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**CENTRAL ASIAN JOURNAL OF
ARTS AND DESIGN**

Journal homepage: <http://cajad.centralasianstudies.org/index.php/CAJAD>



**The Role and Importance of Stage Technology and Technology
in the Development of Modern Stenography
(On the Example of the Alisher Navoi State Academic Theater)**

Imankulova Inobat Maxkambaevna

National Art and design Institute named after Kamoliddin Behzod Second year basic doctoral student

Annotation

This article reveals the role and importance of stage equipment and technology in the development of scenography of the Alisher Navoi State Academic Theater.

ARTICLE INFO

Article history:

Received 01 Sep 2021

Received in revised form 27 Oct

Accepted 28 Oct 2021

Available online 18 Nov 2021

Keywords: Scenography, scenery, theater, costume, platform, hatch

The high and low levels of political, social and cultural spheres in the first years of independence also had an impact on the development of the art of scenography. No matter how complicated the time and process, over the years the scenography of the Alisher Navoi State Academic Theater has continued its status and development. It should be noted that the scenography of opera and ballet, which was previously performed on stage, has now been updated in terms of theme and approach.

The stage artist became the leader of the performance process as a director. The transformation of many stage works began to affect the discovery of the essence of the work, the manifestation of the musical function. Almost all performances of musical theaters have been re-staged on the basis of new interpretations, especially those of the Alisher Navoi State Academic Theater.

As a result, on the theatrical stage, the artist's work was sometimes seen in a bright way, and in some cases, the stenographer's work disappeared because the musical concept of the work and the director's interpretation did not justify themselves. The work of scenographers has always been associated with the material condition of theaters.

In the early days of independence, the government itself played the role of financial support for the cultural sector, supporting the practice of subsidies. Later, cultural institutions gradually adapted to the conditions of market relations, and began to solve their own material foundations on their own. [1.57]

These seemingly easy-to-tell processes have been experienced by theaters and stenographers, as have

E-mail address: editor@centralasianstudies.org

(ISSN: 2660-6844). Hosting by Central Asian Studies. All rights reserved..

all the artists who have created in them. At that time, “opera houses all over the world were subsidized, at the expense of charitable funds of art sponsors. The profitability of opera is an intangible concept. It is about enriching the human heart, spirituality. [2.1] “Changes in the life of society have certainly influenced the creation of scenographic works on contemporary themes.

The formation of a new worldview, the reassessment of values, has aroused unprecedented interest in the history of the nation and its spiritual origins. The answer to these questions was the emergence of a number of operas that differed in genre diversity and new dramatic solutions. The art of music over the past 30 years has been marked by an expansion of the theme of musical works in general, and in particular for composition. The range of topics includes history and modernity, science fiction and current issues.

For the first time in the history of composition, Uzbek composers had the opportunity to interact with music groups in Japan, South Korea, Turkey and Russia.” [3.28] Until now, the process of arrival has required a lot of hard work and effort, and the theater has also gone through a number of difficult periods. The art of scenography is synthetic, and its purpose is to serve to reveal the essence of the content of the stage work.

It is natural that the lack of any of the details for the stage equipment: props, props, costumes, make-up, etc. also prevents the full performance of the stage work. According to historian N. Sayfullayev, "By the mid-1990s, the lack of special ballet shoes at the Alisher Navoi State Academic Theater reduced the possibility of theatrical performances." [1.60] “Today, theatrical decorations and costumes are very outdated. Once, in *The Marriage of Figaro*, Count Dalmaviva's wooden weapon was wrapped around the cloth of the stairs, and the count began to descend comfortably, and the Countess, who quickly imagined the consequences if he did not move quickly, rescued him. "[4] The material condition of the theater played an important role in the full expression of the work of theater artists on the stage.

The future of modern scenography was determined by the socio-economic changes of the period, the development of the theater with the support of sponsors in the gradual transition to a market economy. In scenography, the search for new forms and styles that can express the reality of performances on historical, classical and modern themes from the point of view of the period began. Socio-economic changes that define the image of time and period have had an impact on the scenography of the future period.

Opera and ballet works specifically rely on synthetic factors of theatrical art. That is why the artist's work is not limited to the director's collaboration. The music created by the composer, the perfectly written libretto, the staged choreographic composition all come together to form a whole in the artist's work.

An active participant in the staging process, the choreographer chooses the choreography, and the director draws the scales. Staging a scenographic solution to an opera requires the artist to have a number of knowledge: to understand the idea of the composer in the play and to find appropriate colors and shapes; figurative understanding of the idea, making a plan for each scene; figurative interpretation of the scenographic solution, the ability to create a wide atmosphere for the actors, an environment for free movement.

"In stenography of an opera performance, it is necessary to deeply feel the rich artistic expression of the idea reflected in the score of the composer, the director's unique approach." [5] .

It is important to achieve a perfect balance of scenery with music and dance on stage. Due to the synthetic nature of the opera, all the details are processed on the basis of a complete approach without

compromising the artistic aspect of the scenographic image solution. The success of scenography, together with the composer and director and choreographer, determines the success of the work, while the achievement of artistic and ideological harmony of thought and purpose. Naturally, it is important that the stage is equipped with the latest techniques (multimedia, projection screen, lights).

