



## The Essence of the Concepts of “Supreme Goal” and “Idea” in Stanislavsky’s Teaching

B. Gofurova<sup>1</sup>

<sup>1</sup> Fergana regional branch of Uzbekistan State Institute of Arts and Culture

**Abstract:** This article describes the essence of the concepts of "Supreme Goal" and "Idea" in Stanislavsky's teaching, and the criteria of his ability to enter into the image of a character in the art of acting.

**Keywords:** Higher purpose, idea, character, acting skills, director, playwright.

The “doctrine of acting skills” discovered by Stanislavsky and experienced in the theater led to great changes in the history of theater art. The reason is that at the root of the laws based on this doctrine lie the senses of sight, hearing, smell, touch, and taste given to man by nature. These laws embody the unique aspects of theater art. Applying this realistic doctrine in the practice of national theater art is the most correct and rational way. Because Mannon Uyghur, Etim Bobojonov, Tashkhoja Khojaev went this way.

In order to use Stanislavsky's teaching wisely, it is necessary to study it carefully. If this doctrine is not used judiciously, if it is deliberately and superficially applied, the opposite result can be achieved. Therefore, any falsehood, artificiality should be accepted as an enemy of this doctrine. Even in the "theatre tradition", no matter how impressive and interesting it is, criticism of such a play should be cruel. This is the only way to master the natural way of working from which the breath of life originates. However, this does not mean that any event that does not contradict the reality of life can be staged. Of course, there must be a selection process. But what criteria are used in the selection. By what criterion does the scene separate us from the necessary reality?

Stanislavsky answers this question with "Higher goal".

What is the "higher purpose" itself?

Some analysts put forward the opinion that the "Highest Purpose" is the "Idea" itself. Such an idea is completely wrong.

If "Higher purpose" and "Idea" were the same concept, Stanislavsky would not have added one more chapter and one more phrase to his teaching. The goal of every creator is to instill his idea in the minds of people - "Higher goal".

Therefore, the work "The Rich Man and the Servant" is a belief in the victory of justice.

The author's effort to bring this justice closer is his highest goal. In other words, the Idea is the author's "Supreme Goal" to fight for justice and achieve it. The pursuit of a higher goal also requires creative activity and ideological thinking. Therefore, it is a mistake to consider this doctrine as a technical doctrine separated from the existing socio-political life. As every artist searches for ways to use the process of creative research - artistic decoration, music, technical means, "Higher Purpose" always shows him the right way.

The next important aspect of teaching is the way to choose effective means in the art of acting. The most effective way is action. You can't play warmth, enthusiasm, "enthusiasm" on stage, the

"opposite" goal will be fulfilled. It can be said that a person who does not understand what is the action that is the foundation of the doctrine does not understand what the doctrine is at all. The main goal of training is to awaken the nature of the actor, to activate the natural creative potential that strives for a higher goal. In addition, Stanislavsky uses technical movement in the actor's work with special attention, so that there is no room for fakeness in the actor's work.

The main result to be achieved by the art of acting is to get into the image of the figure given by natural creativity.

Where an artistic image is not created, there can be no talk of art. However, the actor's creativity is secondary. That is, he is only a performer. Therefore, the actor, first of all, turns to the work of the playwright. Characters are recommended in a playwright's work. Well, let's say they're in the word for now. That is, these characters exist only on paper. If an actor is dressed like a character, a beard and mustache are attached, and a book is given to him, and he reads the words in this book expressively, can it be said that a character has been created? No, it can be said that it is closer to the figure. But this character remains a character created by the playwright, not by the actor. The creator of such a character is a playwright. But a simple viewer who has seen such an expressive reading may imagine that the character was created by the actor. Because he is influenced by the artistry expressed through this image.

The appearance of the actor is like a double-edged dagger. It is necessary to learn to use it productively and wisely, otherwise its external charm can become a trap of its own art.

In the art of acting, his ability to get into character is considered a skill criterion. To be more precise, when an actor creates an image of a character on stage, first of all, he can create the features and characteristics of that character before the eyes of the audience. So, the actor is considered the inventor of the image. No role is complete without behavior. A motionless role is like a headless body. In order to get into the image of a character, it is possible to achieve the desired result only if a number of requirements of stage creativity, which is a versatile weapon, are followed..

In recent times, both in the theater and in the cinema, it is taken into account that the actor's appearance does not match the chosen role. And in the art of cinema, an even easier way is chosen, and a person whose appearance is suitable for this role, but who has nothing to do with art at all, is offered.

Such an "actor" can neither illuminate the character's mental state nor the character required by the character. As a result, it seems like a moving picture is looking at us from the stage, not a living person. On the one hand, on the other hand, we see actors staring from the cinema and TV screen, who look alike, laugh the same, cry the same, stand the same and sit the same. Their number is increasing day by day. Such directors abuse the actor's appearance without taking into account his skills and inner capabilities. If the director saw this or that role in a tall, dark-haired, middle-aged figure, he starts looking for such a performer. Until the performer is found, he is faced with a demand based on Stanislavsky's teaching: "If I fall under the given conditions." That is, only the technical side of this doctrine is required. If so, does it take four years to get a theater arts degree? Has he learned the concepts of relationship with a partner, natural behavior, doesn't he need to hold a diploma?

The fact is that this cannot be done in any art institute.

