

Features of Theatrical Art

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ABSTRACT

This article tells about the main product of theatrical art - the play, the leading representative of theatrical creativity is the actor, the whole creative process is subordinated to him, it is impossible to imagine theater without an actor.

Keywords: *Stage, balance, dramaturgy, performance, action, theater, word, artist.*

The main product of theatrical art is performance. The play is created by a creative team (playwright, actors, audience, director, artist, composer, production departments, etc.)

The creative direction of each participant in the play should be in harmony with the whole creative team, the direction of its ideological and artistic goals. One person works for everyone, everyone works for one person, and if there is a break somewhere, the whole team work is fine. So theatrical art is the art of the masses. It is a common community art. The proverb that one is a thousand shows itself here. The art that depends on one person for the whole team is theater. That's why all the people work in the theater. The interests of one individual must be subordinated to the interests of the whole community. If the poet is inspired, he can write a poem, if a composer has a musical instrument, he can write a melody, if a sculptor has a plaster, he can make a hero, a painter can paint a landscape in the mountains alone with an easel, paint and a brush. Only in the art of theater, in the art of cinema, the creation of a work in the art of television depends on many. These types of art create a work only if they combine all the arts. Another feature of theatrical art is its synthetic nature. All art forms in the world are divided into spatial and temporal art types. In the types of spatial art, works of art, sculpture, memorials, plastic movements of the actor, all occupy the same space, it is visible, it is spatial art.

Types of contemporary art include words, melodies, and songs. This type of art we hear, listen to, takes up a certain amount of time. What is seen and seen becomes spatial, what is heard and heard becomes time art. While the artist seals a certain moment of life with a brush, the sculptor depicts a moment in his works, while the memorial buildings stand out with their majesty, beauty and style, while the actor's plastic movement blends in with his inner goals. Through words, we influence people, we set the mood with music. It is from the unity, diversity and synthesis of these two directions of art that theatrical art emerges. That is why theater is a synthetic art. While each type of art has a strong impact on the spectator's perception and spiritual perfection, the role and place in the theatrical art of their synthesis is to excite the audience, to shake it, to stir their hearts and emotions. Theatrical art is a beloved, socially important, popular art of our people. The theater is the place where the play is performed, the play is performed by the actor. So, the overall creation is inextricably linked with the actor. It is impossible to imagine theater without actors. The movement of all

creative people to the theater will be focused on the actor. The director's plan, the thought-provoking thought, is expressed through the actor's body, the feelings in his body. Since the leading representative of theatrical creativity is the actor, the whole creative process must be subordinated to him.

The playwright's most strikingly powerful word will remain a dead word on a white paper if it is not revived by the actor, if it does not become his own word. Any benevolent scenes conceived by the director, if not mastered and justified by the actor, remain useless, useless, if all the devices on the stage are not played or used by the actors, they must be discarded.

Any melody performed on the stage should be deleted if it is not appreciated by the actors, if its behavior does not affect its behavior, if it does not leave a trace. So the main component of the theater is the actor. The director's work with the actor is the leading direction.

Each author raises a problem that interests him, finds a solution, refers to the reader. This situation is sometimes mysterious, sometimes transparent. The director will have to find out the hidden aspects, explore his problems in collaboration with the actor and create a life play in harmony with the times. The theme written by the author, the idea he carries, the range of images is a work of literature. The goal of the director, the actor, the whole creative team is to turn a literary work into a stage work, to give it life, to create a work of art that reflects the life process, to draw generalized conclusions. In the words of the famous director Tovstonogov, the performance should make the audience think, cry or laugh. While the writer's weapon is the word and its glitter, while the artist expresses it through paint and images, the art of acting uses both of it: word and action.

Action is what a person does in order to achieve a certain goal. Action is always an active process. We are constantly influencing the environment, things, nature, people. This effect is represented by thought, emotion, will. These are inextricably linked. Action causes action. It depends on our psyche. Actor is a Latin word that means a person who moves, an act. The art of acting, which is based on the movement, has a great spiritual and educational significance, and its educational power is immeasurable.

It is impossible to imagine theater without actors. Throughout the history of theater, from time immemorial, whether it is a comedy of masks, a folk theater, a performance on the stage, it all has to do with the art of acting. The actor also shares the ideas and thoughts put forward by the author, expresses the image of the playwright through his body, becomes a creative person - an artist who reflects his social problems. The actor is a creative artist like a playwright. It would be a great achievement for an actor to be able to create an artistic scene with his physical and mental nature based on the situation and texts given by the playwright. The main goal of the actor is to create an artistic image. A distinctive feature of an actor's creativity is that he creates at the same time, and the creation itself is material. He is both the object and the subject of creation. Of all the art forms, the artist's work is unique - it depends on his body, voice, intellect and emotions. Therefore, the following conclusions can be drawn from these features:

1. If in all forms of art the product of the creator's creativity lives even after the passing (sculptor, painter, composer, etc.), the actor's work lives on in his life. Lives only when the play is performed. At the end of the play, the actor's work ends with the drawing of the curtain. This is the difference between an inanimate and a living performance. It lives in the viewer's memory, only the memory is sealed. That is why the actor's work is temporary.

2. If in all forms of art artists create their products from inanimate objects and it is always in a state of constant change, the actor's work differs in its variability, depending on its state of mind, nature, the environment.

He is quickly affected, changed, forced to repeat the image he has created over and over again.

This is the beauty and quality of live theater, as well as the difference from other types of art.

