



Issues of the Actor's Assessment of Relationships and Reality on Stage

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Abstract: This article tells about the issues of how an actor learns to express his reaction to the evaluation of events and events that have happened or will happen on stage while performing his stage duties.

Keywords: actor, reality, attitude, process, attention, exercise, imagination, performance.

The actor is an observant, confident, inquisitive, curious, impressionable and creative person. A person who chooses this profession must have a simple, sincere, child-like heart. The entire existence on the stage, the sources are lies, for example: decoration, props, drinking water, your partner who says "I am your father", even the author's text, which is taken as his own, is invented and created as a texture. But the actor acts believing that the scenery drawn by the artist behind the scenes is real. He drinks plain water from a bowl as poison and feels his body burning. Such a profession full of miracles cannot be found anywhere else. Only in the acting profession, a person can become a doctor, an engineer, a lover, a magician, a cruel horn, a high-flying bird, a teacher, a boy who sacrifices his life for his people through the art of experience. So, no matter what kind of people there are in the world, they can be embodied in the form of an actor. For this, it is necessary to master the secrets of acting skill from the very first steps.

Today's modern actor must be quick-tempered and innovative, but also have a quiet, unblemished creative inspiration. After all, our age, which is developing more and more, requires creativity and speed from the creator and actor. An actor is a mirror of the people. They stand one step above and ahead of ordinary people and can be an example to the people. Perhaps that is the meaning of the fact that the stage of the theater is one or two steps above the auditorium. This philosophy imposes a great responsibility on the actor in front of art and himself. As the main weapon of theater art, he must protect himself from various harmful effects, both physically and mentally, and educate him delicately. Fame that is easily found at the initial stage of an actor's creative process can have a serious negative impact on the actor's personality and ethical culture. We will now talk about the attitude of the actor to the evaluation of the event that takes place on the stage in the performance of the stage task, or the exercises related to the attitude and evaluation of the event.

It is of great importance for the actor to learn to express his reaction to the assessment of events and events that have happened or will happen on the stage in performing his stage tasks. It is for this purpose that I recommend the following exercises related to the assessment of the relationship and the incident. When performing these exercises, it is advisable for the actor to go through exercises related to attention. If we add imagination to attention exercises, the performer not only begins to carefully study the proposed source, but also learns to compare qualities that are not actually present to the studied source with the help of his imagination. In this way, an exercise that should be done for attention turns into an etude dedicated to attitude. But at the same time, it is not free from its attention-dedicated task. On the contrary, by adding imagination to the carefully studied source in the actor, the interest in this source increases several times. As a result, the imagination becomes not

only an imagination but also a creative imagination. As an example, we recommend giving a hat or cap to a student and studying it carefully. After the student carefully examines the resource in hand, we tell him that it is not a ball, but a puppy, a cat, or a baby rabbit. If the student begins to mirror the appearance of the source as soon as he hears the task, then the training has gone the wrong way. Logically, as soon as the student hears the task "this is a puppy, a kitten", his creative imagination should be activated and he should start his creative activity. What is meant by internal work? It consists in the fact that the student, keeping his attention on the given source, begins to compare qualities that are not present in this source with the help of his imagination. That is, he will have to convince us that it is not a doll in his hand, but a puppy. In this way, with the help of internal activity, a feeling of trust in the given tissue conditions is awakened in the student, and through the formation of confidence, the attitude changes. That is, the initial stage of behavior, that is, attitude is born. This, in turn, motivates action. During the exercise, the student can become absorbed in the actions he is performing, and even play with the imaginary puppy, caress it, sleep it, stroke it.

However, the teacher will have to stop the student at the most interesting part of the exercise. The reason is that the actor needs to master the internal technique well in the initial stage of this movement. That is, the process of the birth of the movement must take place. It is necessary for the actor to understand that these moments that call for action are born naturally, to like them, and to use his imagination to get used to feeling such an inner state of mind that calls for action. Hat exercises can be continued with other items. For example, we take a rope, it is not a rope, it is a snake, it is not a matchbox, but a grenade, it is not a table, but a sewing machine, it is not an old shoe, it is a new shoe that is being worn for the first time, and so on. It should also not be overlooked that the appearance of the offered items should not be fundamentally different from the items to be imagined.

The next exercises will be related to residence, address, place. That is, it is not an auditorium, but a hospital, a steamboat, the interior of a train, a submarine, a library, a museum, a bathhouse, a mosque, a cemetery, etc. When working with these exercises, the back-and-forth should be similar to the previous exercises. Before starting to perform such exercises, the student should think carefully, he should visualize in the window of his imagination what kind of place he needs to move. Then he needs to find answers to several questions. That is, when did I come here? - Where did I work before coming here? - why did I come here and what am I going to do now? - What will I do after I leave here? By finding answers to the above questions with the help of his imagination, the student will develop an attitude towards the spatial existence that surrounds him at the moment, and an inner call to initiate action will be born. The exercise can be stopped if the teacher notices that the student's actions have shown authenticity and confidence. If the student goes to the path of trickery, saying that he feels something he didn't notice, he sees something he didn't see, and if trickery is the priority in behavior, then the exercise should not be stopped. So that other students can see that the student is trying to replace his fake actions with skills. Because at the end of the training, the teacher should analyze and condemn such behavior and show the reasons, which will be a good lesson for others. The purpose of conducting internal technical exercises is to educate students' sense of authenticity. For this, it is necessary to teach students to distinguish right from wrong, fake from truth. Often, before our eyes, the actor begins to show fake emotions and fake cheers on the stage. The worst thing is that he is satisfied with his work. So, this actor does not know the difference between lies and honesty, fakeness and sincerity. But in order to differentiate between the two qualities in performance, it is necessary to create both opportunities for the student. Let him finish the bad performance. Let him play a fake game. He wants to convince us that a lie is true. So that the student himself understands the difference between fake and genuine. Among the responsibilities of the actor, there is also the responsibility to himself, which the actor should feel from the heart, should educate, develop, and preserve his spiritual, spiritual, and creative mood.

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