



TV Adaptation of the Theatrical Play

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Abstract: This article provides a statement of practical conclusions and theoretical recommendations regarding the creative process of working, broadcasting and creating a television version of a staged play.

Keywords: television performance, stage composition, shot, televersion, performance broadcast, television studio performance, telerealization.

Sometimes we witness that the audience watches the performances shown on television at home as if they were sitting in the theater hall, but we do not understand that behind this work lies the work of another person besides the stage creators, and that this show is also a product of his creativity.

We know that the play staged by the theater director is adapted directly for the theater stage, but its TV adaptation is considered a separate creative process, which requires reworking with the finished play, that is, the television play as a hybrid form is adapted to the cinematographic technologies in adapting the play to the system of screen art, as well as , relies on high-definition television. Preparing a TV adaptation of a play requires specific tasks for the creator, first of all, to be thoroughly aware of the knowledge related to both fields and to be able to take into account several factors related to them in the work. Creating a TV version of a certain stage play puts the task of revising the finished work into a TV-friendly solution for the director doing it. We have emphasized that the performance in the theater is adapted to the audience, directly to the audience. Performance, acoustics, stage plans, mise-en-scenes, music, decoration, lights and lighting equipment in this effect are directed only to the public gathered in the auditorium. A theater director controls the level of expressiveness of the stage sets created with artistic decoration, costumes, props and actors for the audience. In performance, the requirement is higher for the situation to be experienced to be more clearly expressed. Theater is largely based on the experience of being present at the same place, at the same time. Artists and spectators are conventionally divided into two, but there is a constant attempt to communicate between them, and the creation of a certain space in this single space is counted. In fact, a theater performance is never repeated in exactly the same form, because it represents an event that takes place in a certain place during a certain period of time and an action related to the real time of the audience. In general, the game must pass "in one breath" with the events happening consecutively, non-stop, and today's behavior will not be repeated in the same way. Now, if the television version of this play is to be made, then the staged play will be adapted to the TV screen, unlike the theatrical factors. TV also serves the audience and has its own conditions and opportunities, that is, the theatrical performance is redeveloped taking into account the artistic requirements of television. Filming the performance on a TV camera means creating a frame composition, filming, editing the obtained materials and finding the right sound. With this, a large, medium and general, even physical plan typical of cinema can work in the performance. A spectacle staged on a wide stage - curtain, scene, mise-en-scène - is transformed into episodes and frames by means of a camera. Because it is impossible to record the performance for TV from one point (from the audience's point of view sitting in the hall) or broadcast it to the public (this situation is not suitable for showing it on TV, of course). In the process, each scene is captured from multiple points.

The audience at the moment is a TV studio staff and a dead camera. So, it is shown to the viewer from the point of view of the TV director, who is engaged in the selection of the same shots.

It is necessary to study it with some vigilance in front of the person who adapts the play for TV. In this case, it is important to take into account the important attitude of the actors (gazes, plasticity, mise-en-scène), situations and events, and, if necessary, the artistic processes that occur during the play, and the details that are emphasized in reality. Let the actor fully perform his role in front of the camera. For this, it is also possible to play a certain scene several times (double). Haste is not good, because if the meaningful gestures of the actor do not fall into the frame, the work spent is wasted. A TV director should plan to film parts of the performance from the ideal vantage point (every action in it with the eyes of the most discerning viewer). That's why the events are played not in the audience, but in the frame. In general, it is permissible for him to see the broadcast in its entirety in advance, and then to record the quality of the broadcast he saw on the camera.

