DIRECTORIAL DECISION AND HARMONY OF STAGE DESIGN: ANALYSIS OF CREATIVE COLLABORATION

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Abstract: This article examines the theoretical and artistic foundations of creative collaboration between a theatre director and a stage designer in the context of Uzbek theatre art. The main focus is placed on the long-term creative partnership of director Bahodir Yuldashev and scenographer Georgiy Brim. Through the analysis of their joint productions, the study reveals the interaction between directing concepts and scenographic space, the use of symbolism, conditionality, and metaphor as key elements of modern stage language. Particular attention is given to the integration of Eastern philosophical aesthetics with Western theatrical expressiveness.

Keywords: director and designer collaboration, scenography, Bahodir Yuldashev, Georgiy Brim, symbolic theatre, stage space

In theatrical art, the creative cooperation of the director and the artist is a reality with a common goal, common aspirations, and a close core and basis. The director strives for commonality, as K.S. Stanislavsky and V. Nemirovich-Danchenko have repeatedly noted, "he is the person responsible for ensuring that the whole organism works in accordance with the general idea." However, there is a difference between the director’s vision and the artist’s vision. The director creates roles and images on the stage, while the artist decorates these roles, images and the stage with visual art tools (decoration, "backdrop", panels, stage equipment, colorful decorations, lighting, etc.). In the artist’s art of decoration, the idea, goal, and essence of the performance that the director has in mind proceed from the director’s perspective. He brings visual tools to the stage, to the actors’ actions and to the environment in which the characters live, to closeness to life, to visual objectivity. The artistic integrity of a play is formed by the director and his ideological goal, methods, and stage solutions. The artist places the visual decorations relevant to the play in their places. Creative cooperation between the director and the artist begins with the preparation of a model or sketch of the play. The artist must have read the play with a scenographic eye, clearly imagine the plot, characters, and scenes in it. However, the artist chooses the style of artistic decoration of the play in accordance with the director’s goal and idea. It is this common goal and idea that unites them and encourages creative cooperation. The artist cannot help but include his imagination in his sketches and models, "backstage" and stage decorations.

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He can even enrich and change the director's ideas. This is how Georgy Brim influenced Bakhodir Yuldoshev. "The result of this unity in the history of theater, in particular in the history of the Uzbek theater, should be a school for generations, studied, and observed as the brightest page of our national theater. A whole artistic phenomenon emerged from this unity, and now the responsibility of restoring and stabilizing such theaters falls on the shoulders of generations." The collaboration of B.Yuldoshev and G.Brim constitutes a separate artistic stage in the development of Uzbek theater art. In their creative tandem, the interaction between the director's concept and the scenographic environment determined not only the aesthetics of the performances, but also the emergence of a modern form of the national theater style.

It is worth noting that the tandem of B.Yuldoshev and G.Brim (the first to use the term "tandem" for the collaboration of these two individuals was Professor D.Kadirova, a member of the Academy of Sciences of Uzbekistan) was not completely ineffective. The creative cooperation, that is, the tandem of director Ibodulla Niyozmetov and artist Otakhon Olloberganov (Khorezm Theater), Bakhtiyor Ikhtiyorov and Alexander Zhiboyedov (Muqimi Theater), Rustam Hamidov and Ubaydulla Saydaliyev, Valijon Umarov and Bakhtiyor Turayev (Hamza Theater), Mansur Ravshanov and Viktor Mikhailichenko (Surkhandarya Theater), began to bear positive fruit. "However, G.Brim does not take the lead in searching for new ways, new styles and means in the field of stage images." The creative collaboration of G. Brim and B. Yuldoshev (which lasted more than 30 years until G. Brim's death) began in the 70s. As theater critics have repeatedly noted: "The processes of development of scenography of the 70s, the process of increasing the role of visual solutions in performances, were uniquely and fully manifested in the work of Georgy Brim. His ability to subordinate his personal idea to the clear expression of the ideas of the drama and the desire to find an expression of dramaturgical contradictions naturally lead to the development of dramatic ideas in scenography." The creative collaboration of the two great personalities was fruitful and at the same time very important. According to the unanimous opinion of art critics, the performances they created became a bright stage in the development of not only theater scenography, but also the entire Uzbek theater. The first collaboration of the two creators began with the play "Abu Rayhon Beruniy" (1974), staged at the Hamza Theater. First of all, the theme itself required the restoration of traditional forms that formed the classical basis of the Uzbek theater, as well as the careful selection of such means of expression. The creative tandem of B.Yuldoshev and G.Brim also set itself the task of creating performances in the national spirit. They sought to eliminate a certain inconsistency between the theatrical form and the national content and the gap between these concepts, to stage performances not only in the Uzbek language, but also in the national spirit. The scenography brought to the theater by G.Brim and enriched by B.Yuldoshev's

