



The Ability of the Director to Work on the Scenery of the Performance

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Abstract: This article tells the story of the director's work with the set, lighting, music, scenery and artist on stage.

Keywords: stage, layout, lighting, music, scenery, actor, performance, director, goal, audience

INTRODUCTION

Every innovation in art cannot be repeated. Art cannot be imagined without inspiration, without passion, without thought. We witness that everything in nature is in harmony with each other. This harmony also inspires us in art. The impression created by adaptation renews our imagination and protects us from failure.

The artist presents a sketch of the upcoming performance. After seeing the sketch, you want to admire the artist and send him a message. The idea of the work, the director's thoughts are fully taken into account in the image. Finally, the scenery based on the sketch is installed on the stage. Instead of the elegant lines in the sketch, the shimmering colors, rough and clumsy rag walls, instead of the clear sky in the picture, a landscape painted on fabric is hung. In the place of the huge stone that stands out from afar, there is a box that looks like a box that has not yet dried its glue and color. In a word, the cascade of decorations is clearly visible. The stage level also seems to be suffocating. The question arises as to why this happened. The reason is that the artist, while working on the performance, did not foresee the objects that should be placed on the stage. He drew everything beautifully on white paper. Having faced such a situation several times, the director vows not to accept a beautiful sketch drawn on paper a second time. Now it requires a scaled-down model of the play's scenery. The stage area, time and space, its level, equipment, general appearance of the decoration must be reflected in this layout. At the right time, the right point can be illuminated. But there can be a difference between the most accurate model and the finished decoration. Perhaps the artist's calculations allowed uncertainty? Or were the decorators careless? Everything can happen. That's why the difference between the stage set and the model cannot be avoided. Or another example. The specialist working on the musical decoration of the performance records various noises on magnetic tape. Here, the sound of music is heard from the radio receiver of a car speeding down the street. So, the desired music was found. There are also animal sounds. In addition, the voice of the wolf was recorded. Finally the records will be ready. Now you can listen to it. However, the recordings are extremely poor quality. It turns out that extraneous voices have been added. Now let's see how the director manages the work. Rehearsal has begun. The stage manager conveys his ideas to the actors in a convincing and understandable way. The images are not alike. Two people are rehearsing a story from the past on stage. Imagination needs to go back. Today, there are many irrelevant sayings, words and events. Therefore, the director instructs the actors to play the events of the past from the point of view of today. Here, the performance is ready and submitted to the judgment of the audience. But the actors are moving very slowly on stage. Maybe too tired? No...

maybe the director wanted to play the past from the point of view of today. On stage, their performance seems to be deliberately slowed down.

Therefore, their performance seems sluggish and unnatural from the outside. Another example. The performance is going on on the stage. One of the actors comes to the front of the stage to perform his monologue and begins to speak facing the audience. Instead of illuminating his face, the light coming down from above is standing behind him and hitting the viewer in the eyes. If you ask the director and the artist why the light is coming down from behind the actor, he will answer: "we want to show the person through X-ray light." But the internal organs of a person cannot be shown with the light of an ordinary lamp. On top of that, the light shines directly into the viewer's eyes. The purpose of citing such examples is to remind once again that the stage is a palm-sized area that exaggerates and clearly shows every detail. The layout, lights, music, decorations on the stage show the actors' performance, the director's idea and purpose, depending on their effect on the audience, and show their lies or truth like a reflection in a mirror. Every creator working in the theater should work for the final conclusion of the thought and idea that should be expressed from the stage, not depending on the layout, lights, music, lighting. If the intentions and thoughts planned at the beginning are not realized, it means that the work was done wrong from the beginning. In one performance, the evidence was not taken into account, and in the other, the fact that the scenery was several times larger than the model was not taken into account. In another case, the creative approach to depicting events was in the wrong direction. The same can be said about music. The sound of noises on the street and the sound of the stage are different. Therefore, the director must have a director's eye and a director's ear. Every creator is not guaranteed to make mistakes. It is natural for the director to make mistakes. Encouraging him not to take risks is tantamount to depriving him of the creative process that leads to pleasurable moments. A boxer who enters the ring to fight also takes risks. But every time he steps on the field, he firmly believes that "of course I will win." If the director does not have the art of winning, he is no different from the punching bag that the boxer exercises. A director can make mistakes. But on the other hand, the produced product - the performance - fails. After all, any desire of the director will trigger the so-called theater mechanism. Any philosophical, ideological desire of his becomes material. No matter how much money is spent, bills, supplies, wasted man-hours and wasted manpower all cost money. For these reasons, the director, who has started work on a new play, has no right to hesitate, to be pessimistic, to act on an immature idea. The director has a strong belief in the successful completion of the work he started, and must make a firm decision that "there is no room for hesitation in implementing my idea about the upcoming performance." For this, he must be able to choose the target address correctly. However, no one can guarantee that the intended goal will always be clear and infallible. It's all about being able to reduce these mistakes as much as possible. There is a saying in our people: "Measure seven, cut one". This proverb also applies to the field of directing. Because if the director does not think carefully about the props to be placed on the stage, how the actor should perform this or that scene, and when the music should be played, it shows that his mind is not clear and causes mistakes. Therefore, while working on a play, the director sometimes has to criticize, justify, and judge his work. After all, when the ongoing creative research reaches a certain point, the criticizing director asks: "Why does the actor have to stop sometimes and speak without rushing in this scene?" condemns the plastic solution of this scene, the justifying director comes to justify this scene: "That's why the play reflects historical events. The clothes on the actors are also historical, as if they have just been brought from the museum, as if they started communicating with you and us" or in satirical plays more the scenes that cause bitter laughter, the antics of the actors belong to the pen of the comic artist. The judge-director-spectator will have to listen to the claims and arguments of both sides and make a verdict. Let's analyze another aspect. A good writer, composer, never says in advance what kind of work he is working on. He does not even mention the work he wants to write. Why is that? Leo Tolstoy said: "I thought it was good, but after it was written I didn't like it." Actually, before we start working on any performance, we think about a lot of things, we imagine, we bring bright solutions to our eyes. But when the play is ready, we see that most of what we thought was left as imagination. What roles are you currently working on from an actor, what are your creative methods? when asked, the actor replied that his creative methods cannot be expressed

in words. In the artistic council of some theaters, a young director is asked to tell the rough draft of the upcoming play. To do so is to stifle the creative process. Because at the same time, it is difficult to explain to anyone, even to his teacher, what he fantasized about. If you can't articulate your thoughts convincingly, you will doubt whether they are true or not. Even in the event that Bordiu speaks well, the things you think will become "speech" and you will partially lose your feeling as a director. Thus, the plastic solution of each performance should be realized consciously, on the other hand, it is better to embody the artistic imagination of the creator on the stage with the help of inner feelings.

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