



## Issues of Creating an Atmosphere on the Stage in Staging a Performance

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**Abstract:** This article tells about the issues of creating an environment on the stage, the historical environment on the stage does not appear by itself, it is created by the harmony of the actor's emotions, posture, intonations in his speech and all visual, musical and noise issues.

**Keywords:** Spectacle, character, work, actor, ensemble, director, original meaning, tone.

Creating an environment on the stage means the space in which the character lives and struggles, the surroundings, conditions, noise, situation and even the air he breathes. If these are not present in a play of any genre, the character on the stage will look like someone who has lost his place. Creating an image of the environment in which the hero lives and struggles is not only a matter for the director and actors, but it is also important that all creators involved in the creation of the play work together. The actor creating the image of the hero and those around him, that is, the ensemble of actors, are auxiliary tools that create the environment. Actors rely primarily on the language of the work, words, when dealing with situations suitable for the environment, living in certain situations, fighting against the hero or acting by his side. In this case, the most difficult process is to discover the basic meaning of words in dialogues and monologues, and to find a suitable tone. If the work is poetic, the actors' responsibility for the stage speech increases twice. Dramatists, directors, and actors are highly skilled in conveying the historicity and artistry of poetic dramas to the audience in an understandable and effective manner. So what should be the focal point for this? In the process of working on a poetic performance, revealing the features of the genre, the actor and the director should solve all the problems that arise in them by increasing the power of words. The image of such an environment must be expressed in the highly developed language of a poetic work. This is a matter of the author's skill. There are different stages of working on a word. At the first stage, the word acts as a riddle for the actor and the director, that is, they have to figure out what meaning is hidden in the ground of a single word and determine the given conditions accordingly. The creation of a good performance is related to the fact that the director and actors correctly find the ideas presented in the text of the work, the original meaning of the word. The art of acting in the Uzbek theater has many years of experience. Take, for example, historical poetry performances. Playing poetic dramas perfectly is a matter related not only to the acting style of the actor, but also to the skill of the director and, moreover, to the main goal of the performance. It should be noted that the level of the performance is also determined by the director's attitude to poetry. The director may also want to show through the play that poetic speech is extremely beautiful and that its impact is stronger than that of a prosaic work. Or, on the contrary, he may require the actors to express the idea of the play by transforming the poetic text into prose speech. When a play is written in a poetic manner, the actor naturally faces a number of difficulties. Despite all the difficulties, we think that an actor should describe the life of his character in a poetic form, as opposed to a prosaic way, and give

special emphasis to it in the performance. This process requires hard work from both the director and the actor. In particular, the director needs to work carefully in the analysis of the work and the use of methods of conveying it to the audience. When creating a historical work, the director must be able to create an environment on the stage, and then reflect the people living in this environment in his imagination. There are many interrelated issues involved. The content of historical performances, the events that happen at the same time due to various reasons, surprise the audience with this. Continuous new events bring participants to new conditions and new environments. In order to colorfully express the ideological content of the work, the development of events, the mutual conflict and struggle between the characters, the actor should effectively use the most important elements of the stage speech technique and the methods of expression. An actor should be aware of the era, lifestyle, and clothing culture of the character he is portraying, as well as master the manners of dealing and speaking. Because the environment of the period reflected on the stage allows the actor to think, to look correctly, to create a character in general, to reveal the rhythm and feeling of life. The actor's attention, behavior, creative process are related to the knowledge and imagination of the object. The historical atmosphere on the stage does not appear by itself, it is created by the harmony of the actor's emotions, posture, intonations in his speech, and all visual decorations, clothes, objects, lights, lights, music and noises. The actor must be able to live in the historical conditions and acquire the correct behavior in general. Otherwise, the environment will not be clearly visible to the viewer. Mannon Majidovich Uyghur, the famous director of the Uzbek theater, a master of stage speech, thought a lot about creating a historical atmosphere in the actor's performance in his directing career. He especially emphasized this issue when creating images of historical figures. That's why M.Uyghur dramatists Uygun and Izzat Sultan's great achievements in creating the atmosphere when staging the poetic drama "Alisher Navoi" became a program model not only for the theaters of Uzbekistan, but also for the entire theaters of Central Asia. In addition to magnificent scenery, music, noise, and costumes, the actor paid special attention to the tones of the actor's speech. By rehearsing again and again until they felt the atmosphere of the period and performed it, he created a bond between the historians, scholars of the sources and the actors. He explained to the actors that the atmosphere of the stage first appears in the heart by seeing, hearing, and feeling. It should be said that the new historical poetic dramas created in the years of independence in the theaters of Uzbekistan took a deep place in the hearts of the audience. It can be said that it is related to the fruitful use of the school created by Uyghur. For example, let's take the tragedy "Iskandar", which consists of two acts and five acts, created in 1990 by literary critic and great playwright Shuhrat Rizaev. It is no exaggeration to say that this work was born on the basis of Alisher Navoi's Hamsa, which is a priceless historical monument of the Middle East. What are the characteristics and qualities of a ruler, as a head of state, and what habits should he avoid in this age? What measures and measures should be taken to make the country prosperous and the people happy? The answer to the most urgent problematic questions of that time could be found in Alisher Navoi's "Saddi Iskandari" epic in "Khamsa". Through this saga, Alisher Navoi tried to shed light on the most important social and political issues of the time he lived and to solve some problems. He put forward the idea of fighting for centralized power against the fragmentation of state power, for peace against mutual feudal wars, for justice against tyranny, and for knowledge against ignorance. The main character of Navoi's epic is Iskandar. However, although there are some similarities between Navoi's hero and the historical Alexander, Navoi's Alexander is not the historical Alexander - Alexander the Great, but a romantic image of the just and enlightened king that Navoi dreamed of. Through the image of Iskandar, Navoi strove to create an image of a king who would eliminate evils in society and stabilize justice and enlightenment, peace and prosperity. Of course, for this, not historical facts or the life of a historical person, but an artistic fantasy is in the first place. It was necessary to bring the image of Iskandar Navoi closer to the environment of the 15th century, in other words, to raise the image of Iskandar to a new stage of development. Navoi's words have a sharp artistic power. Only a great artist can express scientific and literary thoughts in a poetic form in such a beautiful, simple and fluent way. One of the main issues that took an important place in Navoi's "Khamsa" was the language problem. For example, during this period, in particular, the Uzbek nation was formed as a nation, and its unique language, culture, and literature were also developing. Devoted to his patriotic duty, Navoi also fights for the further development of the Uzbek

