

The Peculiarities of Symbols and Symbolism in Theatrical Art

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Abstract: This article covers the decoration of symbols and performances in theatre arts as well as the peculiarities of symbolism in acting performance skills.

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Symbols are an integral part of human life. They do not arise from the gap. They are an offshoot of social culture, a manifestation of the general aspirations of society and the state in a certain period. The world of symbols are tools that significantly affect the formation of legal and ideological-philosophical visions in the minds of people. They are a linguistically speaking tool about history, today and the future. In each symbol, the chosen symbol or a certain form attracts the attention of a person and encourages philosophical thinking.

It is known that symbols spread information from themselves according to their nature. No matter where and in what position the particular shape described in them stands, it evokes a certain thought in the human mind. For example, in any state of the world, the sign in red (+) indicates the presence of medical services there. To do this, it is not necessary to know the language of that state. In this respect, the level of ideological-artistic opportunity of symbols is wide.

Symbols and symbolism in theatrical art are also manifested in harmony with symbolism in fiction. Theatrical art is not considered a type of synthesizing art for nothing. The theatre feeds on all kinds of arts, including literature, music, fine and applied arts, choreography, acting and directing, etc. From these types of art, in fine and Applied Art, the connection to symbolism is felt relatively recently. What is the connection of the theater with the Fine Arts? Symbolism in the theatre scene results from the interaction of the director with the artist. It is in the decor built for the performance that the artist's taste, worldview, philosophical reasoning, the atmosphere of the events of the work, the character and psyche of the heroes are required to be able to symbolically reflect. An artist who is free from the flaws noted above, but, on the contrary, is confident, educated, resourceful, able to create a philosophical meaning, a symbolic image from what he sees, reads and hears, will definitely do it.

The decor, which manifests itself in front of the viewer with the opening of the curtain, is obliged to reflect both philosophical and symbolic meaning in one vision. Another aspect that is required of an experienced theater artist is the need to create favorable conditions for the actions of the actors in the performance process in agreement with the director.

At this point, while the artist brings to the eyes the atmosphere of the events of the work in the process of building decor, with a deep philosophical look and a symbolic look, he pursues the most general Colorite of the atmosphere of events. It determines the color in the overall background of the scene through a flashlight or colors. This results in the viewer progressing clear ideas based on colors when the curtain is opened. For example, in black – darkness, in white-light is perceived. That is, if the main Colorite on the stage is dark and cold colors, then these events are revealed about the depressions, grievances and evils in Zamiri. White and warm colors, on the other hand, make sense.

Not only colors, but every detail on the stage in theatrical decor is a symbolic tool that reflects the general appearance of events, in which the viewer feels in advance what events will happen in connection with this symbolic appearance.

The pursuit of symbolism in the stage setting is a much observed situation in modern Uzbek theater. The B.Yoldashev, O.Salimov, V.Umarov, in the performances carried out under his direction, showed more closely and clearly.

It is known that the zabardast representative of the Uzbek theater director B.During his creative career, yolandyev has repeatedly appealed to the image of Nodirabegim, saying T.Tola's " Quvai laughter " had been staged repeatedly in several theaters. His performances are distinguished not only by their richness in internal supplication, but also by symbolic and figurative features. But within them, the postanovka, implemented in the theater-studio " Diydor", is distinguished by the complete conditionality of the stage atmosphere. It stars director B.Satellite and artist S.Sedukhin's symbolic findings attract attention. Smoke-indicates abstraction, doubt, annoyance. Chains falling from all sides serve to open up the atmosphere of the play, firstly, the massacre of that time represents Wars, The dungeons or executions of people, regardless of whether they are guilty or not, and secondly, Nodirabegim and his children-yu, reflect the spider-nest that was brought to the surface by the Emir to trap his comrades. Amir Nasrullo-I.Arabov also turns the chain in his hand as a rosary, in which the tyrannical Emir expressed the fact that he played people in his hand in a similar way.

Another symbolic means of expression in the scene is seen in plate-like adaptations. B.Symbolism is advanced in the transition of the work from columns to plates, which yolandyev used extensively in previous interpretations: the director who reached the Great began to look at the work from the point of view of Science and enlightenment, age-appropriate wisdom. Plate-like adaptations filled the cast's performance, either by the book, Goh by the shallow, goh by The Shield, and sometimes by the twig. Especially in the arch of the main character "I could see in a dream..."in the scene where Ghazali sings moaning, there is a symbolic hint that qismat has flown the ignorant as he wishes in his arch. In addition, suitable masks were conceived to represent to the negative characters in the play their heart, rotten from disgusting and evil intentions. While the director reflects the Ministry of one of these negative heroes, Haqqulini Madalikhan, "loyal as a dog", he walks him on all fours like a dog from reality on stage. The death of poshshooyim is also attributed to the processes associated with the execution of haqquli B.Yoldashev took a symbolic approach. In this, Heroes hang on the chains that fall from above, and the disconnection of the chains represents their death.

In the conflict between Nodirabegim and Amir Nasrullo, the director and artist symbolically reflected the long struggle between ignorance and enlightenment. Nasrullo – I in the course of the two's conversation. There is a hint that the knowledge that radiates ignorance, ignorance, tyranny in throwing plaques on the ground, representing the works of Arabov the fool, he mercilessly trampled on creativity.

