



The Director's Work on the Chosen Work

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Annotation: This article provides information about the director's work on the selected work, how the director works with the actor on stage and what is important.

Keywords: Director, stage, work, theater, performance, play, drama, author.

It is not an exaggeration to say that the theater is not in the present time and place, but its history goes beyond distant times and places. Theater lives today, yesterday is the past. It is dead for today, it cannot give aesthetic pleasure to today's audience. The theater of tomorrow is just a dream in the mind of the creator," said Meyerhold. Theater, cinema, and literature are the heart of a nation of art, spirit, and people. In theater, words are important, but the thought hidden in their essence is more important. Real theater is a competition of passions.

Bertolt Brecht encourages the most necessary courage in directing. He was a creator who could express not only what was allowed, but also what he thought.

A good theater director can make a film, but a film director is unlikely to make a good play. As many actors are on stage, there are as many thoughts and life experiences.

Theater is a small country. His king is a director. The command of the director is necessary so that the theater does not fall into crisis.

Theater is a reflection of a whole life, but not the original. This process serves as a mirror for the society. But its service depends on the director working in it, from the stage worker.

The director is, first of all, the person who leads the entire team. At the same time, he is also an orator who tells what he wants to say to the people and the audience through the performance.

When the director gets hold of the play he wants to stage, he must carefully read it. First of all, he should know the essence of his idea.

The director must first have a written action plan and answer the following questions:

1. Why am I staging a play based on this play?
2. What am I posting, what is it about?
3. How do I stage the play?

Only if these questions are answered, the highest goal of the play will be revealed.

Now, before starting work, the director must act without departing from the golden rules. These rules are as follows:

1) What is the purpose of the director's idea and plan of the performance?

The work is written based on the idea of the author. But the director stages a play based on his idea. This means that the author's idea is not left aside, the director carefully adds his own idea to the author's idea and sets a higher goal. The author writes the reality of life. And the director puts on a beautiful performance on the stage with his artistic reality.

2) The main theme and problem of the upcoming play?

As we mentioned above, the theater is a mirror. What kind of theme and problems should the play bring to the stage and find a solution to these problems. The main conflict in the play can be determined only by knowing what it is and what the main event is.

3) Identifying and justifying the main conflict.

The main conflict in the work is to determine the main opposing forces of the main characters.

4) Determining the leading character of the main characters.

That is, it is necessary to determine the role of the main characters in the play, how they act on the stage, what they care about, and their movements from thread to needle.

5) The compositional device of the play (introduction, node, development of events, turning point, climax, solution)

The compositional device of the play: (introduction) the author of the play, how the play begins.

(Node) the question arises in the work, what will happen next? (development of events) sequential development of events after the node.

(Radical twist) in the work, the fate of the main characters turns in a completely different direction.

(Climax) the explosion of the piece. (Solution) how the end of the work is resolved. We always leave the conclusion to the viewer.

6) Determining the genre of the future performance. What genre is this play? (drama, tragedy, satire, humor, etc.)

After answering the following questions, the director chooses an actor for his characters in the play. The director must also have the ability to choose an actor. After choosing the actors, the director gathers them around the table. The director tells the actors about the work he has chosen. If the director has read a lot of books, if he is a good speaker, the actors will understand his words more easily. Actors write down their roles on paper for themselves. Then the chitka process begins. If the director follows these unwritten rules, his performance will be successful.

The goal of the director is one: to turn every image on paper into a living soul; creating a flame from tiny sparks hidden in the audience's tongue through the actor.

Confidence in a director guides others. Even a short work of each writer is a big world in itself. Making it his own requires courage from the director. Every director will certainly achieve his goal if he works on the work of his choice based on the above-mentioned "Director's Experience".

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