

## Stage Approach and Story Evaluation Criteria

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### ABSTRACT

This article tells about the stage attitude on the stage and the criteria for evaluating the fact, stage attention, stage confidence, two different views of the stage relationship, the main features of the actor's ability.

**Keywords:** *Stage attitude, makeup, performance, director, actor, image, criterion.*

Speaking of stage attention, we said that the actor recreates the scene in front of his eyes by concentrating his attention on the stage. That is, the scene is not the same as before, but can be transformed into something completely different - an object. This causes the line in front of the line to become something else. Usually, the sources on the stage require the same attitude as the actor (person, thing, object, scene). All the scenes that belong to the actor have to become a situation that corresponds to his life on stage, the life of the character and his attitude.

For example, in front of the actor hangs an image drawn by the artist. If you take a closer look, the paints are nothing more than a scratched drawing. But the actor has to turn this painted image into a vast blue sea.

Or the actor is holding a sheet of white paper in his hand given by the theater props. But it should be seen as "not a simple piece of paper," a letter with a terrible message. The content of the pesa requires that. Or the rehearsal continues. In front of the actor is a young man who is a colleague in the theater! But according to the pesa, this is his father, so since it is a rehearsal, he should be treated like his own father, even without make-up, without a costume (relative to his friend). But as the show continues, the young man's face is clearly visible under the makeup on his friend's face. Therefore, even her makeup can't help the actor on stage. The show is going 100 times. 100 times you have to hear words that have been memorized by that tone, that facial expression, even the loudness of the voice. (It is possible not to add rehearsal to this account). But every time he has to accept these words as good news, sad news, dangerous news. So, one of the main features of an actor's ability is that he should be able to change a given object, an object, a scene, based on his attitude on stage.

The actor's professionalism, reliability, sincerity, combined with his ability to turn every scene from the beginning into the look he needs for himself, reveal his professionalism. You can't be a real actor if you don't have that ability. The school of acting can nurture, nurture, train, or train a talent or ability. But what is not underneath cannot be artificially transmitted to it.

What stage laws does this ability in an actor obey?

We have seen that one of these laws is stage confidence. According to this law, through

performance (seeing, hearing, feeling, smelling, tasting), the participant of the events on the stage - based on the interpretation of the image - must be accepted in the desired character.

All the events on the stage, the objects, through his creative conviction, to the qualities conceived by the playwright, must be given the necessary quality, using his imagination. For example, in order to accept a friend in the theater as his father, he must have a serious relationship with him, not with a friend, but with a father, find his own imagination and a colleague, find a number of proofs and arguments to prove that the man on stage is a father, trust them. So, through trust and attention, relying on the stage justifications, a new quality should be given to the appearance of the actor (scene, object, object, person) and a different attitude should be created in the actor's mind towards this appearance. This artistic texture is born in the actor's imagination and becomes the reality of the scene. The theatrical relationship stems from the path that leads to the emblem (appearance).

By taking a creative approach to the landscape in front of us, we can see a landscape in two directions in giving it a different quality.

First, the landscape takes on an artistic look. Second, it is through this expression of the artistic expression that the participant of the pessa expresses his attitude. Returning to the example above. That is, we give an object to an actor and say that what you have is a bomb. The actor, in turn, must believe that it is a bomb, knowing that the object in his hand is a simple harmless object made by a theatrical props, and then, through his own conviction, he must be able to convince the audience that it is a "bomb." In the second stage, it will have to reflect the attitude expressed towards the real bomb towards the object in its hand. (At this point, the attitude of the emblem, not the actor, to the bomb is important).

Another example.

Suppose a servant has to open the door and enter to enter the khan's palace. The door, from the outside, is huge and heavy (to the viewer it looks like that). Actually? In fact, this door is made of ordinary wood and plywood, and no physical force is required to open it. So, the first thing an actor does (even a false door) is to be able to turn a door made of weighty, expensive, and heavy wood for both himself and the audience. Suppose the actor solves the door problem. But such gates remained in the last century, and the khanates no longer exist.

It turns out that the actor will face another task in front of him. That is, how does the actor, not the actor himself, react to this calm and huge door? In other words, he must liken the object (door) given on the stage to the door in front of that khan's palace. This door should arouse in him feelings of fear and excitement. Just as a servant in a small position feels it, he can enter into the image of the emblem he is creating by feeling the same excitement, the same fear.

An actor, through an image relationship, can become another person, that is, a person who requires an emblem.

The implication is that everyone, including the emblem on stage, will be known through their attitude.

If we know the attitude of each person to an object, a person, facts, events, it is not difficult to tell who he is.

Working on a role means looking for a relationship. If the actor takes the emblem relationship

as his own, it means that he has taken over the inner world of the role. Relationships are the foundation of the movement

Every behavior, work done, human attitude is determined by behavior. No action can be taken without a relationship. The weapon of the art of acting is action. Unless the actor starts acting, there will be neither theater nor art. Movement, on the other hand, is built on attitude. Therefore, the theatrical approach is the basis of the art of acting. In other words, art is born through attitude and finds expression in action. In order to play a role, an actor must first set the right attitude towards the role he is playing. It is necessary to act logically, purposefully and effectively on the basis of this relationship.

There are two different views of stage relationships

We divide the stage relationship into two stages for better mastery.

1. The relationship formed during the life of the emblem before the beginning of the play.
2. The relationship of the image formed on the basis of the influence of events on the stage.

The variety of events and happenings encountered throughout a person's life in human memory retains its complexity. The traces that are preserved in this memory are formed in the process of collision in the human mind with various sins, and have become a daily habit. Therefore, we know in advance how a person we know well will react to this or that event.

