

## ART

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## THE GREAT MASTER OF UZBEK THEATRICAL ART AND ITS CREATIVE HERITAGE

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## ВЕЛИКИЙ МАСТЕР УЗБЕКСКОГО ТЕАТРАЛЬНОГО ИСКУССТВА И ЕГО ТВОРЧЕСКОЕ НАСЛЕДИЕ

**Abstract**

The article presents material on the perseverance of the artist G.Brim, who played an important role in the Uzbek theater. We are talking about the scenic work created by the great artist, and their complex processes.

**Аннотация**

Данной статье представлен материал о творчестве художника Г.Брима, сыгравшего важную роль в узбекском театре. Речь идет о сценических работах, созданных великим художником, и их сложных процессах.

**Keywords:** performance, scenery, habitation, actor, hero, fantasy, model, фантазия, модель, сцена.

**Ключевые слова:** спектакль, декорация, пространство, актёр, персонаж, фантазия, макет, сцена.

George Brima had his own theater - the Uzbek Academic Drama Theater. Hamza, the main artist of which he was a long time. There was a director - Bakhodir Yuldashev, in collaboration with whom the best performances were staged. There was a strong and stable actor group, which the artist knows well and is counting on the possibilities. Obviously, this artist's security of support and understanding of all the co-authors of the play - a kind of permanent and reliable rear - is the key to the successful implementation of his scenographic searches and experiments.

The world of each performance the artist creates anew. This world, which exists according to its own laws, in a certain dimension that exists only in it, can be internally conflicted or integral, filled with concrete historical signs of the place and time of the action or generally neutral. He can incorporate a variety of life or close on its individual sides, but he is always born of the specific circumstances of the play, a specific directorial concept. A close connection with the director, the exact conditioning of all visual accents by the general idea is one of the qualities of the artist, the condition of his search.

G.Brim thinks about the performance as a whole, three-dimensional, illuminated, the actor's figure in space. For each performance he makes cartoons of characters. These are not sketches of costumes and not searches for a color spot, but rather a small sketch of an actor in a role. The figures are recognizable. They have their plasticity, character. These are the performances of the play, losing the whole future performance in the layout and fantasy of the artist. The same cardboard figures help to revive performances that came down from

the repertoire. They remain in the workshop, they are part of a live performance [1, p. 16].

The desire to more closely link the pictorial solution with the overall composition of the performance, to place plastic and color accents that define its holistic image, one of which is the constant search for George Brima. The second is the nature of the relationship between the hall and the stage. The definition of these relationships, the "conditions of the game", the interaction of actors and spectators is the result of the search for the emotional "infectiousness" of the performance, the modern "catharsis".

The emotionality of the visual decision, the desire to connect the actors and the audience with common feelings can be the result of the traditional emotionality of the Uzbek theatrical art and the result of the search for contemporary theater artists who are looking for a visual image, the atmosphere of the performance, in the physical environment.

Both directions of the search for the artist united in the work on the spectacle "In the lists did not appear" (1975) according to the story by B. Vasiliev. The need for restructuring the traditional relations of the hall and the stage determined the scenography of this performance. Spectators, passing through the hall, where their traditional places were covered with a cover, on which here and there lay soldiers' helmets and machine guns, fell into the scene. Elongated three-stage amphitheater around the perimeter of the scene, the spectator seats formed that small space in which the events of the performance were played. There are a lot of helmets soldier helmets on the floor of the stage, then, during the first shelling, the heroes of the performance will put them on, but for the time being they are perceived as

simple and numerous soldier's gravestones. The space of the performance is closed with a tarpaulin, covering the scene. The exit is only in the auditorium, which acquires the character of an alien space - from there gunfire are heard, and protectors of fortress disappear there, one after another. The darkness of the theater hall, unaccustomed to the spectators, who saw it from the stage, gapes with blackness and becomes the personification of the space. It is real both for the hero of the performance of Pluzhnikov and for the audience. Reality is limited to a closed cube of the scene in which the actors and the audience are located. The artist, creating a physical sense of isolation, hopelessness, makes the audience not just empathize or sympathize with the hero. It gives birth to a qualitatively new type of empathy for the stage and the hall.

Everything that is outside the fortress is unrealistic for the hero, just as the memories of such a distant now peaceful life are unreal, just as soldiers who have gone into the darkness of the auditorium towards the bursts of gunfire and emerging in a beam of light with a bottle of champagne and aluminum circles in the wedding scene are unreal. Pluzhnikov and Mirra.