In both opera and ballet, the theater artist transfers the emotional experiences of complex destinies in the essence of the work into colors and shapes, adding bright passions. In both types of art, he is able to place the lyricism and poetics of the work in the visual-artistic solution, without losing sight of its specific origin. As a result, with the opening of the curtain, the viewer clearly sees the space and time of the stage work event.

The drama, lyricism, and poetic essence of the events take on a poetic essence in the harmony of music and choreographic movements with the change of colors and shapes. In order to reach this level, of course, every stenographer must know every point of the theatrical stage in which the play is performed.

In 2012, the theater won a \$ 400,000 grant from the Japanese government to improve the recording, video editing, and lighting systems. [6] After the 2015 renovation, the theater's stage capabilities have been further expanded and modernized. The interior of the theater is equipped with state-of-the-art equipment manufactured in developed countries: Seat Ventilation from France, Jospier from Spain, special seats, Denkriser from the United Kingdom.

The scene shifted to an almost completely computer-controlled programmed system. The lights, the shtankets all obeyed a single mechanism and began to obey a pre-planned command on the computer. This, of course, led to high hopes that scenography would have a positive impact on the level of quality, as well as facilitating the work of service staff on stage. Technical parameters of the stage: stage mirror (mirror) parameter 14.4x9.6m (width -14.4, height-9.6), stage depth 23 m, stage width 25m, barbell width 19.5m, orchestral patch 1.90m. [7]

On the side is a platform for stage relief, which rises 2 meters above the tablet. In the center of the tablet, however, there are 6 hatches, which have 2 elevators to lift the actor or stage equipment up. The stage bars and lights are programmed based on the score of each performance. Only the observation lights in the two upper lodges are controlled by the lighting masters by special command.

The back of the orchestra is a platform with a width of 1.90 meters. On special musical nights, the platform rises. This will help to open up the possibilities of scenographic solutions with the expansion of the stage tablet. There are 258 seats on the ground floor from the first to the tenth row in the auditorium, 222 seats in the amphitheater from the first to the eleventh row, 15 seats on the right and left sides of the lodges, 96 seats on the first floor and 84 seats on the second floor. [8] Near the arena, a large platform, as well as 6 hatches were opened in the tablet section. It is also equipped with 2 modern elevators of small size to ascend from the hatch.

This modernized opportunity at the world standard level, the changes are definitely aimed at serving the quality of stage scenography. It should be noted that the possibility of platforms and hatches was in fact the duration of modern scenographic trends, while their technical condition was intended to be widely used in practice.

To date, this platform is not used for the function of the functional form of scenography, although it has been elevated in some performances, as well as hatches. Not activated during the performance. The lack of active use of technical possibilities in stenography thus threatens to reduce the work of modern stenographers to the level of artists who do not go beyond the pictorial solutions created in the middle of the last century.

“Reconstruction works include rehearsal and rehearsal halls, as well as behind-the-scenes artists, props, props, make-up artists, engineers, sound directors and radio operators, technical and communication specialists, requisites, theater costume designers, tailors and stage machinists. , poster designers - all the necessary conditions have been created for the effective work of all employees.”[9]

The work of a large team of small groups is based on the full quality delivery of the scenographic solution. Performing artists in the art production workshop - 6, costume designers - 2, props - 6, props - 6, seamstresses - 12, make-up artists - 5, lighting artists - 9, editors - 12, machinist - 4, dressers: for women - 5 , for men - 5, for the auditorium - 3 people, a total of 75 people, not including artists such as directors and their assistants, sound directors and their assistants.

Apparently, this is not a small number. A sketch of a scenographer working on fabric is transferred to the stage and becomes the product of the labor of at least 75 people before it reaches the audience. As for the use of LED devices in theaters, they have found their appropriate use in musical and dramatic performances and ballet performances.

They are mainly used to fill the stage and highlight the scenery, as well as to create dynamic lighting effects. [10.91] Today (i.e. after theater renovation) there are two types of RGBW lamp type that spread and drop to a specific point. LED devices are also used. [11] The role and importance of modern stage lights in the high quality of opera and ballet scenography is great. The purpose of specifying the parameters of the stage scheme is to indicate the extent to which it can and does not meet the standards of world opera and ballet theaters.

The success of the theater for almost a century is a testament to its contribution to the development of culture and art of this country. "A museum was established in the theater in 1947, a year after the theater building opened." [12] It lists 3,586 sketches (without numbers) from 1990 onwards. Of these, 147 are performance sketches and the rest are costume sketches.

Only 110 costume sketches have been submitted to the theater museum since 1990, and no performance sketches have been submitted to the theater museum to date. It should be noted that the theater museum stores almost all the information published in periodicals and magazines related to the theater. This is the same for any theater artist who is engaged in the study of various parts of this theatrical activity, a graduate, master, researcher close to this field.

It is important for everyone to know the history, especially for a young specialist who has just started working in the field, so that the theater museum can play a very important role in learning and studying his previous creative activity and not making mistakes in his work. Specialists in this field are currently working to further improve the activities of this museum.

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