

## Formation Of Stage Decorations In The World And Uzbek Theater

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**Abstract:** the article deals with the issues related to the formation of stage decorations in the world and Uzbek Theater. It emphasises the history of Ancient Greek, World Theater Buildings and Performing Arts, as well as the history of domestic theatre. As we know, theatre is a sacred place. There can be demonstrated the history of our great ancestors, the works and thoughts of our contemporaries, according to this theatre differs from other types of art.

**Keywords:** theatre, ancient Greece, buildings, history, Scene expansion, construction, hero.

The theater is primarily a center of spiritual enlightenment. In this sense it is not accidental that it is called a "school of upbringing" that cleanses the human spirit and encourages it to think and reason. The history of all theatrical buildings and performing arts today goes back to ancient Greece. In particular, the theater buildings, which were created in the beginning of the 20th century and which are now known as great buildings, are a direct continuation of these ancient traditions. Clearly, the study of the history of ancient Greek theaters is of great importance to our culture.

In ancient times, people often gathered for various holidays, street demonstrations and sporting events in honor of Dionysus. Therefore, such performances are often organized at the foot of hills or vineyards to make it accessible to all. The audience was then drawn to their natural approach and witnessed the event. Then there is a special wooden bench for the audience. In the fourth century BCE, temporary viewing structures became magnificent stone amphitheaters.

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The first dramatic works for mass performance were, in our opinion, originated in the fifth century BC. The formation of the city states played an important role in the development of science and art. The democratic city of Athens has become the center of cultural life. Citizens of the democratic region began to take an active part in the discussions of social and political issues. These issues were discussed not only in public gatherings, but also in theatrical scenes.

The Dionysus Theater in Athens became one of the first theater buildings built in ancient Greece. The theater was named after Dioenis in honor of the temple opposite him. The theater was built in the 4th century BC. Later, the theater was rebuilt several times. The amphitheater structure was changed, and the size and place of the stage were different. Scene expansion occurred in Adrian and Septimia in the North. Although the theater has changed so much over the years, it is noteworthy that the Dioenis Theater became more and more popular in ancient Greece.

The tambourine orchestra includes the first half of a 17-row amphitheater divided into 13 sectors. The second half, separated by a wide passage, consists of 16 lines. Its shape was inaccurate, complex shape, depending on the hill surface, as the third half-form (8 lines). Each of the three races was tailored for 14-17,000 and even 30,000 viewers.

In front of the amphitheater there is a circular stage space - behind the orchestra there is a stone device called skene. Initially, skene actors were an auxiliary room for changing clothes and storing various items. The skene then expanded and became a playing field. Between the amphitheater and the

skyscraper, there were two side corridors leading to the orchestra. These corridors were called parades.

At that time, lots of attention was paid to theater construction in ancient Greece. That is why many cities, such as Athens, Oropos, Argos, have survived the remains of theaters built during that time. In total there are more than 55 theater facilities. But the epicurean theater, which is a vivid example of Greek theaters in the Ellen era, is one of the most perfected theaters.

The theater, built by Poliklet in the 40s and opened in 1881, is still very well maintained. An enormous bowl-shaped amphitheater, built with a striking marvel of colored stone, looks like a stream flowing from the top of the hills of Kintortion to the orchestra in the form of a thin stone-walled circle. At the top of the amphitheater, you can see an olive valley surrounded by beautiful red rocks and hills.

The main part of the amphitheater is on a hill. The top rows are on stone structures, as in all theaters. The amphitheater consists of 52 rows.

The Greeks, who started building theater, had no opportunity to learn from other peoples. They are responsible for solving any theater-related problems. From the very first steps in the construction of theater, it has been remarkable, and this experience has been an example for many hundreds of years.

The Greek amphitheater, which was discovered by the Greeks, has become a common form of theater today, using the ancient orchestra as a large stage. The location of the stage in the center of the audience made it possible for a mass theater to accommodate a large number of people. The location of the seats in the amphitheater depends on the nature of the theater as a public institution. Unlike one play being played dozens and hundreds of times in the current theater, the play is played once for all citizens of the city. In those days, making theater productions was a major event for all citizens, and ancient architects needed to create a

spectacular view for both the audience and the audience. Amphitheater's location was the best option.