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directorial thinking reflects the world of the artist and director, their attitude to life, and their artistic views. In some productions, the artist and director recreate complex, thought-provoking performance constructions, in others they realistically and accurately depict architectural elements, and in still others, they solve the visual image of the performance in a very conditional way, using the simplest visual and expressive means, thereby demonstrating the integration of national and world stage art traditions. In the play "The Pirates", the artist G. Brim continued the process of a new approach to the area of the artistic and conventional expressive language of the theater.The “language” of the decoration was directed to directly appeal to the viewer’s associative thinking, to actively stimulate artistic perception, to think. In working on this performance, a new stage of the creative duo of director B.Yuldoshev and artist G.Brim has begun. Starting to stage the work, B.Yuldoshev explains to G.Brim that their true creative unity should emerge in the performance. Although the two creators had previously worked together on performances, this tragedy “The Pirates” truly brought the two creators closer. “This work will either be one of our greatest achievements, or our failure...” In the performance, B.Yuldoshev’s talent for a deep literary and artistic interpretation of the work and G.Brim’s original stage decorative solution complemented each other. G.Brim’s scenography expresses the artist’s philosophical world, his attitude to life, and his views. The artist uses the simplest figurative and expressive means in this performance, solving the artistic solution very conditionally. In the process of working on the play “I Believe in Chile”, together with the director G. Brim, he further deepens the formal research that he began earlier. This time, B. Yuldashev forces the actors to actively communicate with the scenography, which leads to a stage rhythm that is consistent with the dynamism, expression and high energy that are rare in the Uzbek theater. As a result, stage life develops not only in accordance with the requirements of dramaturgy, but also in accordance with the dynamic environment created by the scenography. In this way, the cooperation of the director and the artist gives the actor’s play a new rhythm, a new style and unconventional expressive possibilities. G. Brim has a very bright and deep understanding of the East with all its colors. For example, the blue background decorated with national melodies in the play “The Revolt of the Brides” more vividly reflects the beauty of the local landscapes. "The stage decorations of the performance demonstrate the artist’s love for nature and the way of life of the Uzbek people," writes "Pravda Vosto"The artist uses the simplest figurative and expressive means in this performance, solving the artistic solution very conditionally. In the process of working on the play “I Believe in Chile”, together with the director G. Brim, he further deepens the formal research that he began earlier. This time, B. Yuldashev forces the actors to actively communicate with the scenography, which leads to a stage rhythm that is consistent with the dynamism, expression and high energy that are rare in the Uzbek

