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Scenography of the Play "The Legend of Buzruk", Staged at the Diydor Theater Studio

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Abstract: Scenography is now not only a pragmatic and cosmetic art in contemporary theatre, but also an effective agent of influence on the audience, one of the media of the metatheatre and phraseology of the ideological and emotional deepening of performance. This principle is exemplified in the play *The Legend of Buzruk*, directed by Alexander Patrushev at the Diydor Theater Studio and based on *The Legend of the Patriarch* by Gabriel García Márquez, where synthesis of pictorial composition, allegorical design, and theatrical movement is presented (figure 11). Diydor Studio, developer of experimental and independent scenes with a central conceptual role on the scenography. While the theoretical basis remains under-explored in the context of the rising significance of experimental scenography in Uzbekistan, few comparable detailed studies have focused on how the stage design operates as a vehicle of philosophical and sensory significance in our contemporary theater. *The Legend of Buzruk*, which has its own scenographic solutions, serves as the foundation for this study that examines how lighting, color and other elements as well as the overall spatial structure work together to establish the unity of artistic expression and the conceptual vision of the director. This structure lays out a clear spatial and emotional pattern that informs the coherence of the ideological concerns of the piece through intentional division of central and peripheral space, the duet of light and shadow, and symbolism each prop contributes to the performance. This research showcases the collaboration between the scenographer and the director as an emerging aesthetic model of visual dramaturgy that merges ancient mythic and contemporary aspects. This study reaffirms the potential of scenography as a transformative framework for Uzbek theater, one that creates a bridge for the visual arts and performance and helps to facilitate a space for new creative experimentation and renewal of culture.

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1. Introduction

The theater is not merely an art of text and acting but a space where various means of visual expression are harmoniously synthesized. Particularly in theater studios, scenography (stage design) plays a decisive role in revealing the conceptual essence of a performance. The scenography of "The Legend of Buzruk", staged by director Alexander Patrushev at the Diydor Theater Studio and based on Gabriel García Márquez's "The Legend of the Patriarch", stands out in the studio's repertoire for its distinctive ideological approach and aesthetic expression[1].

The stage decoration, composition, symbolic solutions, lighting, costumes, and overall design of movement ensure the visual and conceptual integrity of the play. Diydor Theater Studio is among the independent and experimental theater collectives in Uzbekistan, known for its creative autonomy, innovative artistic approaches, and a strong

emphasis on the poetic expression of social themes. “The Legend of Buzruk” is one of the studio’s most significant productions, combining historical, mythological, and philosophical elements within the framework of modern theatrical aesthetics[2].

The content and scenographic approach of the performance place historical realities in a contemporary environment. The play’s dramatic structure incorporates elements of legend, history, and philosophical narrative. Hence, in the scenographic conception, it became necessary to create a multilayered scenic environment filled with symbolic meaning and interconnected compositions. The solutions chosen by the director and designer were in perfect harmony with the artistic vision of the production[3].

The scenography of the play divides the stage into two main zones: the central and the peripheral. The central zone represents the space where the key events of the legendary hero Buzruk’s life unfold — symbolized by his desk. The peripheral zone, through symbolic elements such as lamp stands, benches, and masks, conveys the relativity of time and space and the conditional nature of all stage props. This artistic approach creates the impression of a bridge between time and space, enhancing the philosophical perception of the performance[4].

2. Materials and Methods

This research is based on a qualitative analytical approach that combines descriptive, comparative, and interpretive methods to examine the scenography of the play *The Legend of Buzruk*, staged at the Diyodor Theater Studio under the direction of Alexander Patrushev. The study employs an in-depth analysis of the stage composition, lighting, color palette, costumes, props, and spatial structure to reveal how visual design elements contribute to the performance’s ideological and emotional depth[5]. The study identifies the guiding artistic principles that brought about collaboration between the director and the scenographer through detailed examination of scenes and their function in the design of the production and unifying vision that resulted in an overall atmosphere and conceptual oneness of the play. Comparative analysis was used to show the scenographic solution of the play in the context of modern Uzbek theater and the interaction of traditional symbolism and modern stage aesthetics. The analysis further included structural/semiotic work interpreting the batch of symbolic meanings connecting the lighting contrast, division of space, color choices, etc. to the philosophic/mythic content of the work [6]. Drawing on established theoretical references in scenography and theater studies in order to support the critical reflection By combining artistic observation with theoretical interpretation, this methodological combination also reflects a full spectrum of knowledge of works of scenography functioning both as a visual and conceptual medium; as something that functions not only to ornament the stage, but also to serve the ideological message of the director and/or ideological preconception of the audience [7].

3. Results and Discussion

Color and Lighting

One of the most significant aspects of scenography is color and lighting. In “The Legend of Buzruk”, the palette—consisting of pale yellow, gray, and sand tones was purposefully chosen to evoke associations with antiquity, the passage of time, and the cyclical nature of life. Lighting techniques were masterfully employed to enhance the dramatic intensity of the performance. A soft light descending from above, reminiscent of divine illumination, highlighted the central area, while shadows and semi-darkness prevailed in the periphery, creating a mystical atmosphere for the masked characters’ movements[8].

