



Task and Role Behavior

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Abstract: This article talks about the creation of a goal in the scene based on three components: action (what am I doing?), goal (what am I doing?), adaptation (how am I doing?). The first two (action and purpose) are different from the third. At the same time, before the implementation of actions and goals, a person is enlightened on how to achieve the goal.

Keywords: Theater, action, scene, purpose, event, adaptation, drama, tragedy, comedy, process, analysis, word, gesture, attitude, struggle, conflict, opposition, misunderstanding.

Usually, the answer to the question "What am I doing" is "simple action". We also know that no action is taken just for the sake of action. At the heart of any action lies a purpose. The goal is the answer to the question "Why am I trying?"

When a person tries to realize his goal, he will certainly collide with the conditions and environment that surround him. In order to overcome this obstacle, he uses all the means he can to resist it (physical movement, words, gestures). In the process of fighting with the obstacle that stands against him, he is also forced to adapt to that environment. So, adaptation is the answer to the question "How am I doing?"

So, based on three components: action (what am I doing?), goal (what am I doing?), adaptation (how am I doing?), the goal in the scene is formed. The first two (action and purpose) are different from the third. This difference lies in the fact that before the implementation of the action and the goal, a person can determine in advance how the goal can be achieved. So, both of them are consciously implemented. But it is difficult to predict what obstacles will be encountered in the course of action and goal realization. It's true that before starting something, a person thinks about what measures he can take in case his plan does not come true. But he cannot know what measures the person he will meet will use in response to his actions. In addition, different feelings and sensations may appear when facing the person with whom he collides. In such cases, external means of expression may appear involuntarily. In this case, it is necessary to abandon the previously prepared device.

There are many such incidents in our daily life. For example, a person going on a date with someone has already thought about his goal, how to achieve it, what he will say, and what tone he will speak. But after meeting that person, it is not out of the question that all his thoughts will be shattered. The same can happen on stage. When an actor is working on a role at home, he can sit in his room and work out the tone of the words, how to wave his hands, and his gestures. However, when he goes to the theater and goes on stage the next day, when he has a live conflict with his partner, all the efforts and preparations he made at home can interfere with the rehearsal process and live communication.

So, any adaptation, the charm of performance, the tone of words, physical movement and enthusiasm, the process of live collision, that is, the adaptation is born in the process of rehearsal, when it collides with its partner.

In short, action and purpose are predetermined. Adaptation is born only in the process of rehearsal.

Let's look at another example: the actor set himself the task of giving a dashnam to his friend in order to embarrass him. Giving a dash here is an action. Shame is the goal. Immediately, a reasonable question arises: "Why should you embarrass your partner?" Suppose the actor's answer is as follows. I will shame him so that he doesn't do bad things from now on.

When the actor is asked what he has to do with him, he answers that I don't want to be a burden for my partner.

In this way, by determining the purpose of the scene, we have reached the root of the problem. So, the root of the goal here is desire.

A person never feels unpleasant to himself. On the contrary, it always brings happiness, fun and joy. But in different categories of people, this joy, fun, joy is experienced differently. Someone rejoices at the sight of a rooster and dog fighting, while another rejoices at the sight of a beautifully blooming flower. But both types of people withdraw from unpleasantness, disappointment, and sadness. Both want to be happy.

Part of the stage play analysis - "Why?" is to get to the bottom of the question. Ya's achievement of the goal he set for himself It is to determine what he wants and what he does not want because of this.

As a result of performing the system of stage goals and actions one after the other, the actor himself is influenced by his partner. As a result, there is a mutual relationship, struggle, conflict, confrontation, and misunderstanding.

An actor must also know how to communicate. But this is not such an easy task. For this, he must be able to accept the movement of his partner, not only to act. He should put himself in the place of his companion, and for this, he should enthusiastically, sympathetically and enthusiastically respond to the events and incidents that are happening on the stage, to the attitudes expressed by the companion towards him.

The extent to which an actor can create a lively relationship depends on his real attention on the stage. Looking at the companion is not enough. It should be seen. It is necessary to carefully observe every expression, every gesture that occurs on the face of the companion. It is necessary not only to hear it, but also to be able to listen. You should try to understand it by listening. Even understanding is lacking. It is also necessary to feel it. Even the slightest change in the heart of the actor should be reflected in the heart of the companion.