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to the theater has become an independent artistic system expressing the artist's worldview, attitude to life, and artistic thinking. In some plays, G. Brim creates complex constructions that encourage philosophical thinking, and in some, he realistically reflects architectural elements. In other In the productions, the stage is maximally conventionalized, creating a strong artistic effect through the simplest visual means. It is in the performances "Starry Nights" and "Zebunniso" that such expressive means are widely used, and these performances have become a vivid example of minimalism and symbolic approach in the artist's artistic thinking. It is appropriate to emphasize the following words about the appropriateness of the direction and scenery in both works. In the performance "Starry Nights", the plaque with Babur's ghazals written in Arabic script stands out as a rag, the surroundings of which have been burned and blackened by the fire of years. The director and the stage artist begin the performance with such an expressive symbolic sign. The original use of stage means in the previous performance - "Starry Nights" is also noteworthy. In particular, the wheels and flanges, which were constantly spinning, ready to embark on a distant and difficult, but honorable journey with Babur, are no longer necessary It lies around the stage and at the end of the stage like a curtain. Time seems to stand still, and even if it moves, it only serves the benefit of fraud, extortion, deceit, and deceit. Proud, active,"The erksevar Zebunniso fell into this very insidious trap." The fact that the stage world created by G. Brim followed the national traditions of architecture, while at the same time reflecting the main contradiction of the performances, has been repeatedly recognized by a number of art critics and journalists. As noted, G. Brim was one of the few artists who fully mastered the methods of dynamic (constantly growing) transformation (change).

This was especially evident in the play "Maysara's Work" (1986), later staged at the "Young Guard" (later named after A. Khidoyatov) Theater in collaboration with B. Yuldoshev, where truly national elements of the square theater - clowns, masks, folk games, dances and songs - are connected with the famous plot that takes place in the favorite comedy of the Uzbek audience. Following the creative motto of one of the theater artists Pietro Gonzago "... decorative scenery is music for the eyes", B. Yuldoshev, working on each play with G. Brim, seemed to emphasize that there should be a duet of musical sounds and music of colors. In 1991, at the Abror Khidoyatov Theater (now the Uzbek State Drama Theater), the play "Iskandar" was presented to the audience in the interpretation of two great creative personalities. The stage design of the performance harmoniously combined European symphony and Uzbek national classical maqoms, Byzantine mosaic and Eastern architecture. Not only the artistic design and scenography of the performance embodied the harmony of Eastern and Western cultures, that is, universality. "The stage area is shrouded in poetry, resembles a unique voluminous, majestic epic. Everything rhymes here. Scenery with costumes,

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rhythmic moving scenery with plastic compositions, music with text and even music with music," the press noted. The symbolic and figurative visual solutions created by artist G. Brim for the performance staged by B. Yuldoshev fully corresponded to the spirit of the epic genre, turning the events in it into a unique and attractive spectacle of theatrical art. Through visual images, symbols and artistic signs on the stage, the artist was able to interpret the experiences of Navoi's epic in accordance with modern theatrical interpretation, making them more vivid and impressive for the viewer. In this stage solution, G. Brim manages to express Navoi's universal ideas and philosophy, which he wants to convey to future generations, in an extremely simple, understandable, and at the same time aesthetically high level. The decoration acts not only as an artistic decoration that pleases the eye, but also resonates in harmony with the poet's great call for representatives of different nationalities and sects to harmony, kindness and spiritual purity. As a result, the scenography becomes a powerful artistic layer that deepens the content of the performance, enriches it spiritually and morally. The play "A Donkey's Controversy" (1994), created in collaboration with B. Yuldoshev and G. Brim based on the work of F. Durrenmatt, was also very interesting with its scenography and artistic solution. The events of the play were "adapted and wonderfully assembled" by the director in a unique way, and as some parodists noted, it depicts human errors in the style of "a surreal fantasy stream of human stupidity, stubbornness and ambition",The story of boundless stupidity and hypocrisy is very expressive, ironic and at the same time deeply painful. The once highly civilized city is now a ruin, the remains of a certain cultural environment, families destroyed like their homes, citizens of the state whose destinies have burned to ashes, the disabled; a talking head and many other phantasmagorical characters, a sad play and stage atmosphere were created about those who were once sane, but turned themselves, their homes, their destinies and history into ashes. In this way, B. Yuldashev and G. Brim demonstrated an unexpected and unique expression of global problems on stage. The performances created by them, "small" in form, but grandiose in content, reflected the world very clearly and powerfully in essence.