The simplicity and emotionality of the set design of the play became an expression of the special tone of B. Vasilyev's prose, its protocol truthfulness and tragic height. Actually a small stage in the Theater. Hamza is not, and the artist created it inside the scene of a large, only for one performance. The desire of the authors of various performances to engage the viewer in action, to place it inside the playing space, would seem to have much in common with the theatrical techniques, the "outcropsies" of the reception, which were so often met in the theater of the 60s. However, in the performances of recent years, attempts to master the spectator and acting space have a different character and a different purpose. This is one of the ways to make the viewer to feel for himself what is happening with the characters, to make the main emotional start of the performance, the deficit of which has been so acutely felt in recent years. On the other hand, it is an opportunity to show that the hero is the same as we, one of us, that his problems are connected with ours, that everyone can get into such a situation and that our common destiny depends on how individually they solve their problems.

The logical continuation of this search direction was the work of G. Brim in the experimental studio of theatrical youth "Ilkhom" in Tashkent on the play based on the novel "Magomed, Mamed, Mamish" by Ch. Huseynov (directed by M. Weil, 1980). The story of Huseynov, combining the most conspicuously accurate signs of life with philosophical reflections about it, the question that sooner or later confronts every person - to accept the circumstances or go against them? The hero of the play is Mamish, and with it the audience is set before the necessity of choosing morality or the immorality of his own life. Moreover, this choice should be made not in extreme conditions, but in the daily routine of life, in the circle of close relatives [2].

The whole space of the small hall is divided into four parts. The viewers who enter here meet their reflection in the mirror on the opposite wall. This reflection is unexpected. It is frightening and alarming. The opportunity to see oneself in the theater hall as if one of the actors makes one later, during the performance, remember this and put oneself in the

place of the hero. The authors of the performance appeal to us, the audience, with a request to look at themselves, to understand their own existence. Continuing and developing this feeling, the characters of the play, the inhabitants of the Bakhtiyarovs' house, emerge from the audience rows, from behind the backs of the chairs, come out of the dark corners, settling into a small space in the center of the hall. And each of them is between two mirrors, since the closed door of the hall also becomes mirror. The mirror - the usual detail of the home environment - becomes a device, translucent heroes. They talk about their affairs and problems, looking at their own reflection. And as the materialization of reflection Mamish arises in the play of his twin, somewhat similar, but in something different. The way Mamish sees himself, the way he wants to be.

We are present at the ceremonial and secret scenes from the life of this family, we are more and more covered by the deadening situation of the family clan. And now, in the course of the performance, the cells with canaries and the illuminated aquarium are hanging around the hall. These ordinary things with their naturalness and "realness" become a visible contrast to the life of the characters.

Contrast, conflict, expressed in the visual solution of the spectrum, are the necessary characteristics of handwriting by G. Brim. Conflict, the confrontation of forces - this is a way of figurative thinking, and a prerequisite for the development and movement of the scenographic solution. A conflict that is visually or deeply hidden, but necessarily a conflict is the way of the existence of G. Brim's set design [3, p. 4].

In "The Robbers" by F. Schiller, a play about violence and cruelty that justifies the original meaning of its name, G. Brim builds a string of knightly armor, going deep into the scene, to an old tapestry on the back. This string, which is associated with the height and length of the medieval hall, is unexpectedly overlapped by huge wooden deck blocks with axes stuck in them. A string of fires, directed to the audience, repelled by their coarse materiality, becomes the dominant scene of the predatory camp.

In Avicenna, Uygun (1980) —the two worlds of the scientist: the coarse and the poetic, the sublime and the base, the inner spiritual and the outer material. The two incarnations of the life of the scientist and the poet Avicenna, in comparing with the emphasized material things, conflicting by the fact that they are just nearby, cast a spark of human tragedy. The contrast between the living and the dead, man and the environment became the principle of the existence of the play "Living Corpse" by L. Tolstoy. The cube of the stage, draped with gray fabric, in some places covered with gray drapes, from which steps and balustrades arose in different places, reminiscent of the handrail of the defendants' bench, as if multiplied the fate of Fyodor Protasov to the fate of other people who were judged and condemned — matter. On the stage were dolls, mannequins, no different from the people who decided the fate of the hero. G. Brim visually embodies the meaning of metaphor, embodied in the title of the play. "Living" is Protasov, Masha; A "corpse" is a society that the hero left. Living, feeling and suffering Protasov are confronted by dummies and people similar to them, and sometimes it is difficult to distinguish where a

person is and where is a dummy. And over all this gray-faceless space hangs cords of aglet, seemingly randomly twisted loop. The external mediumlessness is not neutral - by contracting around the hero, it destroys it. The confrontation of man and the environment, man and the elements, their struggle, manifested in everything, is one of the constant motives of the creativity of G. Brim, arising in a variety of performances and in very different quality. In the "Thirteenth Chairman" A. Abdullina action takes place in the courtroom. This is an unusual room - it is an imitation of real life space. Its artificiality is underlined, but the boot boc harmony recreates the reality in which the collective farmers used to live - the heroes of the performance. They are torn out from the familiar environment, true and sincere feelings are contrasted to the green carpet, replacing the travu, red chairs, arranged in disarray, and dead clouds painted on the walls. The artist encloses the action in a rectangular box, the enclosed walls hostile to the hero.