language. Universal problems, ideas, wisdom-narratives raised by Hazrat Navoi are expressed in the work. When we observe the processes during the transfer of this poetic drama on a historical theme to the stage, we witness that the stage interpretation was born out of difficulties. In 1991, the Uzbek State Drama Theater in Tashken also conducted research on works named after Navoi on the occasion of Navoi's anniversary. The chief director of the theater, People's Artist of Uzbekistan Bahadir Yoldoshev, decided to stage the production of playwright Shuhrat Rizaev, and then started creative cooperation with the author himself. People's artist of Uzbekistan, skillful director Bahadir Yoldoshev tries to find modern solutions in his interpretations every time he stages a historical or classic work. It tries to expand the viewer's spiritual world and enjoy our great historical heritage. While staging the performance "Iskander", the director did not follow the old traditional path, he intended to discover a new side of the great Alisher Navoi on the stage. He takes Alisher Navoi's "Khamsa" and reads it and performs it. While staging the work, he was extremely surprised by the advanced philosophical ideas put forward in the "Khamsa" epics. In the performance, two intertwined directions are visible: one is Alisher Navoi himself and his heart, the poetic symbols, thoughts, ideas born in his mind, the thoughts, sufferings, and situations that are created with them, and the other is the events related to Iskandar. The director recreated the work of the playwright in opening these two directions. He tried to reveal the meaning behind each word, showed his attitude to people and their living conditions, expanded the scenes, involved Navoi in almost every scene. He asked the author to write verses from other epics of Hamsa that serve the idea of the performance, not limited to the epic "Iskandar". In the play B. Yoldoshev copied many words from the language of the philosophers into the Navoi language. Alexander's closing remarks have been reworked. In this way Sh. Rizaev thoroughly mastered the skills of dramaturgy, B. Yoldoshev and Yoldoshev worked effectively in cooperation, making full use of their directorial capabilities. Of course, the actor absorbs the resources received from the author and director, redevelops it, enlivens it, enriches it with his own imagination. When the role is seriously worked on, when the actor engages both mentally and physically, true passion emerges in the heart. Only when the creativity of the actor is closely connected with the thought hidden in the pesada, and creates a real and productive behavior, a vivid and typical image is created through the passion and feelings of the person being portrayed. To do such things, B. In Yoldoshev's language, it is a great work. The performance of Afzal Rafikov, People's Artist of the Republic of Uzbekistan, who created the character of Navoi in the play, can be said to be worthy of such an assessment. As Afzal Rafikov took responsibility for creating the character of Navoi, he carefully read the staging. Yes, it was difficult for the actor to understand the work. Then he got acquainted with Navoi's "Khamsa" and prose narrative. Since he is an actor, he read with a deep voice. He was fascinated by the beautiful language and melodiousness of the epic. He was convinced that the development of the Uzbek literary language cannot be imagined without Navoi's "Khamsa". "It is a pity that we cannot read Navoi's works without a dictionary. We don't even fully understand the prose narrative. So, the actor completely understands the role and goes to live in the conditions created by the director. He plays within the stage decorations in such a way that he finds such subtle tones and renders Navoi's lines so beautifully that he makes the audience feel as if they have been transported back to that period.

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