilities of his body and hands. After all, his hands perform the task of acting with the help of a tool - a doll. For this reason, in the training of these actors for the profession, work on the plasticity of hands and fingers is seriously required. For this, first of all, a set of exercises is mastered. That is, special exercises for flexibility of fingers and palms are performed. Then, slowly by hand, the appearance of various insects, birds, representatives of the animal world is found, moved, and the first appearance of the image is found by adding various imitation sounds.



This process also has its own requirements, failure to comply with which is considered professional misconduct. It is necessary to know two rules when depicting, in this regard, we pay attention to the opinion

of our teacher Associate Professor A. Abdukhalilov: “- In order for an actor to be a skilled puppeteer, his hands should be rich in plastic movements. For this purpose, different exercises are performed on both hands with separate joints and fingers. These exercises are necessary so that the hands of the puppeteer can represent different animals, insects, and plants as separate independent organisms. In the stage of the puppet theater, the student-actor's hand performs two functions in the first stage of the dance:

1. Reflection, (finding a close shape by hand).
2. Act, (animate the found form)”.

At the same time, the actor of the puppet theater has several stages; they are required to perform exercises and etudes with figurative hands, exercise balls. Only after that, skilled hands are taught how to control puppets from simple to complex. Another important aspect. It is a professional requirement that a puppeteer perform the above processes with both hands. In this regard, “- It is necessary to achieve the same mobility of both hands. Because firstly, the puppet theater actor has the opportunity to create several characters in one performance, and secondly, he has to play with the puppet for hours. This makes the hand tired. At such times, he will have the ability to easily pass the doll from one hand to the other” – says professor M. Ashurova. In the art of the puppet theater, the requirements of performance art, the style of the Meyerhold school, are more lacking in the representation of the character’s various experiences. In dramatic and other theaters, the audience sees the inner state of the actor from his face; happy or sad, pensive or happy, can clearly know. In this case, a smile or a frown, or a facial expression expresses situations. Of course, this is a gift from creation to the actor, the possibilities of live performance. But this point, from this mime, the mosivo doll is blinded by professional professional skills with the help of the actor's hands. Let's say the case of a sad doll. The actor slightly bends the palm of the hand forward, the fingers holding the head slightly bend it, in which the body with the head bent down looks tired. Of course, the director chooses music or noise decorations appropriately. The lamps are lit in the same way. Or, on the contrary, if the happy state of the image is reflected, then the palm of the actor is slightly bent back, the body is upright, and the head is thrown back. The music is fun, the lights are bright. Evgeny Demmini, one of the founders of the puppet theater, said: “- Puppet theater is primarily a children’s theater. And it should be based on pedagogic education based on its lessons”. Puppet theater also has a unique professional approach and requirements. He does not support long, continuous dialogues and monologues, eloquence. The nature of this theater is based on actions that are constant and serve the spirit of the image, express character and character.

Puppet theater is a space full of fairy tales and miracles, full of children’s joy and joy, summarizing the totality of art, puppets and micro-movements. During the assessment of the actor’s skills; “The actor of the puppet theater gives life to stage puppets created in collaboration with the artist and the puppet master, expresses his heartache, dreams and hopes, his attitude towards nature and animals, and his love for the Motherland through the puppets. And this is a miracle of “revival” unique to this type of art. M. Ashurova's opinion is appropriate.

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