



Physical and Mental (Psychophysical) Movement in the Art of Acting

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Abstract: This article tells about the importance of physical and mental (psychophysical) movements in the art of acting.

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An actor demonstrates his art through behavior. By means of these actions, sometimes physically, sometimes imaginatively, sometimes intuitively, the image he creates - the image - strives towards the goal he has set for himself. So, the behavior of the actor is his only weapon on the stage. It is through this behavior that the character's stage life reaches the viewer. In turn, behavior is motivated by internal sensations. And any action, in its turn, serves as a trap for inner intuition. Therefore, movement is the main principle of acting technique. So what is action?

Action comes from will.

1. An action is made in order to achieve some goal.

The purpose of the targeted action is to change or influence the target object, partner, object, thing, scene.

The two forms of action we have noted are quite different from emotion. Both emotion and action are defined by the verb. Therefore, first of all, it is necessary to distinguish the difference between the verb of action and the verb of feeling. Because actors often confuse these two concepts. If you ask some actors, "What are you doing on stage now?", they will answer without hesitation, "I'm suffering", "I'm enjoying", "I hate". However, pity, suffering, envy, hatred are not actions, but feelings. When you get such an answer from the actor, you try to explain to him, you say that you are not being asked "What do you feel?", but rather "What are you doing?" Even then, most actors do not understand the difference between these two concepts.

All actions performed with a specific goal are called action verbs. The actor, who has appeared on the stage, performs his task with the help of these verbs. Before starting any action, if we start to feel, the verbs that do not prompt to start action (related to human intuition-pity, anger, hatred, bitterness) do not start the actor towards concrete creative action. Because this is the case. And the laws in this regard are the laws that come from human nature. Based on this law, we can see that desire is the motivating force to start any action. (If I want to convince someone - I will convince! If I want to scold someone - I will scold!)

However, it is not always possible to achieve the expected result in the process of performing this or that task. Therefore, it should not be understood that when I say persuasion, I convinced, and when I say that I persuaded, I persuaded. If we really want to do this, we can certainly persuade and persuade. For this, it is important to have a strong will, desire and confidence at the beginning of every action.

Human intuitions and emotions have completely opposite qualities. Because most of these sensations are involuntary and can arise on their own regardless of our will. For example: no matter how much you say you don't feel sorry for someone, you will feel sorry for them. When you say you don't love someone, you love them. No matter how hard you try to suppress yourself, you will not notice that your anger has left itself. At the same time, at certain times, a person can pretend to be sorry, suffering too much. In fact, he does not feel sorry and does not suffer. A person observing such a person from the outside can immediately notice that he is trying to lie. We have often seen such situations ourselves; we witnessed them at various ceremonies (wedding, mourning).

Similarly, the actor on the stage, no matter how much he pretends to be sorry and suffering, the audience will notice it immediately. After all, all his attempts are contrary to the laws of human nature and are not born naturally. In fact, a person who has suffered a disaster does not suffer by his own will. In such cases, an amateur actor forces himself to suffer. He is about to burst into tears. What about actually? Does the man who laughs wantonly laugh because he really wants to laugh? On the contrary, no matter how hard he laughs, he tries to hold back his laughter. An amateur actor tries to force himself to laugh. A fake smile always looks insincere and artificial. It is known from our daily life that no matter how much we try to restrain ourselves in places where it is impossible to laugh, because of some scene or event, laughter will burst out of us. No matter how much we try to suppress the crying, we feel that the cry is coming out from inside us. So, if we can correctly define our attitude to the event that has happened or is happening, and direct our behavior in a specific direction, emotions and sensations will appear by themselves.

One more thing should not be forgotten. The more a person tries not to express his intuitions and emotions, the more these intuitions and emotions accumulate and overflow. If an amateur actor begins to express his emotions from the first day of rehearsals, he goes against the laws of human nature.

Because feelings and sensations are the result of a process arising from an attitude to reality, goals and circumstances.

The fact is that every actor creates with the desire to show how much talent and skills he has. To achieve this, first of all, he needs to learn how to control his emotions. Because if he restrains his emotions during the initial rehearsals and tries to show them as little as possible, these emotions accumulate in his heart and erupt like a volcano when necessary. Therefore, instead of forcing emotions, it is in accordance with the laws of human nature to collect them and restrain them for a certain period of time. Every action has two starting points, one is physical and the other is mental. Their interdependence is called "psychophysical" (spiritual-physical or internal-external). In order to get to know them more deeply, we will consider each of them separately.

Just as every physical movement has a spiritual side, so also a spiritual movement has a physical side. "If so, what is the point of distinguishing between them?" it is natural to ask that question.