The student will be trained for another two or three years. But after he graduated from the institute and came to work in the theater, if the roles are not distributed only based on his appearance, the creativity here will not differ from the amateur circle. From the initial stages of an actor's career, the director can take into account his appearance during the role distribution, aiming to improve the skills of the young artist, to sharpen his skills. But when this experience becomes habitual, the actor falls into a pattern, and it becomes more and more like playing himself on the stage. Because he stops searching, the demand disappears. In order not to fall into such a state of decline, the actor must always be aware of the difference between himself and the character. According to Stanislavsky's teaching, when working on an image, we approach the expression "let's put ourselves

in the given conditions" more deeply. If we proceed from the dialectical nature of the art of acting, we see the law of opposition in the form of actor - figure, image - actor. At first glance, they seem to be completely opposite to each other. After all, when an actor goes on stage, he must live in the form of a character without losing his identity. This is what we mean by dialectical opposition. If one of these two cases is denied, the legitimacy of creative art is violated. If the actor forgets his identity and lives only in the form of a figure, then it becomes imitation, that is, artificial art. If the actor only repeats himself on the stage and not his character, he will not be inferior to amateur circus artists, such a situation can be observed in circus artists.

So, in such a case, the actor is only showing off himself. Only carrying two situations together, that is, living in the image of a character without losing his identity, shows the true creativity and artistry of a theater actor.

Each actor's unique qualities and defects can be compared to the ground where the seed is planted. A plant will grow from this seed. It dries as soon as you pull it off the ground. If the role is also separated from the actor's identity, the breath of life is extinguished in the role.

It is known that you can make a very beautiful flower out of paper, but this flower will not have the smell, the signs of life blowing the blossom of life. Imitation on stage is no different from this paper flower. So, when an actor works on a role, he begins to embody the internal and external qualities and characteristics characteristic of the character. In this way, he enters the image of another person, but he does not forget his identity even for a minute. This is the value of Stanislavsky's teaching. What is reflected in not forgetting one's identity? First of all, in controlling one's identity through the inner gaze. That is, it is not appropriate to forget the heart by focusing on the external appearance of the figure, or forget the external appearance of the figure and go on to show oneself, saying that this is me. We will return again. The essence of Stanislavsky's motto "from himself" is to show that it is a short way for the actor to naturally enter the image of the character. Thus, the main principles of Stanislavsky's teaching are as follows:

1. The principle of vitality.
2. The principle of implementation of ideological thought in art through the "Higher Purpose".
3. The principle that in the process of striving towards the goal on the stage, it is the only force that arouses intuition and emotions.
4. The principle of the actor's naturally occurring creativity.
5. The principle of the creative approach of the actor without losing his identity while entering the image.

The value of Stanislavsky's teaching is that it is universal in any time and space.

An actor's performance can be interesting and attractive only if it does not deviate from natural laws, but arises from simple and ordinary situations. Stanislavsky's teaching is also valuable in that it shows ways to use the feelings that arise from abnormal situations in practice.

Therefore, regardless of the time and place where the actor appeared on the stage, he brought his God-given talent and natural talent to the stage and was able to stir the hearts of the audience. Therefore, Stanislavsky did not weave these laws from within, but rather realized the possibilities hidden in human nature. This teaching does not lose its relevance in any time and space.

This doctrine does not have a negative impact on the genre and style of performances. Of course, it is natural that there is a difference in the stage interpretation of the works of Hamza and Shakespeare, Moler and A. Qahhor. However, there is no doubt that the ways to reveal, develop and show the inner capabilities of the actors who played roles in these works are within the framework of this doctrine. The stylistic appearance of the magnificent building under construction, determined by its foundation, ensures the artistic value and naturalness of the future performance. The ideological effect of the work increases its artistic height. A ready-made artistic form for such a product of creativity is not prepared in advance, but it creates complete freedom for the creative process. The forms and types of true realistic art are diverse and colorful. Including in theater art, that's right.

Regardless of the type of subject, genre, style, diversity does not contradict the requirements of realistic art, it serves to reveal the essence of reality reflected on the basis of artistic truth in every aspect. Stanislavsky's student E. B. Analyzing the performances staged by Vakhtangov, although they are built on a realistic foundation, they differ in form from the performances staged by Stanislavsky. However, both theater actors created based on Stanislavsky's teachings. As a result, Stanislavsky was happy with the performances they staged. Even today, some plays of the "Ilhom" studio, the interpretation of the play "Othello" of the theater named after Abror Hidoyatov, a number of plays of the National Theater and many plays of the regional theaters, although they differ from each other in terms of genre and form, are based on Stanislavsky's teaching in terms of realistic interpretation. However, showing some plays staged at the National Theater to other theaters are nothing but an imitation of art. Any kind of copying, playing a role created by another actor as the owner of the role, is like stealing someone else's clothes. But what if two actors have to play the same role?

In her book "Art is my life", Nazira Alieva dwells on the role of Alisher Navoi embodied by two great actors - Abror Hidoyatov and Olim Khojaev, and writes: "It is difficult to explain to a person who has seen and heard the perfect interpretation of the character of Alisher Navoi created by Alim Khojayev that the character of Alisher Navoi performed by Abror Hidoyatov is even higher, deeper, more perfect... Alisher Navoi's work created by two great actors is the best in the world of art like a big maple..."

So, in the great image created by both actors, the passion, excitement and enthusiasm of two great actors is expressed.

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