



Interrelationship of acting skills and stage movement

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Abstract: This article discusses the relationship between acting and stage movement and their basic principles.

Key words: acting skills, stage movement, plasticity, imagination, elasticity, composition exercises

INTRODUCTION

Exercises developed by actors or adopted from other systems and not the result of the actor's personal, creative research also directly respond to the goals of the style. Actors master the given exercises, name them based on their personal skills, thoughts, and these professional terms help to diligently use the stimulating actions of the imagination. Thus, the terminology of the selected exercises may change. The following is an outline of the training and is a one-day plan for acting exercises. These exercises are based on Dalcroze and other classic techniques. Their main principle is the study of vectors of opposite movements. For example, the hand is moving in one direction, and the elbow is in the opposite and constructive movement. Hands are receiving, legs are throwing. Thus, each exercise is a product of creative "search" and depends on learning one's own means of communication, the fact of resistance and their common centers in the body.

1. Rhythmic walking. Roll the shoulders and arms with the arms extended to the sides. Bring the elbows back as far as possible. Rotate the claws in the opposite direction of the hand movement. Lifting the shoulders and pulling the cheek, the whole body performs this movement: Imagine that you are a dolphin. You will gradually speed up the rhythm of rotation.

2. "Pulling on a thread": the imaginary thread is pulled forward; your body is moved not by your hands or feet, but by a string directed to your hand; step forward until the knee of your trailing leg touches the ground. The movement of the body should be sharp and strong, like the bow of a ship hitting a big wave;

3. Jump forward on your toes, bending your knees as you land. Return to a standing position and repeat the jump with strong and flexible movements. Bending and the movement to the next jump starts from the waist; Hands are stretched out to the sides, one palm is caressing, the other is pushing. It should feel unusually light, soft and elastic, just like a sea sponge.

4. Perform the following movements in the opposite direction: standing, feet apart, turn the head four times to the right, then the waist four times to the left. Waist to the right, then hips to the left. Left foot to the right and hip to the left. The ankle is to the right, and the hand is to the left. In this way, the body parts rotate opposite to each other. This exercise works the whole body. All movements are based on the spine.

5. Standing, legs apart, and hands raised above the head, we put our palms on the floor and jump with our whole body like a circle (acrobat): return to the starting position, bend back and do the exercise we finish in the "bridge" (motic) position;

6. Rhythmic walking. The first step is simple, and the second step is to walk with the knees up; the body remains tense, the same exercise is repeated at the previous speed;

7. Improvisation exercise with the palm of the hand: feeling and expressing the whole body by touching, rubbing, grasping, stroking various items and objects.

8. Play with your body. Set a specific task in front of you. For example, the contrast of different parts of the body; Let the right side perform elegant, skillful, beautiful, attractive and suitable actions; Let the left side watch the right side with envy. Let his actions show hatred. Then, displeased with his weakness, let him try to take revenge by destroying the right side. The left side wins, but at the same time it has to lose, because without the right side it cannot live, it cannot move. For this game, the body can easily be divided into two parts. For example, upper and lower body. Thus, the opposite of the foot part and the head part is placed. It is very important to fully engage the imagination. Because not only the directly participating parts of the body, but also a third part can participate as an observer. For example, feet between two hands during a fight can express fear. Let the head watch them in amazement.

9. Unexpected action. Perform a movement like a rotation of both arms. This movement starts in one direction, after a few seconds it changes to the opposite direction. The start of the movement should be constant and then slow down. Another example: start walking slowly, pretending to be struggling. Suddenly, but stopping for a moment, start running very lightly, very gracefully.

Structural exercises: These exercises were adopted according to the process of formation of ideograms in ancient and medieval theaters in Europe, as well as in African and Eastern theaters. However, ideograms are not a certain flowery-elegant gesture (gesture), which has been mastered by actors for centuries, as in the case of the Peking Opera House. There must always be new ideograms, and their compositions will appear spontaneously. The starting point of such gesture forms is the product of a person's own imagination and the discovery of basic human reactions. As a result, a living form with its own logic appears. There are endless possibilities in these compositional exercises. Now we will discuss some things that are suitable for future development. Body movement and control:

1. Rhythmic walking. It's as if sap is rising from the roots of the tree to the tips. In our body, the same fluid is spreading from our heels to the tips of our growing hands. In the second stage, the branches slowly wither and die one after another. Exercises end with the same rhythm as they started.

2. Live imitation. It consists in imitating animals. Imitation of animals not as a "game", but in reality. Keeping the sensitivity of bare feet, hands and feet touch (imaginary) objects simultaneously, moving opposite to each other.

3. Similarity with a newborn baby. A) watch a newborn baby and compare his reactions with yours; B) look for signs of babyhood in your actions (for example, try to smoke a cigarette as if the child sucks on the mother's breast) D) find such instincts that can recreate your babyhood (for example, the feeling of security in you, the desire to suck, z your body's desire for comfort)

4. Learning different types of walking.

A) the type of walking is determined by age, the center of movement is transferred to different parts of the body. During the period of youth, the center of movement is the feet, during adolescence it is the shoulder, during the period of manhood the waist, with age, the head, and in old age it moves to the feet. Follow the changes in the rhythm of life. During the childhood years, the world is unusual in relation to the child's actions, and for an old person, the world moves in relation to him at a fast pace. These are of course two possible interpretations;

B) types of walks depending on different mental states (phlegmatic, military, interesting, burnt, etc.)

D) imitating others in order to discover the characteristics they are looking for;

E) various forms of walking full of physical and pathological features;

F) imitation of other people's gait (parodies). The main thing here is not the results of a particular walk, but rather understanding the principles. If the parody does not include an element of mocking others, such a joke is exaggerated.

5. Concentrate an emotional impulse (such as crying) and express it by sending it to a specific part of the body, such as a leg. A clear example of this is Eleonora Duz. He "kissed" everyone with his body without using his face and hands. For example, show two different impulses using two parts of your body: the palm is laughing, the heel is crying.

6. Catch the light with your body parts and animate shapes, gestures, movements with the part you hold.

7. Muscle formation: the shoulder cries like a face; the stomach rejoices, the knee is sad.

The actor will be successful if he repeats the above-mentioned exercises, constantly looking for ways to strengthen them and enrich their activation.

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