At this point, let's talk about the live broadcast of the performance. Broadcast live theater appeared in the early days of television in the form of theater broadcasts and later in the form of studio productions of dramatic anthologies - both in real time and on record. Telecasting has given the theater a new look, now you can witness what is happening in the hall from anywhere in the world. In this case, it does not matter if there is an audience in the theater hall or not. Today, viewers can find out about the premiere by email. Read about the process of creation of the play, get acquainted with the play on Facebook, in the media, continue on the theater's website. It includes not only photos of the performance, but also interviews with the director, artists, and lectures on relevant topics. After watching the play, for example, you can determine the relevance of the text changes in the play, and also familiarize yourself with the original Shakespeare play available on the Internet. After the performance, audience commentary and critical notes occur immediately as a process of retrospective understanding of the event.

In contrast to the above issue, the director of the telecast sits at the control panel and controls when to transfer the image from the cameras located at different points, but in the same process, quality broadcasting can only be achieved by a person who has a deep understanding of theater and performance art. can listen. If the TV director is not completely satisfied in this regard, he can work directly with the author of the play, that is, the director of the play. In the process of broadcasting, recording or creating a television version of the play, we often find the participation of the director who staged the play (for example: Georgiy Tovstonogov, Valentin Pluchek abroad, Alexander Ginzburg, Tashkhoja Khojayev, Bahadir Yoldashevs in our country) and this fact confirms our above opinion. First of all, they are connoisseurs of stage art, and in the end, they are considered co-authors of the television version.

If a specialist in the writing work, i.e., a TV version director, finds it necessary and works together with the director who staged the work, it is a great light upon light. But if he is forced to do it as an individual, it is appropriate for him to familiarize himself with the stage composition of the staged performance. With this, he fully understands how the author of the play, that is, the theater director, staged the show - its interpretation, genre, and artistic ideological aspects. He perceives the original performance of the play, the scenery and music as an artistic whole. After that, they start working with a camera to enjoy the millions of TV viewers and seal the work for history, that is, they televise all parts of the play without harming the author's idea. In this way, everything is filmed according to the definition of the performance effect, sound and other demonstrative aspects without deviating from the interpretation of the author of the stage work and his artistic idea. Everything is subordinated to the task of creating the best televised version of the performance. The images taken in turn are edited frame by frame, just like in a movie, and made into a whole spectacle. In this case, the staged performance belongs to the theater director, while the TV version is considered the creative product of the artist who filmed this work.

There is another direction in this work, which is the issue of staging and filming this performance by the TV director himself. In this case, he staged and filmed this work in the studio, not for the theater, but for television. Everything is decided based on the conditions of television, and it is fully called a television performance. There are many examples of such work in the history of world and Uzbek

TV. English director by Peter Brook's "King Lear", "Hamlet", "Mahabhorat", TV plays by the Jan Fried's, "Iltimos", "Yubiley", "Kishloq Lukmonlari", "Zoraki tabib", created by Maqsd Yunusov. Samples such as Mahkam Muhamedov's "Time is in my destiny", "Ajal shamshiri", "Padarkush", Rustam Hamidov's "Shohona Ishrat", "Kiyamat Karz" are the products of experiments in this regard.

In this case, after the director has fully familiarized himself with the stage work, he begins by choosing the actors for the pesa and reading it together, according to the theater tradition. Once the words are memorized, they begin to find mise-en-scenes. In agreement with the artist, he is engaged in artistic decoration work in the studio - decoration, costume, props sketches and their realization, etc. Separately, taking into account the frame and editing work, he divides the film into small episodes from big scenes and scenes, and if he wants, he starts filming. As mentioned above, this naturally facilitates its operation. The filming process with the actor is also important in the studio. A noteworthy part of the attempt is that the actor should show more cinematic aspects than theatrical ones with his performance. It is desirable to speak with diction, to play the role in a more subtle way, in a designated space, in accordance with a sensitive camera and its accompanying sound recording device, not with open passion and excessive conventionality, gestures, plasticity, or wide mise-en-scenes. It is the task of the adaptation author to adjust even the lights in front of the camera, to emphasize the decoration or some detail, to artistically reflect the actor's face and mood. After all, now the camera begins to work as the viewer's gaze, and it can observe the actor either in the general plan, or look closely at his face and eyes.

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