The actor, while conducting creative research on the role, must first understand the habits of the first-stage character, which are specific to that person, and adopt these habits as his own. Of course, these habits are the habits of the emblem until the events on the stage begin. In the process of moving on stage, his second attitude also emerges. In other words, the preparation in the first stage is the basis for the relationship that emerges in the second stage.

The second stage of the relationship that arises during movement on stage is also called fact assessment. Any fact that appears on stage must be evaluated to a certain extent by the actor.

Sometimes, such an assessment occurs consciously. Sometimes, however, it appears under the influence of emotion, becomes a stimulus to creation, and it arises spontaneously. That is why the actor must be able to evaluate every fact of the scene honestly and naturally.

In some cases, it is required that the actor be able to accept the coincidence that occurs on stage as natural. After all, every event or incident that takes place on stage, whether or not it is related to a companion on stage, is very important to the participant moving on stage, regardless of whether that event or incident plays an important role in the actor's subsequent behavior.

This means that any event that takes place on stage must be very important for the actor.

One of the most difficult aspects of an actor's work is to accept what is already known as "something that suddenly appears, an event." The criterion that determines an actor's skill is the same aspect. It is well known that talent cannot be given to anyone. It is a grace from God. But it is possible to create conditions for the growth and development of this ability. The ability to naturally accept any event that takes place on stage, to be able to correctly evaluate the events and happenings that are important for the actor as a result of being able to evoke emotional factors, can and should be taught. One such condition is that the student, on the basis of the experiences he has accumulated throughout his life, be able to prepare a stock

of stable and enduring relationships before going on stage.

Without such preparation, the student will not be able to accept with natural emotion the events that may take place on stage and reflect the confidence to arouse passion. As an example, let's take one of the most dramatic scenes in Gogol's "Inspector" - the incident with the mayor.

In the first scene, the Governor discusses with officials the possibility of an "Inspector" coming. Bobchinsky and Dobchinsky rushed in from outside on the word "emergency," "unexpected news."

They take one, put one, and tell the story of the "young man who came down to the hotel." The story is "Same! That official!" ends with the words.

"Who, what official," asks the Governor, though he knows it is the official he has been waiting for, afraid to admit it to him. "In the officer who informed you! "Inspector," Bobchinsky explained.

Shouldn't these words be "influenced by the example of thunder" for the Governor?"

"What do you say? No! If he doesn't, it's necessary," said the mayor, mixed with fear.

The question arises. Can an actor, who cannot imagine the calamities that befell him, through a letter with the word "auditor" on it, be able to express these words correctly?

If the actor playing the role of the Governor does not know who he is in advance, if he has not already embodied the idea of the attitude of those around him, can he correctly express the word given by the author? After all, if he does not see his duty as a source of self-interest, if he does not regard those around him as friends or enemies, if he does not see the city as private property, if he does not see the townspeople only as "demanding accusers," How can an actor have such confidence if he doesn't understand?

If he cannot accept the above-mentioned events and happenings as if they were his own, if he cannot think through them with his own imagination and think creatively, the actor can act in a natural and correct way, accepting the message brought by Bobchinsky. Thus, by focusing on the actor's belief in the fabricated events and happenings and being able to say and accept them correctly, a relative attitude to the events and happenings emerges. At the heart of this relationship is the magic word stage action. Now we come to the part where we talk about the middle ground.

The most important and responsible moments in the actor's creative process are the period of the emergence of the movement.

It is impossible to make mistakes, to deceive, to mislead the intuition in this period. Because the right start of this movement is a guarantee of the successful completion of tonight's work on the play. This means that the actor has to lead himself to the right direction.

K. S. According to Stanislavsky's teaching, "it is not in the action itself, but in the natural desire that calls for its proper appearance." Even Stanislavsky said that in the initial stage of the study of the role, it is necessary not to start with physical movement, but to move from one movement to another, with the correct definition of the goal. It turns out that it is necessary to take action only when there is an internal call.

Based on what we have said above about stage relationships, the following conclusion can be drawn.

1. The actor must be able to take over the relationships that require a role, to turn them into his own relationships.
2. It is required to have an attitude to the events that take place on the stage, arising from the logical function of the role assigned to him, the requirements of the artistic texture of the play.
3. Relationships that take place in the stage life, in fact, are known in advance, it is necessary to be able to correctly perceive and evaluate any fact as an unexpected event.
4. The actor must be able to bring his behavior to the right front through concentration, stage confidence.

The actor demonstrates his art through action. Through these actions, sometimes physically, sometimes imaginatively, sometimes intuitively, the image he creates strives for the goal he has set for himself. So, the actor's behavior is his only weapon on stage. It is through this behavior that the stage life of the image reaches the audience. In turn, the behavior is triggered by intuition. Any movement, in turn, acts as a trap for intuition. Thus, movement is the main principle of acting technique. So what can be called action?

1. An action that arises out of will.
2. The action taken to achieve any goal.

The task of a purposeful action is to change, or influence, the object, thing, landscape, which it has intended.

The movement in the two views we have mentioned is completely different from intuition. Again, both intuition and action are, in a word, reflected in the form of a verb. Therefore, it is necessary to distinguish between the action verb and the sensory verb from the beginning. Because actors often confuse these two concepts. If you ask an actor, "What are you doing on stage right now," he'll answer without hesitation, "I'm suffering," "I'm leaning," "I'm hating". However, achievement, suffering, joy, and hatred are sensations, not actions. When you get such an answer from an actor, you want to explain to him that you are not being asked "what do you feel" but rather "what are you doing". Even then, most actors do not fully understand the difference between these two concepts.

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