People's artist of Uzbekistan Nazira Aliyeva in her book "Art is my life" cites the following scene in the performance "Kholiskhan" with People's Artist Shukur Burhanov: I got it. A wonderful light shone in Shukur's eyes. As if his whole body was singing his feelings. I, too, fell in love with this sincere relationship, and I spoke with pleasure, as if I were truly in love, not impartially. Odilbek Burkhanov took my hand, which was holding a branch, in a very soft and eloquent way. As usual, he did not pull his hand away immediately, but held it carefully, as if he were holding the most important thing in the world. Then, when he took the branch out of my hand, he whispered mysteriously, "I'm honest," and "kissed" my face. Although his lips did not touch my face, I felt them.

After that, Odilbek Burkhanov had to run out. Shukur also left. But I was frozen in place. Then I felt that I was going very loose. I leaned against the trunk of a tree, but it didn't help. Leaning on it, I slipped and sat down. Ko'urn involuntarily rose and went to my face where Odilbek's hot breath touched. When I was staring at Odilbek's footsteps, the words "Wow, what a good day" came out of nowhere. These words and actions were neither in the pesada nor in the play. But I didn't want to suffocate the fruits of inspiration that were bubbling up from my heart. They began to flow... The scene ended with a high spirit. Finally, Shukur Burhanov appeared in front of me.

"Thank you, thank you," I said, "thank you for your great art."

"Thank you," said Shukur, interrupting me.

We can only add this to the words of Nazira Aliyeva. Tickets for the play "Kholiskhan" were usually sold 1-2 months in advance. There is probably no need to comment here.

So, what is important is not what is happening in the heart of each act, but what is happening between them.

What is the relationship? It is manifested in the interdependence of adaptation. This is the most interesting part of the actors' performance for the audience. Such interdependence cannot be achieved by false means. For this, only mutual attention and lively communication of both parties is needed. If these aspects are broken on one side, the interaction between them will be lost. Therefore, both partners should be interested in each other's performance. Only amateurs, who are not worthy of being called actors, try to show themselves in the shadow of their partner's poor performance. Senior actors tried to create as many opportunities as possible for their companions to perform well. We have already seen this in the example above. A live dialogue can appear on the stage only as a result of an unexpected, sincere, bright love, tenderness, born in the process of interaction with a companion.

Stage attitude is one of the creative elements that depends on the mental state of the actor. Standing in this position on the stage, the actor communicates with his partners and with the stage world that surrounds him. These stage companions, who attract the attention of the actor and attract his whole body, are called the object of the actor's attention.

The actor's comments related to this stage object are called his stage attitude. You will not need to know this theory in life. That's why no one pays attention to him in life. Because, according to the law of life, these forms of attitude are naturally located in our nervous system, psyche, and body, movement, and muscles. zi, it starts naturally.

And on the stage, everything is woven from the imagination and made by hand. In this textured stage life, the actor lives according to the criterion of voluntary behavior. However, it is necessary to bring these voluntary actions into the form of involuntary action. This is the law of his stage work.

In converting tissue into voluntary behavior. The role of the stage attitude in the actor's creativity is special. For this, stage relations should always be purposeful, active and honest. Separately, it should be mentioned that the stage attitude, like in life, should be in continuous motion. Such a continuous stage relationship arises as a result of the behavior of the two parties, that is, the object and the subjects interact with each other through their inner experience and physical actions.

The objects of the stage relationship are not only people, but also living creatures, inanimate beings, past, present and future events, the actor's own experiences, the character's dreams and emotions. possible However, in order for all of them to become objects of a stage relationship, it is necessary to include them in the world of specific stage conditions. At the same time, another thing is that the types of stage attitude are not the same. can also be connected through pauses in 'no.

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K.S. Stanislavsky said about this, "On the stage, the artist's eyes, gaze, gaze should express the huge, deep inner content of his highly creative soul. For this, it is necessary for him to have this great inner content, similar to the "spiritual life of a person" in his heart: the performer should interact with his partners on the stage through this content of his heart. emphasized.

One of the main signs of an actor's ability is that he should be able to change the given thing, item, scene based on his attitude on the stage. That is, imagine that the actor is communicating with his father on stage. The actor playing the role of his father is actually his comrade in life, a close friend, or a colleague who has become his enemy, at least in part due to creative competition. But due to the

requirements of his profession, an actor should see his enemy as a real father and be kind to him like a son. For an actor, even the makeup of a makeup artist can't hide who he really is. The play has been played hundreds of times, the same words, the same enthusiasm, the same actions, the same expressions. All this was memorized and, if necessary, touched the actor's meda. But every time he goes on stage, it seems that stage attention should be like life attention, take events as they are now, react to every action and event.

