



The Concept of the Type of Doll with Gloves

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Abstract: for the first time in this article, it was the ideas and recommendations about the fundamental qualities of working and managing a doll with gloves that were put forward.

Keywords: tent Jamal, tent fantasy, Fonus fantasy, brunette Turkey, Polchinella Italy, Panch and Djudi England, Karsele Germany, parsley Russia, Shum colt, gabit.

Let's start with the topic about the type of doll with gloves, which is one of the types of dolls in our article. The question may arise why students for the first time begin to control exactly the glove doll with the doll. Because in the third stage, we created different images through hand movements as well as through hands. This process is suitable for mastering glove dolls. To control the glove doll, we learned exactly that the student's hands are mobile and extremely flexible, each of his fingers performs some function. Therefore, students will have the opportunity to master the glove puppet technique, which is now very common in puppet theaters, without difficulty.

M.X.Kadyrov said about the types of dolls: "the Smiley theater has also found its development in Uzbekistan since ancient times. This art, which we call "the Smiley game", is widely spread in the past, in particular the types of hand-worn, thread-controlled and shadow-lowered. They were called "Tent Jamal", "tent fantasy" and "Phonus fantasy".5

Looking at the history of the puppet theater, the national folk heroes of the puppet type, who appeared in all nationalities and ethnicities, served the people in the form of a puppet with gloves. They come from the repertoire of the theater in a dream to this day. These are: Uzbekistan, Black Turkey, Polchinella Italy, Panch and Djudi England, Karsele Germany, parsley Russia and others can be cited as examples.

The lakeside puppet type has not lost its place on the stage of all folk theaters in our Republic, as well as professional theater, and has been developing.

In the Republican puppet theater E.Davshan's "Kachal-Polvon" (director honored art figure in Uzbekistan I.Yakubov), Andijan regional puppet theater "Lola" E.Joseph-Ali's "there is, no, there is an old old woman in cholu" (director Honored artist of Uzbekistan B.Jabborov), at the Karakalpakstan Republican puppet theater M.Begimov's "Shum khotikcha" (director M.Begimov) went on stage with the help of dolls with gloves.

Ko'loqli qo'g'irchoq turi orqali institutimiz o'quv jarayonlarida sahnalashtirilgan va yosh tomoshabinlarga namoyish etilgan diplom oldi va diplom spektakl-larini misol tariqasida keltirish mumkin.

The process of technical control of the doll is mastered through exercises.

These are:

1. The student wears the doll in his hand like a glove. His big and little finger act as hands in gloves. The third and fourth fingers control a built-in stick (gabit) to move the doll's head. This stick is used to tilt or direct the doll's head in all directions. The same stick will have various devices installed to move his eyes and lips. These objects are moved by the fingers of the hand

with which the student controls the doll at the possible level, or through his second free hand.

2. To determine the height of the puppet character, we raise it correctly over the obstacle. The doll's torso, standing on the set, should have a certain body balance. The slope should not rise too high above the barrier or fall from the half inside the barrier. If the doll rises high above the obstacle, it will see its flying position, and if it goes down, it will seem to penetrate the ground. Because the upper part of the fence is the Earth for the doll.
3. The student is obliged to be able to fully see the doll standing on the fence in every possible way, that is, to see the doll in its entirety, as an actor, sculptor, as well as a spectator.
4. To achieve movement and be able to see the doll in every possible way, turning 90% around it without moving the doll standing correctly on the obstacle from its place.
5. Points of view and assessment of puppet behavior: in order for a doll to look at a certain object, it must be seen through its nose, and not through its eyes. Because when the actor points his doll's eyes at the object he is seeing, he is in a position pointing up or down from the object. The point of view becomes clear if the nose is pointed at the object. Because in the doll it will be adapted for the sight of the nose, not the eye.
6. To achieve free movement of the doll in the width of the platform.
7. To achieve that the student stands behind a barrier and moves his movement to the doll standing on the obstacle.
8. The student should be able to behave when he is behind a barrier, feel his partner working next to him, work without trying to make decor accents, in a word, create a creative mood.
9. The unity of the actor with the doll and the achievement of their muteness. To be able to transmit the desired temperament, corresponding to the doll in his hands should be able to.
10. To study The Anatomy of a doll, its plastic (mobility), as well as what possibilities it has, that is, the student must achieve his ability, the characteristic of being able to express his skills through a doll.
11. To achieve correct, purposeful, truthful action in the conditions in which the doll itself stands.
12. Determination of the scope of the doll. What movements can he perform, sitting, dancing, fencing, fighting, working with subjects, etc. In this, the creation of the reality of the scene through the puppet movement.
13. Finding a movement based on the doll's ability. Feeling a doll, expressing all his desires through a doll. In this case, it is imperative that the actor be able to see the doll, understand it, be able to assess the capabilities that it can portray. Achieve precise accuracy of movement. The fact that the student will be able to perform each movement of the doll accurately and correctly, purposefully consistently.
14. The actor's process of moving a doll is manifested in the state of internal vision in his imagination, the external plastic movement of the doll, which leads to the revival of the doll. Upon reaching this process, an actor and puppet unit are formed.
15. Finding three points of direction to the barrier (first plan, Second plan, third plan). In this case, the actor no matter which plan his doll in his hand works, it will make the doll look clear. So no matter how much the doll goes inside the obstacle, the actor should raise his hand so high that the doll has a certain height.
16. To achieve the possibility of finding a vivid expression of movement in the hardening of the buttocks. To achieve the opportunity to be able to find a point of action for the doll even in a hardened state.
17. The attitude, interaction of the puppet actor, their movement in a state of origin from each other, their dependence on each other, etc.

Example: I observe my own doll, I hear my partner, I observe my partner's doll, at the same time I also observe the doll in my hand and move it, etc.q.lar.

A lot of such exercises can be cited. Each teacher can voluntarily perform exercises that can open up the opportunity to master the puppet technique in the course of his lesson. Since only exercises serve to master this process.

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