

THE FORMATION AND DEVELOPMENT OF NEW ERA EXPERIMENTAL THEATERS

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Abstract

This article explores the experimental processes of 20 th and 21st-century theatrical art and the methodology behind the formation of new directions. Based on source materials, it analyzes the creative laboratories of great reformers such as K.S. Stanislavski, V.E. Meyerhold, B. Brecht, and J. Grotowski, as well as the concepts of "conditional theater," "biomechanics," and "poor theater." Furthermore, the role of experimental research in contemporary Uzbek theater and the issues of artistic integrity are highlighted.

Keywords

Biomechanics, Super-objective, Conditional theater, Conditional theater, Poor theater, Synthesis, Artistic integrity/unity, Mise-en-scène.

Despite the fact that the methodology of theatrical art is a relatively young science, it is a complex process that is constantly being updated and changed. The theater of the new era has become not only a place for performing, but also an institution that satisfies the spiritual and intellectual needs of society, studying the human psyche. The emergence of experimental theaters was born from the need to break away from the traditional "theater-box" molds and establish a live dialogue with the audience.

The fundamental foundations of directing and acting skills are the "system" created by K.S. Stanislavsky. This system is the basis of all acting and directing schools, which sets the highest goal of creating the "life of the human soul" on stage.

The first buds of experimental theater are associated with the ideas of conventional theater. V. Meyerhold proposed to cleanse the theater of naturalism (the exact representation of life) and enrich it with symbolic forms. His "Biomechanics" method was aimed at developing the actor's external technique, in which the main principle was that movement precedes sensation (reflex). This innovation turned the actor into a creator who perfectly controls his own body, rather than a conscious "puppet" in the hands of the director.

Artistic Integrity and the Concept of "Supreme Goal" The most important factor ensuring the success of experimental theater is the issue of artistic integrity (unity). This concept means the unification of the director's concept, acting skills, scenography and music around a single idea.

Sources emphasize that the "Super-objective" is the creator's intention to instill his idea into the minds of people. If this goal is not correctly defined in the performance, no modern technology or decoration will be able to save its artistic value. Bertolt Brecht and the Reforms of "Epic Theater" Berthold Brecht's contribution to the development of 20th-century experimental theater is incomparable. He put forward the theory of "Epic Theater", which aimed to stop the viewer from blindly believing in the events on stage and turn him into an observer.

The effect of "alienation" (otzhudzhenie) introduced by Brecht requires the actor not to completely immerse himself in the role, but to react to the event from the outside. In this case, "Song" (songs) stops the development of events and encourages the viewer to observe. This method turned the theater into an arena of social and political struggle.

Jerzy Grotowski and "Poor Theater" (Poor Theater)

In the 1960s and 1970s, Jerzy Grotowski revolutionized theater art. His concept of "Poor Theater" called for the theater to abandon excessive external decorations, luxurious decorations and makeup.

According to Grotowski, theater cannot compete with cinema or television in terms of technique. Therefore, the main strength of theater is in the physical and mental capabilities of the actor. In his "13-line theater", the distance between the audience and the actor is lost, and the actor creates in a state of "unconsciousness" (trance), opening his soul. Modern Directing and "Synthetic Art" Today's theater is a synthetic art, in which literature, music, dance, visual arts and new media technologies are combined.

Directors such as Mark Zakharov used the "corridor" (lane) method, which ensures the actor's freedom on stage. In this, the actor, although within the framework of a strict plot drawn by the director, brings the role to life through his own improvisation.

In the Uzbek theater, the research of the "Diydor" studio led by Bakhodir Yoldoshev should be noted. They presented classical works (for example, the musical drama "Halima") in a modern interpretation, using new symbolic signs and scenographic solutions. In this, the theme of "indeterminacy" served as a new spiritual key to the work. Scenography and Technical Capabilities In experimental theaters, mise-en-scène (location on the stage) is of great importance in organizing the stage space. Modern stage techniques (for example, rotating rings, lifting platforms) ensure the dynamic development of events. The environment created in cooperation with the artist and director helps to realize the actor's goal. For example, an ordinary wooden block on the stage can turn into a ship or an iron fence through the actor's skill. Such "materialization" activates the viewer's imagination.

Theater Ethics and Creative Environment Any experimental research must be based on a solid internal order and theater ethics. As K. Stanislavsky said, "A person with bad morals cannot be a good actor." A healthy environment, mutual trust and dedication in the creative team determine the life of the performance. The rehearsal process is a sacred time for the actor, necessary for spiritual "purification" and entry into the world of the role.

Conclusion Experimental theaters of the new era do not deny traditional theater art, but enrich it with new content and form. All directions, from Meyerhold's biomechanics to Grotovskiy's "poor theater", are aimed at one goal - to reveal the deepest layers of the human psyche and encourage the viewer to think actively. A modern director is required to be not only an organizer, but also a strong psychologist, artist and scientist. The future of theater art lies in the combination of traditional school and bold experimental research.

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