" - I will go on to consider a new imaginary type of relationship, which does not exist in reality (for example, the relationship with the ghost of Hamlet's father). Neither the artist playing on the stage nor the audience in the hall sees the ghost.

Inexperienced people try to pretend to see something that is not there. On stage, all their energy and attention is spent on it.

But for experienced artists, it's not about the "ghost" itself, but the inner attitude towards it. Therefore, they substitute their own magical "if" for a non-existent object ("ghost"), and what if a "ghost" appeared in front of them in empty space. They try to answer the question honestly and earnestly."

Choosing the right objects of attention in stage life and determining how, how and in what way to relate to them requires great skill from the actor.

K.S.Stanislavsky considers the organic process of stage attitude to be under the following conditions:

- First of all, in order to relate to others, a person needs to observe the changing conditions and find the object he needs.
- After finding the object he needs, with the help of physical actions, he should attract the attention of that object.

It is necessary to determine the mood of that object through the corners of the eyes, attract his attention, and prepare him to understand what he has to say in his heart. Only if these conditions mentioned by K.S. Stanislavsky are fulfilled, stage relations will appear in a vital way.

In the words of K.S.Stanislavsky, the stage relationship is "something like a chain, when connecting it to each other, the actor's internal and external devices should be activated automatically."

In order to create a stage attitude, the actor must first determine the following four conditions:

Condition 1. The actor must first have an excuse to connect the stage relationship. That is, there must be something or an impulse that forces him to relate. For example, if someone is tasked with carrying a secret letter, that letter is an excuse to communicate.

Condition 2. After finding a reason for establishing a relationship, it is now necessary to determine the object with whom or what to establish a relationship with. For example, among a hundred known employees working in an organization, he should find and identify the person who gives the following secret letter.

Condition 3. Determining the way to establish a relationship, that is, a word, an action or a gesture, etc.

Condition 4. It is necessary to come up with a counter-pretext for the relationship, that is, to determine the way in which it is related to that object.

In short, as mentioned above, in order to hand over a secret letter to the subject without anyone noticing, how should he go to him, what should the subject do? To determine this is the criterion of stage attitude.

It is known that the criterion of acting is action. Theater art cannot be imagined without acting. Instead, action is born of attitude. So, stage attitude is the basis of the art of acting. That is, the art of acting is born through attitude and finds its expression in action. To play a role, an actor must first of all have the right attitude towards the role he is playing. Based on these relations, it is necessary to act logically, purposefully and efficiently.

J. Mahmudov, one of the pedagogues in this field, divided stage relations into two stages and gave the following opinion:

"The first is the relationship formed during the life of the character before the pesa begins. The second is the relations of the symbol formed on the basis of the influence of events on the stage.

A person's memory preserves the complexities of various events and incidents encountered throughout his life. The traces preserved in this memory have been formed in the human mind in the process of collision with various phenomena and become a daily habit. Therefore, we know in advance how a person we know well will react to this or that event.

While conducting creative research on the role, the actor should first of all understand the habits of the first-stage character, which are unique to this person, and make these habits his own. Of course, these habits are the habits of the character before the events on the stage begin. In the process of acting on the stage, his second attitude also appears. In other words, the preparation in the first stage is the ground for the relationship that will appear in the second stage.

K.S.Stanislavsky noted that "as a result of increased attention to your interlocutor, you begin to clearly perceive his every movement, sensations, and emotions, and an internal verbal or nonverbal communication is formed." Stanislavsky calls the relationship "radiation reception" or "radiation emission". "Receiving light" and "emitting light" are the internal relations of the actor, and he communicates with the partner on the stage not through words, but through emotions, facial expressions and gestures, and most importantly, through the eyes.

Thus, the actor should not only know how to react and act, but also observe the partner's behavior, feel his dependence on his actions, carefully watch his partner's actions, and be ready for the events that are happening around him, unexpected events during communication. It is not enough to look at your partner, but you need to hear, understand and feel him.

A stage attitude is an attitude that appears directly on the stage. A stage attitude is actually an attitude that has been rehearsed a hundred times. It is very difficult for an actor to perform a stage attitude as a life attitude. The difficulty of the art of acting is actually to combine life and stage.

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