



Interdependence of Acting and Acting on Stage

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Abstract: In this article, behavior is the basis of stage art, behavior is a given condition, it consists of a psychophysical process to achieve a goal in the struggle with circumstances, thinking, sensing, seeing during behavior, the physicality of an actor's image. It is told that the situation will merge into a whole.

Keywords: character - action, given condition - conditions, thinking, sensing, seeing, acting, image, physical condition.

Performing arts not only gives people pleasure, but also fulfills the functions of national pride, source of national pride, and an unparalleled means of education. In this form of art, there is a live communication with the audience. An actor performs one of the most important tasks in connecting the stage with the audience. In order to develop mental and physical nature, the actor-student should work carefully on the elements of stage behavior. That is, sensing, remembering, visualizing, imagining, condition - feeling the conditions, logical - being able to act consistently, thinking, being able to affect the object physically and verbally, voice, speech and plastic character, feeling the rhythm, grouping, including *mise-en-scène* and others. The actor's plastic expression is an irreplaceable edge for the actor. James, one of the great directors, insisted that the text should be expressed through movement in order to create emotion while working with his students. Each of the students who passed this stage felt the state of harmony of the body with the word. This great director emphasized to his students that "when you find the connection between your mind and your body, you can fully convey the delicate psychological feelings of the hero in your image to the audience." Since the expression of speech in action is so important in the work of an actor, exercises that develop and perfect plastic, even expression of movement should become a constant and daily activity of an actor. Each image is created through words - in literature, and through sound - in music. In the theater, writing is the source of action and image creation. Action means that the event of the performance takes place in front of the audience and at this moment.

Behavior is the basis of stage art. Acting is the art of stage movement, and movement is the basis of acting. Hatti - action - is a psychophysical process on the way to achieving a goal in the struggle with a given condition. Thinking, sensing, seeing, and the physical state of the actor's image are combined into a single whole during the action.

Action is a physical embodiment of an actor's creativity compared to a goal-oriented, mental thoughts and feelings, that is, behavior is a product of an actor's creativity. K.S.Stanislavsky "You have to act on stage. The art of acting is based on behavior and activity. The word "drama" itself means "action taking place" in ancient Greek. The Latin word *acteo* is similar to the word drama, the root of this word act has also passed into our words "activity", "actor", "act". Thus, the word drama on the stage is a person who acts before our eyes. K.S.Stanislavskyi says "it is necessary to act on stage, dramatic art is important in active action." On the stage, it is necessary to act not just for the sake of action, but to act towards a specific goal. Stage action should be a purposeful action based on

inner feelings. It is necessary not to act out experiences and images, but to act under the influence of experiences and images. Any action, says K.S. Stanislavsky, is a mental-physical act, consisting of physical and mental aspects and closely related to each other. If any physical action has a spiritual basis, it serves as a tool for performing any spiritual action. For example: looking into the eyes of a person who is deeply offended by a person, sitting next to him, listening to his pain, etc. it is necessary to perform some physical activities such as. Here, physical action is subordinated to mental action and is manifested in the character of subordination. Inside every action, - says K.S. Stanislavsky, there is an inner behavior, an experience." Physical movement encourages us to think, to enrich us with spiritual views. In order to activate physical movement, each mental task must be delivered to the mind of the actor with maximum physical precision. For example: if an actor is given the task of "encourage", it will be more difficult for him to perform this task. If the task "make your partner laugh" is given, then the desired activity will appear. Thus, we should consider the stage movement as a mental and physical act on the way to achieve a specific goal. One of the second most difficult questions is: how to do organic, internally based, realistic stage movement? K.S.Stanislavsky emphasizes that it is permissible to introduce the "magical" word "if" into the creative process in order to perform such an action. "The word Agarda serves as an impetus for each actor to move from existence to the world of creation." The word "if" prompts the actor to answer the question with his own action. During the writing of the poem, if the events in the work talk about some characteristic, unique thoughts and feelings of living in a certain period, in a certain country, in a certain place or in a house, etc. in turn, the actor said: "If all this was really true, what would I have done? What would I have done?" - a question appears. This magic word "if" activates the inner creative activity of the actor and stimulates his imagination and fantasy. He gradually gets into the invented "given conditions" and begins to behave appropriately and usefully. Whatever happens on stage, everything should be done with a purpose. He should sit there with a purpose, not to show himself to the audience. But this is not an easy task. Acting art must be based on behavior and activity. Sitting still on stage does not indicate passivity, but a person sitting still on stage may be acting. But this is not an external-physical, but an internal-psyche action. Therefore, physical stillness is often caused by strong inner behavior. This is very important and interesting for a creative actor. The value of art is determined by its spiritual content. Therefore, it is necessary to act both physically and mentally on stage. With this, one of the foundations of our art, the activity and mobility of stage 25 creativity and art, will be fulfilled. You can't just run around and suffer on stage. There is no need to act "in general" as if acting on stage, but it is necessary to act reasonably, purposefully and productively.

In conclusion, every actor should learn to act on the stage not "in general", but to behave like people - simple, natural, organically correct, free, not as required by theatrical conditions, but as required by living, organic nature. Including "if", "given conditions", to manage internal and external behavior, to be able to combine them with each other, to be able to connect with each other, it takes a lot of experience and practical work, and therefore time accordingly.

In this matter, it is necessary to be patient and focus all your thoughts on the advice and skills given by the experts, and never forget that it is obligatory to fulfill the tasks assigned to you during rehearsals.

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