



Processes of Working on a Performance with Students of the Acting Group

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Abstract: This article tells about the processes of working on a performance with students of the acting group, interpreting, revealing and reflecting the dramatic work on stage, the worldview, cultural level, life experience, fantasy and organizational skills of the director in realizing the artistic and creative features of the literary work.

Keywords: actor, director, play, performance, dramatist, event, action, idea.

The worldview, moral principles, cultural level, life experience, emotional understanding, independence of thinking, perception, fantasy and organizational skills of the director play a leading role in interpreting, revealing and reflecting the drama on the stage, and realizing the artistic and creative features of the literary work. The comprehensive training of students in the third-year director's workshop focuses on developing these qualities.

The basis of work on the performance is the director's interpretation.

Choosing a profession for staging teaches the director and the theater team to understand the real reality, to recognize the social problem as their own personal problem. Selection remains the main goal of the director's artistic activity.

The director creates the idea of the drama with the need to reveal its artistic features, the author's style, and it is this desire that has openly shown his personality. Going deep into the dramatist's intention, the director creates his own point of view and puts before the actors and the future audience the social problem embedded in the images of the literary source, comparing it with the modern reality he is familiar with. From the very beginning of the work on Pesa, the director was guided by a sense of foreseeing the essence of the future unity. Regarding this Meyerhold wrote: "The thought (the 'idea' that the artist wants to express) itself gives the opportunity to build the building as it develops." The artistic problem of staging is directly related to the real content of pesa logic. The initial, main, and final event becomes the basis on which the artistic integrity of the performance is established. A.A.Goncharov writes: "Essence - event - action - this is the direction of analysis, in which the essence does not remain inside the table or in the head of the director, it is reflected on the stage." The search for a higher mission is not a visible process. It is related to the inner feeling of the character, the interpretation of the director, the maturation of the participants on the stage, the understanding of conflicts, the choice of events, etc. It should not only form the essence but also be understandable and agreeable to the actors. It is necessary to learn to express one's point of view in a clear, concise, and emotional way, and a 15-minute oral presentation directed at future performers is a sign of having this skill.

Along with the logical, effective elements of the essence, its emotional aspects, the figurative component of the future stage work will be known. As soon as the work begins, some kind of plastic idea appears related to the understanding of the main event of the period and space, which is developed during the work with the artist and leads to the creation of a visual image of the performance. Its creation is impossible without clearly determining the genre of the future stage

work, its artistic intonation, the director's point of view of the event taking place in the pesada. This point of view often determines the means of spatial expression, the character of the performers, and the atmosphere of the rehearsal and performance.

Working on sketches and models with the artist (for this it is better to involve students of art universities), rehearsals with performers (along with acting and directing groups), choosing specific movements and necessary means of expression will lead to the appearance of a certain style in the *mise-en-scène* image. *Mise-en-scène* is an artistic image of directing art, a unique language. During the work with the artist and performers, the period and place of the performance, its plastic tone, *mise-en-scène* are determined. The director staging the performance not only analyzes the staging plan and determines its nature and author's stylistics, but also creates a unique independent composition of the stage work, the relationship of generality and specificity, and infuses secondary elements into the main essence. "No matter what the work is, it is necessary to cover it in its entirety, not to indulge in some details, but to preserve its general essence," writes Meyerhold. At this new stage of the work, it will be necessary to make a written statement of the staging plan. It covers:

- ✓ ideological problem of pesa, analysis of events, opening of main conflicts, role interpretation;
- ✓ the image of the future performance, its stylistic and genre characteristics;
- ✓ compositional features - arrangement of spiritual aspects, relation of the whole and its parts, tempo - rhythmic image of the stage work;
- ✓ staging principles and features.

In order to test the staging plan in practice, students will independently stage excerpts from the plays. The emotional-figurative synopsis of the future performance - a short composition on the theme of the pesa, the director's essay performed by the performers on the field will be a practical reflection of the director's intentions, in which the genre, imagery, and practical aspects of the staged performance will be reflected.

Independent work of students in the third year is the main one. In these, the future director's initiative, taste, organizational skills, ability to work with the actor, mastery of all aspects of the production process are checked. At the end of the fifth semester, fragments of dramaturgical works prepared independently will be taken as a test. Students of directing and acting groups are involved as performers. For the exam at the end of the sixth semester, in addition to independent pieces, students make written proposals for the staging plan, sketch and layout, music, lighting and sound decoration of the performance. The director learns to master all aspects of the expressive means of theatrical art. The most important of them is the ability of performers to walk and stand, to express the director's intentions in acting. "In order to teach others, it is necessary to know what to teach. The words of the students of the director's department, when working with an actor, they always know who they are working with, and these words become especially important when the student-director learns pedagogical skills together. The program on acting skills determines the scope and principles of their acquisition during the educational process.

Working on a dramaturgical work is an important stage in the training of future directors, in which students of acting groups are employed as performers. During the academic year, students of directing and acting groups must go through all stages of working on a role.

Meyerhold wrote: "... it is necessary to study the structure of the drama clearly, to get the measure of the score before starting to compose it."

The narrative of the events and events, the structure of the drama, the physical actions of the characters aimed at achieving the goal are its score. First of all, every performer should be accountable for what he is doing, not about what he feels, thinks, wants. Having mastered the physical movements, the performer surrounds him with the proposed situations. A strict selection of actions focuses on the most important thing, that is, revealing the figurative, poetic essence of the happening reality. It is the task of the director and actor to logically reveal the action, interaction and struggle on the stage aimed at deeply and vividly revealing the supreme task of roles and plays.

M.Kedrov describes this process figuratively as follows: "Just as the liquid in the trunk of a tree reaches its small branches and leaves, the idea that the actor's action is logically implemented also permeates every vein of the role."

The method of analysis developed by M.O.Knebel is very important to preserve the artistic sense of the actor in the performance. Analysis of roles in action, etudes, combining analysis with synthesis are important methods of rehearsal work. "The analysis of the actors sitting around the table during a long analysis of the performance will now change... Now not only the brain, but also the whole human body will be analyzed. The whole rich nature of man is involved in the process of analysis. The work of the brain is immediately checked and controlled by the whole body," writes M.O.Knebel.

So, in the process of working on the role, a chain of its development is formed, and in the process of overcoming the obstacles that arise, the logic of seamless interactions of the characters appears, internal monologues are created, and psychophysical feelings are strengthened.

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