Taking into account these features, the formation of the actor's work is based on the following principles.

1. An actor, unlike other artists, is a person who needs constant and regular rehearsals, taking into account the instability of nature, the state of mind. His psycho-physical condition must always be creatively ready to accomplish the goal he has set for himself. If the musician does not practice the melody with his instrument for hours, the dancer does not practice himself, the singer does not adjust his breath, the actor must constantly sharpen his voice, body, skill:

2. An actor is also a person who needs a coach, a director, who monitors his work from the outside, who monitors and guides the creative process. He is an actor who demonstrates the director's thoughts, dreams, artistic plans and intentions, scientific potential and life observations, imagination, tastes and passions, all of them through the movement and body of the stage. The actor is the material subject to the will of the director. The collaboration of director and actor, their harmony is the basis of theatrical art. In the theory and practice of world theatrical art, the great scholar director K. S. Stanislavsky identified two directions of the actor's work.

1. Dressing school

2. Demonstration school

In addition, K. S. In these two schools, where Stanislavsky revealed the essence of the art of acting, the place and role of art in life, expressed and substantiated its aesthetic principles. At the heart of the art of experience lies the reality of life. True art educates a person, shapes his worldview. It has an impact on their consciousness, their social life. The main criterion of the art of experience is the discovery of the inner world of human life,

the role is to create the human psyche, to give spiritual nourishment to the spectator in artistic forms, to be absorbed into the inner spiritual factors of the person in each performance.

In the art of experience, the actor who creates the image has to reveal the process of his action, not the result of life, and the actor devotes himself to the creative process. In solving the complex problems of life, it is necessary to prioritize skills, work hard, work hard.

In the art of experience, the actor takes on a new look every time he performs, reliving the whole process. This is the charm of theatrical art. The conditions given in the role become vital and natural only if they are properly observed and the direction of action is carried out correctly.

Based on the internal and external techniques of the actor, the laws of human nature, the correct and effective use of his voice and body, he creates images that are rich in the imaginary world, observant, deeply aware of life. The actor of the experience must consistently penetrate the human image, the psyche, perfectly reveal his character.

On the stage of the Uzbek theater were great representatives of the performing arts: Abror

Hidoyatov, Shukur Burhanov, Olim Khodjaev, Sora Eshonturaeva, Obid Jalilov, Zaynab Sadrieva, Zaynab Sodikova, Hamza Umarov and others. They have created real works of art and have been sealed in the human heart for a lifetime with various images. On the stages of the world theater, on the stages of the Russian theater, there are wonderful representatives of the art of experience. They created a school of the art of experience with their creations and left a great legacy of their own.

The new art form on television also shows that the director's plan, the director's script based on it, is a necessity of the time. This means that this process of creativity, which is necessary in television, must find its place and become a daily routine. Some may say that the 24-hour broadcast will be on the same channel, on a few more channels. Whether the show is five minutes or an hour, the requirement for creativity should be the same. Often, the author and director start their work, the preparation of the show from the filming site. After the palatish is photographed and planned in the montage mode, the project is drawn on paper, the script is written. The reverse of the creative process occurs. In fact, the opposite is true: a script written by a director based on a script prepared by the author, framed, born on the basis of images invented in the sufferings of creativity, must be filmed frame by frame. Only then will each show affect the audience, provide spiritual nourishment.

Small screen arts, such as theater and cinema, also need to find their own ways of expression, to find their way into the heart of the audience, to create real works of art, which depends on the script of the director. In turn, the fact that the script is a full-fledged show depends on the skill of the television director, who has a unique style. The advice of the director and the author is the key to the success of his research. A television director will have to carefully study the rich experience of theater and cinema and find a unique way of depicting its best traditions and qualities on a small screen. It is not the blind pursuit of theatrical and cinematic style, but the search for television's own laws and rules, its mysteries, to raise it to a new level of art, which depends on the skill of the creators. True, the film was also sought after when it first appeared, tasted the hardships of creation, and the editing, close-up, sound, and shooting techniques were also in a primitive state. Only years later did it take shape as an art. The film achieved high results in a short time, becoming the most popular art form. Television has gone through the same period. From simple, super-heavy technical capabilities, it quickly became the most sophisticated electronic empire, becoming the foremost among the media. He found electronic methods of editing, computer technology came in, the magic of the internet covered the whole world like a spider's web. Both cinema and theater began to take advantage of television. In this case, a high level of skill is required from the creators. The skill of the director plays a key role in the development of television as an art. He must not only use certain procedures of creation, but also open his own way, his own path, understand the complex aspects of life, find the multifaceted nature of creation, its sufferings. The path from the script to the air is long, the literary basis, the content must become an elegant, lively image, rising to a new level of quality, with the sharp gaze of the director. Only a director-artist, who co-creates the script-project that the author thinks of, can find a deep interpretation, a bright expression. The director's plan is born only as a result of deep study and understanding of the ideological direction, content, images, contradictions, stylistic and genre features of the literary script. From the process of implementing a director's plan emerges a streamlined director's script. Well-known film director Sergei Yutkevich writes in his book "Director's Counterpoint": It depends on the will of the people. "

Indeed, the director's worldview, deep and clear understanding of the spirit of the period, the high ideological direction is included in the director's plan. Millions of viewers will remain indifferent to the shows, which have emerged due to the uncertainty of the director's plan. Due to the lack of real skill, some directors distort the author's opinion, misrepresenting it, resulting in information that is thin, unobtrusive, and built on dry talk. So the director's script emerges from the director's plan.

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