



Factors of Development of an Actor's Imagination and Fantasy

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Abstract: This article tells about the imagination of an actor, how it differs from other artists, the factors of development of imagination and memory of inner feelings in the process of mastering acting skills.

Keywords: actor, imagination, fantasy, emotion, memory, intuition, thought, action.

Everyone who has chosen the profession of an actor knows the meaning of the word "Actor". Actor "Act" means action. It turned out that the actor should be flexible. Movement always displaces and changes the source. The actor is an observant, confident, inquisitive, curious, impressionable and cheerful creative person. A person who chooses this profession should have a simple, sincere, child-like heart. The whole being on the stage, the sources are lies: decoration, props, drinking water, the partner who says "I am your father", even the text of the author, which is taken as his own, is invented and created in the context of the fabric. But the actor acts believing that the scenery of the field 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 profession of acting, 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 as everyone. For this, it is necessary to master the secrets of acting skill from the very first steps.

An actor without imagination can never be a good actor. So, what is the imagination of an actor, how does it differ from other artists? The difference is that an artist or a sculptor creates his imagination outside of himself, and an actor cannot. The actor feels and enlivens the image he is creating in his body. Because when thinking about the life of the character he is creating, he thinks in the first person, not in the third person. The image appearing in his imagination merges with his life. An actor's imagination can be compared to that of a young child. Because children sometimes imagine themselves as a king, sometimes as a princess, and sometimes as a commander or a pilot during the game, and they take it very seriously.

Imagination in the field of art is related to any of the 5 senses in the human body. For example, it is related to the organs of sight in the artist, hearing in the musician, and sense organs in the sculptor. The actor's creative imagination covers all 5 senses. But the most important thing for an actor is his own body, because he personally acts on the stage; - explains, comforts, scares, expresses love and performs many other artistic tasks.

So, the actor uses his intelligence, will, and fantasy to express his artistic imagination through meaningful movements of the muscles. That is why it is important for him to develop his "muscle memory".

2. Fantasy is the actor's ability to see himself in far-fetched (unreal) conditions or to see sources that are not actually there. Irreal is a fantastic view, a scientific hypothesis about the mythical, religious, fairy-tale world that does not exist in real life.

In order to develop confidence, imagination and fantasy, the exercises should be complicated. The student must define the object selected for observation as "necessary" for him. From this he asked himself "why?" "what for?" I am observing this object, I am listening to this or that voice, and he must ask questions, find answers to these questions based on his imagination and fantasy: Imagination reactivates attention, gives it an emotional tone. After that, the student will tell in what way and how he imagined this object to be necessary for him. At the end of the lesson, the stories of the student who performed the exercise best and worst will be compared and analyzed. In this case, the pedagogue can prove the connection between trust and attention in vivid examples. Students will learn that the richer their imaginations, the deeper and more active their attention, and the wider their imaginations. In addition, the pedagogue can offer different behaviors that are not related to each other and ask them to justify them without changing the sequence. Such exercises ensure that students' imaginations work hard to find new justifications. To justify unrelated actions based on given conditions. Therefore, the behavior should be chosen based on the character's character.

These exercises teach the actor to justify the scheme of his actions based on the conditions given in the pesada and the character of the hero. This qualification will greatly assist the student in their search for future roles.

Look at the photo and order the exercises to identify the people in this photo individually, their character, profession, and their relationship with other people. Such exercises develop not only imagination but also observation, memory, intelligence in the student-actor.

In the next larger courses, it can be made a little more complicated to perfect the exercises. Start by remembering exercises (things, people, events). Try to restore as many elements as possible in memory. Don't be distracted by other things while you study the source that comes alive in your memory.

Imagination, well mastered and at your disposal, is the most useful of training.

Before the rehearsal on the stage, try to rehearse your role in your imagination. The advantage of such exercises is that it does not require physical movement, area, or space. No physical effort is required. You can also practice the actions you will perform with your partner on the stage in this way. Later, you can continue training in your imagination with the director and your companions during your free time from the practical work on the stage. You must take into account only the instructions and mise-en-scenes given by the director in the training of the imagination. Although compared to the practical exercises on stage, the performance in the imagination may seem more elegant and attractive. If such situations are observed, you add them to the performance on the stage, as a result, elegance, charm, beauty appear in the performance of the performance. Daily exercises allow your body parts to move freely without straining. Despite the fact that the exercises are performed in the imagination, your emotions will work with full power, the activity of your sense organs will increase, the colors of emotional states will increase, and the richness of quality will increase. Such qualities may not change much during the stage rehearsal. But the fine qualities and feelings found as a result of imagination exercises will become an integral part of the life of the hero you want to create. The color of his walking - standing, movement patterns increases. The creative feelings awakened in the imagination are absorbed into your senses as a performer. It becomes an internal image of the character you are creating.

Note: In the process of mastering acting skills, exercises for the development of memory of imagination and inner feelings are of particular importance. Today, most actors forget about the inner drive and power that drives imagination, thought, and action.

It is rare to play a role logically and meaningfully. An actor who wants to devote his life to it should, in the process of mastering the initial elements of the process of working on himself, express the

inner and most subtle indescribable experiences in his external movements and achieve harmony of these two processes.

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