If under the influence of a certain amount of force, we try to change the material world that surrounds us, the object, the state of things, we call it physical behavior. The conclusion that follows from this is that all physical work is called physical movement (for example: sawing, chopping, digging, mowing). All actions related to sports (swimming, kicking, lifting, hitting) are also included. The above list also includes actions that are encountered in daily life (dressing, washing, combing hair, pouring tea, cleaning the room). And finally, the actions we perform towards our partner on the stage (hugging, sitting down, following, caressing, hiding, meeting) are also among them.

We call the effect shown on human intuition, consciousness, will, and desire as mental actions.

In such a case, a person affects not only the affected object, but also his own mind. Therefore, any action of the actor is carried out as a result of this mental influence and takes the main place in his creative process.

If we take our daily life, how many people we meet in one day. We ask someone something, we explain something to someone, we convince someone of something, we confess something, we

praise someone, we are sad about someone, we are happy about someone, etc. All actions related to emotions are mental actions. All the actions of the actor on the stage are the result of this same mental state. Just as music is formed from different sounds, so mental states result from behavior. Although all of these are familiar to us, not everyone performs these actions in the same way under the given conditions. When you say why, one person hides in the place where they should fight, another one hits, someone threatens, another one begs. Although these situations that occur in our daily life seem to be trivial, in fact, all the problems on the stage arise and are solved with the help of these little things. As a result of consistent implementation of these mental or physical states, the actor fulfills the role of the character in the play under the given conditions.

Let us distinguish between the activities of the so-called mental and physical movements in the given conditions. It is known that external movement is a means of physical movement. For example, if we want to frighten our child by making him "spot" in order to correct him, we first open the door and enter his room. We take something in our hands (a belt, a belt) and put it on him, and hold it by his ear. In short, we perform a number of physical actions. Such actions are usually called subordinate actions. After all, physical actions were carried out in order to exert the mental influence that we mentioned. If the actor has to perform this work on the stage, he calls on physical actions to strengthen the mental effect and put it in the service of mental action. Because by entering the room and locking the door, we performed a physical action. But why did we enter the room and lock the door? We did this in order to calm someone down, to persuade, to scare, to plead, to explain. So, by entering a single room and closing the door tightly behind us, we turned the mental movement of performing various tasks into a physical movement. However, since a single physical movement can accomplish a variety of tasks, physical movement also affects the mental state. Mental state and physical activity continuously affect each other. For example, we want to close that door and talk to the person inside more freely. But the door keeps opening. We try to close it, and the door opens again. During this physical movement, a spiritual change occurs in us. Yes, we get nervous, we get angry, and this physical action, beyond our control, cannot fail to have an effect on our mental action.

Now let's look at the second view of physical and mental actions.

Often we can observe that they influence each other as they are connected. For example, let's say that we are two people digging the ground. We try to explain something to each other, to convince, to challenge each other without stopping digging. More precisely, in other words, we perform both physical and mental action at the same time. But when we are digging, don't different situations happen to us? Don't we experience mental states such as "being nervous", "being happy", "being sad"? Do these circumstances not affect the quality of the work? Of course, it has an effect. As a result of a nervous situation, such as a temporary pause in our physical movement, impacting the work of your partners, such as hitting the ground with a hoe, it can speed up or slow down running. It can be different. Suppose an argumentator's hoe gets caught in something. Bachs stops. After the stump or stone that the hoe hit is removed, the dispute continues again. But now the enthusiasm of the argument has died down, and the person trying to prove something will be too overwhelmed. If one of the disputants is doing a very sensitive job, the argument will be carried out carefully.

So, firstly, if physical movement is subordinated to some mental task, secondly, the mental state can also change under the influence of physical movement. In both ways, these actions complement each other. But in one situation, the mental state is the initiator, and in another situation, the place of both can be alternated.

There are two forms of spiritual action. That is: through gestures. Sometimes we move our head or turn our backs and look to indicate whether the work being done is good or bad. So it is a gestural act. But the gesture that appears through feelings and sensations and the gesture that appears as a result of mental action are different from each other. The first of these appears involuntarily, the second voluntarily. Therefore, every actor should have mastered these situations.

For example, instead of giving a word to a person, we are satisfied with a wink, that is, with a gesture. As a result, that person strives to perform his duties correctly.

In this situation, the gesture is used appropriately. It is also possible to order, request, place, show by gesture. In this regard, the performed task is performed voluntarily and acquires vitality. But it is not possible to express regret, suffering, suffering through gestures. It always looks fake. So, the actor can choose the form of gesture to perform the behavior on the stage. But you can't choose a form of gesture to express your feelings. It makes the actor look like a craftsman stuck in a mold. Gestures that express feelings should appear by themselves during the movement. Although in the eastern culture of communication, actions performed with gestures have a priority, gestures that voluntarily express emotions should not be allowed on the stage.

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