Among the directors noted above, o.Symbolic details are also prominent in almost every postanovka of Salimov. In particular, our great-grandson Amir Temur is dedicated to one aspect of his life, A.Based on the oripov saga, o in 1996 at the Uzbek state academic dama theater named after the former Hamza. Director and artist in the play "Dawn", staged by O.Salimov B.Toraev's creative collaboration is noteworthy. In it, masks used on stage by choirs and clowns gave symbolism to the means of stage expression. In particular, in the scene where the barber receives Amir Temur's hair, a mask appears when the ruler comes opposite the mirror. This gives the country a glimpse of the Ghanim. The scene of the assassination attempt on the life of sahibqiran also attracts attention. Verbally quoted on a literary basis, the event was moved on stage by the director. Composer AErgashev's as well spear-counting on the throne under the sounds of threatening music further enhanced the dramatic nature of

the performance, the phenomenon associated with the assassination was expressed through symbolic detail.

O.Salimov on the stage of the theater of young spectators, staged the play "On the side where the horse cries" in 1994, based on the short stories of Togai Murad, "ot kishnagan on the evening" and "people walking on the Moon". In this performance, the director's research on the scenographic solution of the performance in collaboration with the staging artist Berdikuli Amansihat has a special place. The performance is simply decorated. The middle of the stage, with the help of conditional equipment in the form of a ladder, becomes a house, a multi-storey Square, a prison, a stable, etc., where Ziyodulla lives with his family. The creators tried to make these scenes "not turn into a primitive appearance and come out in such a way as to bring the viewer into the world of fantasy."¹ And the surroundings of the stage are surrounded by black cloth, and they are not illuminated with the help of a lamp. With this, the director and the artist managed to distinguish the part of the scene in which events take place separately and evoke the illusion that they are taking place in a different universe, in complete emptiness. In cases where the actors from the hollowed-out areas between the black cloth squatted their heads, it is realized that the characters live in a symbolic narrow cage. Six ropes were also hung at the top of the stage in a circle that was invisible to the viewer. When the saddle is attached to them, a figurative representation of the horse appears.

The Uzbek national Academic drama Theater, referring to the work "Be aware, people", by the pen of the people's poet of Uzbekistan Usman Azim, was staged by the Honored Artist of Uzbekistan Valijon Umarov. The play will focus on issues of human trafficking, which today is considered a global problem.

Artist symbolic expressions are clearly visible in the decor of this performance, which was presented by B.Toraev. With the opening of the curtain, several ladders of quality ropes, manifested in the eyes of the viewer and not so understandable at one glance, but reflecting symbolism, serve from the beginning to the end of the performance. These ropes perform their function precisely symbolically, depending on the situations in which the heroes fell during the performance process. They are symbolically applied to the heavens, the divine ladder that sends to the Immortal World, the net for pollination, the pulpit for control from above, the humpback for beating, and as a saving force. Symbolic findings embedded in philosophical views like this are certainly a great achievement of experienced artists and directors.

At the same time, one can cite as an example the decor of another performance, which arose as a result of the interaction of the two creators in question. The decor, created for the comedy "Secluded star", which belongs to the pen of Nurillo Abboskhan, has an artistic-pictorial solution, symbolic expression that reflects the fate of the heroes. Artist B.To raev is a theater artist with a sharp mind, a wide philosophical worldview, a symbolic thinker, noted above.

A gentle melody begins to sound on the stage. Umida-Gavhar Zakirova invites Murad-Jamshid Zakirov to dance with an open cheek. The spiritually United hearts are now joined by the body, and the two Swan examples perform a beautiful dance across the stage. It is at these moments that a decorative ornament-a make-up tool, made of fabric that symbolically represents the image of the blue sky and endless stars, which does not have such a large size-falls to the ground, vibrating in the air from above. Director W.Umarov and the artist B.Toraev's this landscape, the product of creative cooperation, is thought of as a secluded star in the work. This is a sign that Umida and Murad were the stars of happiness added, another happy couple appeared on the floor. In this find, the comedy ends with an figurative solution with an attractive appearance .

¹ Tursunov T. History of the Uzbek theater of the XX century. - Tashkent: Art Press, 2010. – B.414.

In place of the conclusion, it can be said that performances that have found a rich, logically figurative solution to such symbolic means of expression are unfortunately not so much today. Where there is no symbolism, simplicity, lethargy, logical emptiness can occur. The symbols, first of all, attract attention, and then call to mind. Symbols thus encourage philosophical thinking and expand the possibilities of contemplation. Of course, when analyzing symbols and realizing the essence of symbolism, deep knowledge is required: knowledge of history, appreciation of national spiritual and cultural heritage, understanding of Customs and traditions.

And to understand these things, you need diligent, scientific knowledge and, of course, practical experience. When a person does not read, does not seek, does not want to know, a "space", "spiritual space" appears in his place, which is reserved for knowledge in his mind. The most terrible is the attack of destructive ideas, which spread such a void, are the Kushans of our religion, spirituality.

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