The stage form imposes requirements on the play's mizansahna composition. In the early years of theater development, the orchestra was the only playing field for both the actors and the chorus. In the Greek theater where the playwright himself was the acting actor of the play, the flat surface of the orchestra would suffice for the playing conditions. The chorus was usually rectangular, playing an actor in the middle of the square. But after Aeschylus introduced other actors, one orchestra was not enough. Thus, in the early stages of theatrical development, only one flat area was scarce, and there was a need to look for its various forms. The design of the play also began to focus.

According to some sources that have come before us, the antique performance of the show consisted mainly of flat hits. They mainly served to conditionally represent the place of movement. The costume making was expensive, and the carts that took the heroes on stage were also heavily invested. The exterior of the play was high. Various mechanical devices that contribute to the movement of heroes played a major role in the play. It is noteworthy that the area used in the movement is reminiscent of the current fur.

The Roman theaters continued the traditions of Greek theater, making some changes to the structure of the theatrical scene. These changes represent a new theater environment and a new feature of drama.

Roman theaters of the first century BC were temporary wooden structures erected during public holidays and events. The first Martsell and Pompeii theaters were built in Rome in the 13th century BC.

Roman theaters, unlike Greek theaters, were built on a flat surface. The amphitheater was erected in stone-domed buildings, and the skene was composed of decorative multi-storey buildings.

After the Martsell and Pompeii theaters, many more theaters were built. The Roman Empire of the Imperial Period can be found in Greece, Spain, Africa, the Middle East. Especially the theater in Orange, France

The theater in Orange was built in the time of Mark Aurelius and is an example of traditional Roman architecture. A three-level amphitheater surrounds a half-dozen orchestra, with a strong walled skene behind it. The skyscraper-rich architecture is more elaborate than the Greek theater. The side and central walls are covered with three-story Corinthian pillars, with statues on the shelves between them. The three corridors leading from the Skene chambers to the stage were harmoniously repeated at the upper levels.

The playing field was not too high above the orchestra. Skene's side walls were covered with decorative ceilings and were extremely bulky.

The fact that the stage is covered with ceilings indicates that there are slots in the upper part of the skyscraper. They received fences to protect the roof. It is also noted that the closed scenes originally originated in ancient Rome. Some sources even suggest that not only the stage but the entire amphitheater was closed. The tents in the theater protected the audience from the sun, the wind and the rain. Tents that give good flavor the fact that he was also at the Pompeii Theater shows a number of documents, many pieces of architecture. The closing of the seats and the spectacle of the audience signaled the opening of the first roof theaters.

The curtain first appeared in the Roman theater. It was raised from the bottom of the stage, with a special hole in the open area. The curtain was raised so that the spectator could not see the scene in the upper row. Also, the appearance of the curtain certainly shows that there are some decorations on the stage. Because the curtains have been closed and they have been replaced.

Undoubtedly, the ancient theater influenced the development of world theater culture. Many directors, artists, and architects from many countries have resorted to forms of architecture that the Greeks have created and improved over thousands

of years. Naturally, for many years, theaters will look to the experience of ancient architects

Ancient Greek and Roman theater later became the basis for the emergence and development of theaters around the world. Uzbek theaters are no exception. At the beginning of the 20th century, our intellectuals, following the example of European theaters, laid the foundation for Uzbek theaters in an attempt to create their own shrines. Undoubtedly, the high level of development of Uzbek culture during this century is connected with these temples. The history of theatrical construction and stage making in Uzbekistan dates back to the beginning of the last century, when the scenes of our theaters have a very long history.

The audience environment and the stage space, in general, make up the theater space. Regardless of the shape of the theater space, two principles are based on it: the actors and the audience. In the theater, the stage is seated in front of the audience, with a full spectrum of performers. The audience's space encompasses three or four winds in the arena. One side of the stage surrounded by walls is open to the audience, which is called a closed box. The audience will be seated on the stage, adjusting the view of the playground.

Traditional theater in Uzbekistan is very valuable and rich. Its buds were represented in the primitive community in the form of threatening dances, martial arts and folklore, and ceremonies that followed the worship of nature forces, reflecting hunting and other labor processes. In VII-VI centuries BC in Turan there were two kinds of funny and sad scenes with Zoroastrianism and his collection of holy books Avesto. During the reign of the Greek Bactrian Kingdom, there was a special theater in Myanmar Niso and Shahri Gulag, where they are shown tragedies of Euripid's "Akesta" and "Ippoli". From the 1st century BC to the IV century BC in Kushan state there were various theatrical performances related to the Buddhist religion. The same is true of the images of harpoon girls on the deck of the Ayritom temple.