"The three pillars of modern decorative art, consisting of light, space and color, were mastered by the artist under the influence of all complex means of expression. Brim's scenic language is always unique, bright, harmonious, full of images and metaphors, derived from the essence of the dramatic work and the director's intention," writes Doctor of Art History, Professor M. Tolakhodjayeva. In the tandem of B. Yoldoshev - G. Brim, the directorial concept and scenographic space have become a complex artistic mechanism that complements each other and creates meaning together. Their collaboration has made a great contribution to the formation of aesthetic synthesis, deep philosophy, symbolic stage speech and modern theatrical language in Uzbek theatrical art. B. Yoldoshev's philosophical-symbolic direction, combined with

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G. Brim's plastic-spatial imagination, created a new stage code. The artistic foundations of creative cooperation are as follows. 1. Ideological and aesthetic closeness. B. Yuldoshev's direction puts philosophical ideas, spiritual perfection and dramatic conflict at the center of the stage work. G. Brim, on the other hand, built the artistic space on the basis of symbolic construction, minimalism and metaphorical decoration. Together they created a synthesis of modern theatrical aesthetics consisting of Eastern educational content, Western stage convention and metaphysical space. This aesthetic closeness ensured the stable preservation of a common stage language in each production. 2. The chosen space is the visual center of the idea. G. Brim formed B. Yuldoshev's artistic, spiritual or philosophical ideas through constructive space on the stage. In the artist, the decoration was never interpreted as just a visual ornament - but as a source of ideas. For example: high vertical constructions - a metaphor for human thinking and will, light moving elements - a symbol of contradiction and changeability, dark shadows - a sign of tragic dramatism. 3. The dynamic balance between conditionality and real space. Conditionality in the scenography of G. Brim reinforced the epic and philosophical direction in the direction of B. Yuldoshev. The scenery in these performances does not completely repeat reality, but serves as an aesthetic structure reflecting the inner essence of the event, the mental state of the hero, the culmination point of the drama. 4. The relationship of stage behavior and stage space. The spatial structure of the mise-en-scene. B. Yuldoshev's direction always requires a large-scale mise-en-scene, plastic movement and dynamic composition. G. Brim, in accordance with this requirement, would strengthen the director's idea through open space, a comparative harmony of vertical and horizontal planes, and transforming stage elements, which would allow for the actor's movement. 5. Symbolic plasticity In the collaboration of two creators, each object and movement on the stage acquires a meaningful symbolic character. For example, a raised field is a stage of personal maturity, a lowered light is a spiritual test,oscillating construction - the imbalance of human life. 6. Integration of Eastern and Western aesthetics in the direction of B. Yuldoshev Eastern enlightenment and Western dramatism take on a balanced visual form in the scenography of G. Brim. Eastern traditions, giving meaning through rituals, symbolic compositions, behavior, merge with minimalist constructions formed under the influence of Western traditions, psychological light solutions, metaphysical stage space, creating a spatial dramaturgy of humanity, enlightenment and conflict. The collaboration of B. Yuldoshev and G. Brim gave rise to such important trends in the Uzbek theater as: • the formation of modern scenography, • a new stage in the harmony of directorial thought and stage space, • the development of symbolic theater, • the scientific and practical synthesis of folk and modernist aesthetics. The stage language they created determined the creative stage of the modern national theater and offered a new standard for the next generation of directors and artists. In conclusion, it should

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be said that in the example of the tandem of two creative people, a new approach to the art of scenography was created through a new way of thinking, a new approach to the area of the artistic and conditional expressive language of the theater. The “language” of decoration was directed to directly appeal to the associative thinking of the viewer, to give an active impetus to artistic perception, to thinking.

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