

The Issue of Puppet Theater and Upbringing

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Abstract: In our opinion, educating a puppet theater actor The first stage is based on the art school of "experience" The second stage of education is the art of “demonstration” conducted in the direction of the school.

Keywords: theater, plastic, puppetry, art, education.

The question arises as to where a specialist trained for puppet theater should start his first step. It is no secret that there are different views and currents in puppet art schools. KS Stanislavsky, one of the founders of the School of Drama Theater Arts, has dedicated his entire life to creating a unique system for educating actors and bringing them up. This system is a key focus in educating the actor. According to his teaching, in the process of working on a role, an actor must be able to enter the state of the image he is playing and live in the state of that image. This allows the performer to clearly visualize the situation specific to the role on stage and to know the logical reasons for this situation. he must understand and comprehend the ideological purpose of the image and find a concrete action similar to it. He must be able to reveal the inner world of the image he is creating. The theory created by KS Stanislavsky is the art of the whole world schools are recognizing it, developing and adapting it to the demands of the new age. This school discipline is called the art of ‘experience’.

Representatives of this school bring the inner world of man to the real stage tends to exit. Even if the image in a single play is played 100 times, they relive its experiences during each performance. For example, Sh., Who played the role of King Oedipus. This is Burkhonov relives the experience of the image in each performance and amazes the audience with his performance and earns their applause. was. Or the image of Othello in Shakespeare by Abror Hidoyatov with such skill that his performance is still epic in languages. The second direction is called the school of the art of "show". One of the great representatives of this school of creativity is B.C. It's Brext. The role played by the actor in the art of "show" is once again real in rehearsal plays, and then performs during the performance, remembering the external form of the moment when the image was actually interpreted. So there are two schools of thought in the art of acting. Well which is a puppet theater actor in it the question arises that education should be based on school orientation? In our opinion, the first stage of educating a puppet theater actor is based on the art school of "experience", while the second stage of education is based on the art of "show". conducted in the direction of the school. Because the student is able to freely control his body in the first year, it is organic depending on the circumstances must learn to behave in a lively, free, purposeful, logically correct manner. Then, according to the rules of the KS Stanislavsky school, “Actor work on oneself in the process of creation ”. In this process, the student will be able to fully master the elements of acting skills. This direction is based on several stages. The second stage of education is based on the school of acting. "Show" the representatives of the art do not show the behavioral process of the organic state on the stage, but represent the result of the action i.e. the appearance. This at the stage the student faces the process of working with the puppet. Because in puppet theater, image interpretation takes place through the puppet’s external behavior.

The actor must first and foremost be selective, observant. He must know life, way of life, folk customs, human psychology and character traits, nature and animal world. This is an extremely necessary quality for an actor. That's how his roles captivate the audience with their naturalness and vivid interpretation. Thus, in the first year, an entrant who is fit for the stage, has a passionate, warm, attractive voice, in a word, who fully meets the examination requirements of the school of creativity, is admitted to the first year. Well, the question inevitably arises as to where to start. The student must become a mature specialist for puppet theater in the future, i.e. a puppet theater actor. The work should start with teaching him to play by giving him one of the puppet types. Suppose he picks up a puppet and tries to move it, will there be a miracle of puppet theater revival? Of course not! Because what can a puppet in the hands of students who have not yet passed the school stages of creativity, have a full knowledge and withstood the tests, be able to do? Absolutely nothing. Because in front of you you can see a student who is barely holding a doll in his hand and sweating from squeezing, not knowing how to behave. So, how should a student who is about to become a puppet theater actor start a lesson from the first steps of a creative school? Of course, every theatrical actor, no matter what type of theater he belongs to, must first and foremost be able to behave on stage and act in a purposeful, logically correct manner, based on organic conditions. Well, then, the question arises as to whether the process of educating a puppet theater actor is the same as educating other theatrical actors. Of course, this is very accurate and purposeful. Because a puppet theater actor, like all artists, must first read and learn its secrets, being aware of the knowledge of acting skills. He will then have the ability to master the knowledge relevant to his profession. A puppet theater actor will also have to work on himself in a live plan before taking the puppet on stage, and apply this direction to his stage based on the possibilities of that theatrical art. The work of the actor in the creative process consists of learning and mastering the elements of acting skills.

Training in this area is carried out on a "live" basis. The word "live" plan refers to the process of puppetry of the future actor in the language of experts in the field. So we start with theoretical knowledge of theatrical art. In other words, what kind of art is puppet theater, its history, its place in life, its position, tasks, the role and significance of modern puppet theater in shaping children's worldview, the ethics of puppet theater actors, theater and spectators, the role of fine arts in puppetry. Of course, the study and mastery of the elements of acting skills are carried out both theoretically and practically. Therefore, the student is theoretically proven the psychotechnical elements embodied in each actor, and then it is done on the basis of exercises. Because acting skills the role of exercise in the process of mastering the elements is immeasurable. In an exercise involving elements, the elements of acting skills are explored separately. Exercises performed should never be like an athlete's exercise, they must be focused on a specific goal.

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