Gradually the Turon Theater art emerges from the shell of religious rituals and becomes secular, with the emphasis on the portrayal of social relations in human life. In the VI-VII centuries Musicians, actors and dancers from the Turan estate travel creatively to the neighboring jungles on the Great Silk Road. In the 12th century, public ceremonies, rituals and related performances were not only restored, but also widespread among the population. The mockery and imitation theater evolved. The period of Amir Temur's state (XIV-XV centuries) marked a dramatic rise in theatrical art. The comic types of traditional theater (mockery, imitation, joke) have been created as a puppet game (tents, fairies, lanterns). In the late eighteenth and beginning of the 19th centuries, the main types of theater were preserved and developed in the repertoire and the performance style.

The Uzbek National Academic Drama Theater is one of the oldest and largest theaters in the country, headed by a caravan for the formation and development of new performing arts in Uzbekistan. It was founded in 1913 in Tashkent and was opened on February 27, 1914 by M.Behbudi's work "Padarkush" (performance by the Jadids' theater group "Turon"). The artistic director of the troupe, Abdulla Avloni, and spiritual and material sponsors, were prominent figures of Tashkent, such as Munavvarqori Abdurashidkhanov. The executive forces consisted of 24 people, including Abdulla Avloni, Nizomiddin Khodjaev, Badriddin Alamov, Shokirjon Rahimi, Muhammadjonkori Poshshakhodjaev, Fuzail Jonboev, Hasankori, Same'kori Ziyoboev, Kudratilla Yunusi. In the troupe "Wedding" (N. Kudratilla), "Unhappy Groom" (A. Kadyri), "Is Advocacy Easy?" (A.Avloni), "Mazluma Wife" (H.Muin), "Pinak", "Dead" (M.Kulizoda). In 1918 the Turon troupe was taken over by the state and it was given the status of a "state theater". With the announcement of Uzbekistan as an independent state, a new era in the life of Uzbek theater began. Thanks to independence, there has been a significant increase in creativity based on national heritage and the revival of national values. In this period, Uzbek national theater



has seen progressive trends and creative research: firstly, the historical repercussions of the theater repertoire have increased. Dozens of stage productions have been created that highlight the struggle for the life and development of our great ancestors - thinkers, poets, statesmen and military leaders.

The Decree of the First President of the Republic of Uzbekistan IA Karimov on September 21, 2001, that the Uzbek State Academic Drama Theater was given the status of "National Theater" is the result of our state's special attention in this area. This event will not only be one of the most glorious scenes in the life of an old theater team. At the same time, this event has played an important role in strengthening public image of the Uzbek theater in the public consciousness, reflecting the state's concern for the national stage.

As you know, the product of the play brings the play into three creative worlds: the author, the director and the artist. If any of them have a strong vision, a great outlook, and a great idea, the play is built on that idea and is named after them. We are used to the so-called Sh.Bashbekov's work or B. Yuldashev's play. However, it is still unknown in the Uzbek theatrical art as to which artist is a play. It is true that G. Brimm brought a number of novelties to the Uzbek theater decor and created his own school. Sh.Abdumalikov and B. Turaev, who have been educated in this school, prove that the play can be built on an artist's idea. Through their works, a new interpretation of theatrical scene decoration took place. He gave life to performances with stage decorations. Today, with the attention of Bakhtiyor Turaev, the painter of the National Academic Bolshoi Theater, there is a gradual change and deepening of his world and the way he treats people. Each of his philosophical figurative works, portraits, and stage decorations, each has a form, a color, an image, and they are thought through and the work is viewed for a long time. The most important feature of B. Turaev's work is nationalism. It is not necessary to look for its nationality in stage decorations or heroic costumes.



The theater gives a magical charm just because of that image. A person who is well aware of the fact that the stage mastering, the subtle perception of the characters of the plays, and the creative exploration of painting works will not be easy for the artist. The theater is a sacred place. The history of our great ancestors, the works and thoughts of our contemporaries, and even their shortcomings, will be demonstrated in this place.

Therefore, the audience coming to this place prepares for a special step. The advantage of theater is that it differs from other types of art.

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