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THE ROLE OF HANDS IN THE ART OF PUPPET THEATRE

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Annotation: This article explores the unique and complex development paths of XX-century theatrical art. It examines the role of the actor in puppet theater and the intricate, stylistic evolution of hand techniques within the actor's professional creative practice.

Keywords: puppet, theater, hands, rhythmics, music, sculptor, art.

Physical movement, especially hand movement, has played a very important role in the development of mankind. Man used his hands both when he first created tools, when he created works of art, and when he expressed his feelings and experiences. The hand is the continuation of human thinking, the external expression of the feelings of the soul. In almost all types of art created by mankind, the role of the hand is incomparable. The painter guides the brush with his hand, giving life to colors. The musician creates a melody with his fingers. The sculptor gives shape to stone or clay, bringing a work of art to life. Therefore, the skill and movement of the human hand are embodied at the heart of any art. In the art of puppet theater, the importance of the hand takes on an even deeper meaning. Because in this art, the hand becomes not only a means of movement, but also a life-giving force. A simple puppet made of cloth, wood or paper becomes a living image through the hands of the puppeteer. The viewer feels the character, mood, joy, suffering and other emotions through its movements. Therefore, in the art of puppet theater, the hand is the main performing tool of the actor.

The puppeteer's hands give life to the dead fabric. In the process of such psychomotor movements, the puppet, which moves inside the tent, has a strong emotional impact on the viewer. Especially children, the audience perceives the puppet's movements as natural and imagines it as a living being. Each shake, clap or nod of the puppet awakens a fairy-tale world in the hearts of children. As a result, psychological processes such as understanding good and evil, imagination, and processing events in the mind begin to form in children.

Imagination and emotional perception play an important role in children's psychology. Puppet theater is an art form that develops these aspects. As a child watches a puppet moving on stage, he or she begins to feel the development of events in advance, and feelings of love or hatred for the characters appear. All of this is expressed through the puppet's movements. The main performer of the movement is the puppeteer's hands.

In the art of puppet theater, the actor creates an image not with his or her body, but mainly with his or her hands. While a dramatic theater actor creates an image on stage with his or her whole body, facial expressions, gait, and voice, in puppet theater the actor's inner feelings are transferred to the movements of his or her hands. The hand takes the place of the actor. The puppeteer gives up his or her own personality and invests all of his or her spiritual energy in the puppet. As a result, the puppet begins to appear as an independent image.

The great Russian theater reformer Konstantin Stanislavsky said about hands: "Hands are mirrors of our body" [1]. Indeed, a person's inner feelings are primarily expressed in hand movements. Emotions such as fear, joy, excitement or sadness can be expressed through hands.

This is even more evident in puppet theater. Because the soul of a puppet is expressed precisely through hand movements.

There are also aspects that connect the rhythm and plasticity of hand movements with art. As important as rhythm is in music, the rhythm of movement is equally important in puppet theater. The puppet walks, runs, jumps or stops according to a certain rhythm. If the rhythm is broken, the naturalness of the image is also lost. Therefore, a puppeteer must be able to control his hands not only physically, but also musically and plastically. The flexibility of the fingers is of great importance for a puppeteer. Because each finger performs a separate function. The movement of the puppet's head, shaking hands or bending the body is controlled by the movements of different fingers. Therefore, puppeteers develop the elasticity of the fingers through special exercises. Such exercises not only increase physical capabilities, but also strengthen the skill of creating an image. Accuracy of movement is very important in puppetry. Excessive or inappropriate movement of the puppet distracts the audience. Therefore, the actor must feel each movement in advance and control it with an internal rhythm. An experienced puppeteer does not use excessive force when moving the puppet. His hands move easily, naturally and convincingly. Only then does the puppet "come to life."

In the art of puppetry, the harmony of hands and voice is also one of the important factors. It is impossible to create a perfect image with hand movements alone. Speech, intonation and voice reveal the character of the puppet. But if the hand movements are wrong, even the best voice cannot save the image. So, in puppetry, hands and voice are complementary tools.

Another important aspect of puppetry is that the actor is not visible, but his presence is felt in every movement. This requires great skill from the puppeteer. He must not take the viewer's gaze off himself, but on the puppet. To do this, the actor gives up his "I" and focuses all his attention on the puppet. As a result, the viewer begins to see the image, not the actor.

The educational value of puppet theater is also very great. Especially in performances created for children, puppet movements have a great influence. The child rejoices, grieves, is afraid or laughs along with the puppet. Thus, human qualities begin to form in him. Through puppet images, concepts such as friendship, kindness, and honesty are instilled in the child.

Puppet theater is one of the ancient art forms. Puppetry also held a special place in the culture of the peoples of the East. In folk performances, puppeteers expressed the aspirations, laughter, and criticism of the people through simple puppets. Even in those times, the main means of performance was hand movements. Therefore, the art of puppetry has been passed down from generation to generation through manual skills.

Despite the development of technical means in modern puppetry, the human hand still plays a key role. Neither mechanical nor electronic puppets can create a full-fledged image without the control of an actor. Because real emotions and spirituality are transmitted only through the human hand. In short, the role and importance of the hand in the art of puppetry is incomparable. The hand is not only the main means of performance of this art, but also its heart, inner soul and center of artistic expression. Through the skillful hands of a puppeteer, ordinary fabric, wood or other objects come to life and become a living image, an artistic hero with emotions and character. It is through the movement of the hand that the mood, state of mind, joy, suffering and inner experiences of the puppet are conveyed to the viewer. Handicraft in puppetry is not just a technical movement, but also a creative process with deep aesthetic and spiritual content. The harmony of the puppeteer's fingers, palm movements, rhythm and plasticity ensures the natural and convincing performance of the image on stage. This creates feelings of goodness, beauty, kindness and respect for national values in the hearts of the audience. Especially for children, puppetry is of great educational

importance, enriching their imagination, aesthetic taste and spiritual world. Also, the accuracy, elegance and emotional impact of hand movements are one of the most important criteria determining the professional skills of an actor. Through perfect mastery of hand plasticity, a puppeteer can give individual character and vitality to each image on stage. Therefore, in the art of puppetry, the hand is not only a means of performance, but also a unique source of artistic power that reveals the artist's inner world, thinking and creative potential.

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