Lighting devices placed on both sides of the stage effectively revealed the actors’ facial expressions, amplifying emotional resonance. This lighting strategy, by accentuating the nuances of facial mimicry, also influenced the audience’s psychological perception. In

some episodes, modern lighting technologies (such as moving heads and SPOT projectors) were used; however, in the reviewer's opinion, the application of profile projectors would have been more consistent with the spiritual and introspective tone of the work[9].

Costumes: The costumes were done in a mix of realism and symbolism. These simple and uniformly-colored clothes, worn by Buzruk, are a reflection of his truest form, which is that of a spirit, not a physical entity. The costume (like a military-style uniform) thus illustrates his character role, function, and social class, with little to no audience interpretation needed. This is a stylistic choice that shows a unified director and designer vision [10].

Nevertheless, had the costumes been developed experimentally, transcending the conventional notions of time and space, the performance might have achieved an even stronger emotional impact. The costumes of secondary characters, on the other hand, appeared to be rehearsal clothing unrelated to the production's artistic concept, occasionally creating a sense of inconsistency for the viewer. For instance, in the dialogue scene between Buzruk and his mother, the actress portraying the mother wore her rehearsal outfit, complemented only by a scarf—an artistic choice that could be understood by specialists but might seem unconvincing to a general audience[11].

In an era dominated by digital technologies, one of the theater's main objectives is to attract audiences back to live, emotional communication. Therefore, every scenic element—particularly costumes—must be approached with professional precision. When spectators believe in the onstage reality, they will continue to return to the theater. To achieve this, detailed and thoughtful work on each character's costume is essential[12].

The props and the stage environment — The props were significant to the play and had meaning attached to them. These objects overridden purely functional items, like a book, an item in the home or on a bookshelf, becoming part of the dramaturgy and scenography. In the first scene, the disheveled papers, the flipped-over desk, the chair with bright red cloth draped across it, and the red telephone with cords strewn along the ground, were deliberately set to represent chaos and conflict [13].

As the performance opened, the actors stepped out, cleared the strewn objects, and ordered the general's office. But this blunt manner of presentation may have come across as a little too cut-and-dried to audience members today — the ones who are more discerning. The integration of this action in small doses across the rest of the play could effectively turn this into a narrative through-line.

In general, the props were not out of place in any scenes, and the scenographic solutions were well-timed with the stage movement. Everything that was choreographed from each step to turn to hand gesture was imbedded into the physical makeup of the stage platforms and symbolic borders in a unity of spacetime. This integration allowed the actors to move freely and confidently within the scenic environment, an essential condition for expressive and dynamic performance [14].

Scenographic Collaboration and Conceptual Depth

The close collaboration between the director and scenographer in "The Legend of Buzruk" is clearly evident. Their mutual artistic vision is most apparent in the adaptation of stage movement to visual composition. The director successfully integrated each scenic action with symbolic elements, achieving a sense of coherence between the visual and performative dimensions.

Had the scenographic design been developed further to reflect the play's deeper philosophical essence, the result might have reached an even higher artistic level. It is one thing to create an environment for the director to operate within; it is another to design a scenographic solution that fully conveys the ideological message of the work to the audience.

In contemporary theater, scenography must not merely function as a decorative backdrop but should serve as an active expressive medium that reveals the conceptual core of the play while supporting the actors throughout the entire performance. Only then can true artistic integrity be achieved and effectively communicated to both audiences and professionals[15].

4. Conclusion

The scenography of Diydor Theater Studio's *The Legend of Buzruk* stands as one of the most notable examples of contemporary Uzbek experimental theater, successfully merging philosophical reflection, mythological elements, and modern aesthetics into a unified stage concept. The production shows how scenography can transform from its decorative role into an active dramaturgical player — determining not only the narrative but also the emotional interpretation of the viewer. The use of visual solutions such as color and light, symbolic props, spatial structure, etc., complemented on one hand the actors in motion, the dynamics of rhythm, and on the other hand, reinforced deep philosophical meanings inherent in the performance, all things unequivocally fitting organically among each other. It was this image of using light and shadow to create quiet duplicity that, with the deliberate delineation of central and peripheral zones of the stage, and minimalist but highly expressive use of costume and props, combined to a multilayered scenic tapestry that echoed the temporal and moral complexity of *Buzruk*'s narrative.

Concurrently, the performance underscores the power of scenography to stand somewhere in between visual art and theater, encouraging the viewers to not just participate but to reflect too. The eventual partnership that existed between the director Alexander Patrushev and the scenographer demonstrates a fruitful amalgamation of artistic vision, that made every scenic part reinforce the ideological message of the play. Such innovative projects are very important for the further improvement of theatrical art of Uzbekistan, stimulate the search of new creative methods to promote the development of scenography and stage design for young talents. In the end, *The Legend of Buzruk* reinforces the need for scenography as a philosophical and aesthetic discourse that can turn the stage into a site of contemplation, sentiment and artistic honesty.

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