



Working with Monologues in the Directing Profession and Criterion Scene

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Abstract: The article focuses on the cultivation of monological speech, the appropriate placement of monologues and actions of the actor so that he can convey the monologue to the viewer at an impressive level, and the creation of a play by the director of appropriate mezzanines.

Keywords: Director, monologue speech, dramaturgy, performance, mizansahna, monologue, observability, imagination and fantasy, badiy community, directing profession, cast, amateur director, stage play, creative process, Live character, field and space, elements, spiritual worldview.

Teaching oral communication is done by listening and understanding and speaking. Here, the speaker makes a speech dialogue in the information process, while the listener makes a speech dialogue by listening and understanding it

Listener roles are exchanged with the speaker during the debate. Oral communication can also be one-sided. In this, the first person only speaks, the second person and the rest only listens.

Monological speech is a form of speech aimed at the speaker himself, which does not take into account the listening and response of another person. In some dramatic works, the character's monological speech will be directed at the viewer. Monological speech is also present in prose works. Nazm, on the other hand, is considered one of the main forms of speech. Sometimes the monological discourse expounds the climax of the work. For monological speech, it is usually inherent in a certain section of the text, which has its own compositional construction and logical completion, interconnected in structure and content. Monological speech can be expressed in the form of oral (speech statement) or written (publicistics, memoirs, diaries). In the oral form of monological speech, tone (intonation) plays an important role, while in written monological speech, tone depends on the syntactic construction of the text, instead of the placement of logical stress falling words. Monological speech is considered to be one of the main speech forms of the speaker; it is a linguistic-stylistic method, there are several types. Mas-influencing (promoting) monological speech, dramatic monological speech, lyrical monological speech, narrative (informative) monological speech there are such manifestations of monological speech as open speech and inner speech; in open monological speech, the character articulates his speech aloud; in internal monological speech, the monologue is manifested in the form of the inner speech, thoughts of the character.

A monologue is a Greek word that is a gesture of speech towards the participant of the work himself or towards the audience of other participants. It is easier to create a mizansahna to talk two people (dialogue) and lead a debate. In the monologue, however, a man must speak. The art of the director is judged by the fact that badiy with a single solution can create a stage play by harmonizing the various elements of the performance. When working with actors, the director should explain and interpret external factors that influence them to behave on stage. The more layered and touching the

imagination and feelings of the hero, the more hidden they are, the more convincing and skillful the performance will be. Before starting work on monologues, it is advisable to find out what type of them are. A monologue in which the character performs on stage. Such a scene is as rich in mental and physical action as other scenes, and the events take place before the viewer's eyes. All items except the companion will be available here; decor, lamp, music will all be available. The lamp can change. There is also a theatrical cast. All this serves as a companion task for the director and performer. To fill the niche of what is lacking on stage, the director must employ imagination and thinking.

The actor cannot be stopped from speaking at the time of the action. Or the opposite. However, it is the most correct way to carry the action with the word in an inextricable connection.

When there are two people on the stage, the first can move the second at the time of speaking, walk, sit, perform physical work unconditionally interferes with the fact that the person talking reaches the listener. If the director demands such a situation from the actor, then the person talking will have to be able to move the viewer's attention to the person acting, that is, the viewer will have to watch the listener, and not the ga-piercing person. So when it turns out that it is possible to both speak and act? It is possible, but if the action is spoken in accordance with the step attention goes to the action and the word can be forgotten. In such a situation, it is imperative to comply with the law of the scene. In particular, it is impossible to stir and start a sentence from where you are standing at the same time. First it is necessary to stir from the place, then start a sentence by adjusting the movement. Or it's wrong to stop suddenly and start talking while walking. First you need to stop and adjust the breath, and then talk. Because, any action is more impressive than a word. If, ignoring the value of the word, the action and the word fold are spoken, the value of the word disappears, the value drops.

Suppose two people on stage:

— one is talking passionately, and the other is acting physically. In such a situation, the viewer involuntarily observes physical movement. If the event of the work requires such a mizansahna system, then the influence of the word must be conveyed to the viewer through the actions of the second Shahs. In each piece there will be points where words are expressed in a serious, ironic, humorous, angry way. In such a situation, it is necessary to ensure that the author (spectacle, pieza) is expressed in terms of the intended purpose from these words. That is, in such a situation, it became necessary to build mizansahna on the basis of the Spoken Word and its acceptance. An acute sentence should be followed by a humorous response to a joke. No matter how funny, content makes sense, the way word games are sung with action dulls the power and influence of the word. Such a law of the scene cannot be denied, since, these laws are based on the logic of the behavior of the scene.

A mezzanine is a stage space, time, setting in an environment, and the location of actors. Mashhir is a French director. In Arto's phrase, mizansahna is "the language of field and space on stage". If this phrase is taken from the essence of theatrical art, it is the Formative Content of the performance on the stage.

We know that the writer expresses his pain in words, the artist with watermelons and mustaches, the composer with melody and melody, and the actor with his own temperament and behavior, while the director expresses his opinion and memory, his stage plan through mizonsahnas. Both the height of the stage and the width and the space of an old man are extremely important and valuable to the director, the efficient use of which, the expressive delivery of the conceived plan to the viewer, depends on the skill of the director.

The famous adib Saeed Ahmad comedy "bride uprising" was also directed by Bahadir Yoldashev who came up with expressive mizonsahnas around Farmanbibi sitting at the bottom of the Maple. These mizonsahnas played an important role in the opening of the idea of the work.

Each work will have scenes with emphasis. Expressive cases to the viewer in cases that need to be sealed for the director, conveying the mysteries of drama to the viewer in expressive appearances-placing in mizonsahnas requires high skill. We know that if the mirror of the stage is a space in

which an event takes place artistic decoration in the eyes of the viewer, both the circle of action of the actors and all the equipment that serves the composition of the work should serve the opening of the content and idea of the work. The backstage should turn into points with an emphasis on the middle and front. The more points of emphasis for the director, the more range of action, the wider the scope of the work will also open. This depends on the purpose, idea, form, and content of the work being staged. When placing mizonsahnas, it will be necessary for the director to pay attention to the style of writing, genre of the work, solve it, find out the pictorial expression – image of events, determine its pace. The director's plan is embodied in the Plastic Solution of the work, the process of organizing behavior in the stage space.

As soon as the actor works on the role, trying to enrich it with new-new finds, the director, knowing the stage SI, should strive to invent in the given space, space and time, every time he begins work on a new performance. In the discovery of these new new finds, the low-altitudes that are set at the stage level occupy an important place. Therefore, for each performance, the structures to be built in space and space should have different views.

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