



## Artistic and Creative Process of the Director

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**Abstract:** The article describes the director's artistic and creative process, his role and importance in the stage life, the general conditions of the artistic creative process, and the director's abilities.

**Keywords:** Director, performance, meticulousness, observation, imagination and fantasy, artistic team, director's profession, actors' team, amateur director, stage work, creative process, lively character, spiritual worldview.

"A stage play as a play must have a complete ideological direction and a perfect form. To influence the audience, the director must develop different methods. In order to ensure an effective performance of actors, it is necessary to study the form and condition of visual arts and sculptures. Walking and standing on the stage, arguing, entering and exiting should meet the requirements of theater art, and it should be different from everyday life. The performance should affect the audience not only with the performance of the actors, but also with the artistic decoration and the solution. Before working with Pesa, it is necessary to thoroughly study the work, analyze the roles, and then work closely on each character at the table with the actors. Because this process should be considered as the most important part of the rehearsal process. Goethe put forward the idea that there should not be an inch of empty space on the stage. As a director, he believes that there should be no space on the stage that does not serve the performance. Goethe paid special attention to the play's decoration, costumes, and make-up, and he thinks that these elements should contribute to the artistic unity of the play. For this purpose, Goethe designed the mise-en-scenes for his works to the smallest detail and required the actors to pay attention to them.

There are general conditions of the artistic creative process of the director, which play an important role in the illumination of the works. These conditions can be described as follows.

The director should not start working on the work until he feels a strong need to express the impressions he has received from the piece he has read, the thoughts he wants to express from the stage. A good understanding of the science of art and the ability to analyze it is an important factor in increasing the director's scientific potential. Apart from these, it is important for the director to have a perfectly formed aesthetic taste and to be able to distinguish between lies and truth, fakeness and truth.

In any field of art, the meticulousness of the artist is of great importance. In addition, the director's thoroughness is considered important.

There are people who are very sensitive and meticulous by nature. They are involuntarily observant, they notice, see and remember events and events happening around them. They choose the most interesting, important, beautiful and typical features among the ones they have seen, felt, and observed. - wrote K.S. Stanislavsky.

Such a scene can be observed in theater art. The actor on the stage also moves in the unity of time and space. In order to ensure the harmonious harmony of the performance, it is necessary that the actions of the actors in time and space take place in a certain order and in proportion to each other. The main task of the director is to ensure this harmonious harmony. That is, in order to ensure certain artistic idealism through the actions of the actors on the stage in time and space, they are required to organize their activities creatively. This interaction is called performance.

A director, like an actor, should be able to study human activity by observing his actions, and be able to remember what he saw. A director, like an actor, should be interested in different aspects of human nature. That is, their walking, stepping, sitting, eating, arguing, expressing love, caressing, commanding, scolding, refusing, persuading, tricking, teasing, cheating, etc. it is necessary to be ambivalent and to know various other feelings. Also, physical, mental, emotional, simple and complex actions can be performed in different ways and forms based on their human characteristics. Nevertheless, there is a significant difference between the observations of the actor and the director. If the actor focuses on observing a particular person, human activity, then the director is required to be able to keep in his memory by observing the situations that cause the behavior, the forms of conflict, the norm and image in the unity of space and time. Relationships, struggles, conflicts between people should always be the focus of the director's observation. For example, if one asks, the other does not give, if one forces, the other scolds him, if one scolds, the other denies his guilt, if one scolds, the second tries to rise above him, if one tries to prove it, the third resists, one tries to embarrass him, the other mocks him, etc. This situation can happen between two people. They can be three or four, maybe ten or fifteen. Each of them acts independently. It is the task of the director to subordinate these actions to a single goal, to ensure their coordination and the flow of actions towards this single goal in certain directions.

The director's observation takes place in a rather complicated process. Visual tracking should be the same as visual tracking. Because it will be necessary to vividly reflect the live flow of scenes on the stage.

The director's ability to observe is amazing and very complex. For this reason, the director's work is interesting on the one hand, and requires multifaceted skills. In addition to the above, the director must have two more important qualities.

These are: Imagination and Fantasy. There are concepts that these terms mean the same thing because they are used side by side. In fact, these two things are important for every artist to have.

Creative fantasy is the generalization of experiences and their use towards a certain goal. The use of fantasy is used in the process of conducting scientific research in fields other than art. That is, fantasy is a generalization of acquired experiences and use in various forms.

Imagination creates the movement, feelings, sensations, that is, inner experiences of the object created with the help of fantasy. If fantasy is related to the mental activity of the creator, it can be concluded that imagination is related to his inner experiences.

In his creative work, the director creates a balance between the actions of people and external reality, observes the meaning and significance of their actions in the world, and tries to create unique images from them. When the director stages a play in the Tatar theater, his creative process always takes place in cooperation with the team of actors. A positive and creative, friendly cooperation between the director and the actor in the theater ensures that the works will be of the desired and high level. To bring a good play to the stage successfully, the actors need a skilled director, and the director needs a harmonious creative team. A skillful director should realize the talent and ability of the actor, show him the forms and methods that are not in the text, but found, and help him to create carefully animated characters. The director is the creative figure of the theater. He is not only a stager of dramatic or musical works, but also a chief creator and artistic director who determines the creative direction of modern theater.

The most important thing in directing is the process of working with actors. It is necessary for the director to be able to interest the ensemble of actors in the topic-problem raised in the selected work,

to be able to inspire them, to be able to effectively and appropriately use the product of the actor's creative fantasy, and to be able to stimulate him creatively and spiritually. A good director should listen to the advice of everyone involved in the creative process and, when the time comes, be able to skillfully apply their approval to the stage solution of the play he is staging.

The director and the actor are the core of the theater, its root. As a result of the mutual creative cooperation of the owners of this profession, many plays are staged. The fact that the staged performances will last a lifetime depends on the like-mindedness of the creators.

In the director's activity, it is important to constantly feel time and space, to perceive the dynamics of their continuous movement. The director always controls the norms and rules of the performance through his inner intuition.

In the theater, the director's behavior, dress, and manners should set an example for the theater team. It is necessary to pay attention to the importance of the future director's aesthetic and ethical upbringing, his manners, and the importance of regularly setting an example in the crowd.

The director must also be skilled in working with objects on stage. There is a theatrical rule that an object should be placed on the stage so that the actor can make a mental or physical connection with it. The director should create such relationships on stage. Therefore, he should have studied well every item he wants to use. For example, one director brought only a few objects to the stage and was able to use them effectively, while another director fills the stage with objects, but does not know how to use them effectively. That is, objects cannot enter into a mental-physical relationship with the participating actor. The director plans this process during the artistic and creative process.

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