The journalistic play-report by V. Chichkov "I Believe in Chile" (1974) was solved by simple and organic means for it. The full-depth stage is covered with posters, slogans, appeals, first striking in its chaos. Gradually, the eye separates here and there documentary photographs of the fighters of the Narodnogo Front, a group of people pressed to the wall by machine guns, a man marching under escort. In the chaos of collage, filling the empty space of the stage, there is a feeling of a deserted area of the city, where there is a tense and irreconcilable struggle. The chaos of collage is a reflection of the chaos into which the country's opponents of the legitimate government plunged.

The actors, emerging from the depths of the stage, find themselves surrounded by walls, completely covered with posters, one on one with space and with the audience. The collage, in which red and black colors predominate, is illuminated with piercing red light, creating an environment hostile to the actor, person, pushing him forward, towards the front, to the people sitting in the hall. Therefore, it is so natural that the devotee Allende, who turned into the hall, is born to us, today's people. The events of the play, living in the memory of the audience, dictated conciseness of expressive means, determined the search for artists of the atmosphere of the city, country.

G. Brim loved and knew how to work with documents of the era. They may be the impetus for the creation of scenography of the play, they may be cited, but they never replace the specific theatrical imagery of the solution. In the recent period of universal fascination with genuine materials and textures, Brim remained faithful to the traditionally theatrical means of expression. The emotionality of the image was achieved by color and plastic solutions. It is traditional in its best sense of the word. Brim appreciated the art of the old theater masters, who amazed the audience with color and light effects, the ability to push the limits of the stage, to fill it with a lively breath of events. Characteristic in this respect is the artist's work on the play "The Ninth Wave" by A. Sofronov's play, dedicated to the feat of the heroes of the Little Land.

The action of the play is transferred from the trenches to the Headquarters, focuses on private

moments and creates an overall picture of the battles. The directors needed to achieve the scale of the events depicted, to show the audience a general picture of military actions and to create the possibility of a mobile transition from episode to episode. They hide the machines on which the actors are, the tools. The action takes place simultaneously at full depth, on the diagonal of the scene. The rise of individual standards allowed to single out individual scenes, to create close-ups for the actors. The entire volume was used, the action was instantly transferred from the high grate to the front of the tablet. Light, snatching individual episodes, imitated exploding shells. The picture of the fighting was developed in its entirety and conviction. The artist once again demonstrated his skill by creating a scenic panorama. The unlimited possibilities of the theatrical game attract him in his work on performances that recreate the authentic events or circumstances of the classic comedy of the Uzbek theatrical repertoire, Khamsa's Tricks of Mysara.

The heroine of the comedy, the bearer of common sense and popular humor, born of the theatrical tradition that brought Scapin and Figaro to life, defeats his opponents, including the mullah, Qazi (judge) and their henchmen. For Mysara, there is no fear of the powers that be, she dispels their ostentatious piety. The artist, in search of the visual solution of the play, follows the heroine. He takes the domes, the traditional detail of the temple and religious architecture, removes them from the heights of the walls and minarets, stakes and hangs them around the stage. Domes, large and small, located at different levels, allow you to imitate the Uzbek tandyr oven, hide the characters under them, and simply debunk, following Maysara, the material environment in which the "servants" of God and justice used to manage their affairs.

The atmosphere of the folk show, theatrical play is supported by the fact that the actors can easily rearrange and transfer the domes, make them one to another, like a mountain, in each scene in a new way to beat this element of the scenographic composition. George Brim's scenography is always a development. This is one of the qualities of his theatrical talent. It is in the development, change of elements, their opposition and interaction that the fullness of image is revealed. This development determines not only the spatial, but also the temporal development of the performance.

Brim's work and his daily life are defined by the theater and exist for the theater. Therefore, equally important are working with the director, and painting fabrics for the backdrop, working in a market and talking with student trainees, taking care of organizing an exhibition of theater artists of the republic and the level of postavnochnoy culture in the regional theater. In a word, all that gives weekdays and holidays of the theater.

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