

## The Art of Directing: Composition and Scales

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### ABSTRACT

This article tells about the composition and scales in the art of directing, the secrets of directing skills, compositions created by the director.

**Keywords:** *Stage, composition, director, actor, performance, skill, play, backstage.*

The stage is the setting and the placement of the actors on the stage.

If we look at this phrase from the point of view of theatrical art, it is a form of content of the performance on the stage. This concept entered the Uzbek National Theater with a group of graduates of the Moscow Theater Studio, led by Mannon Uyghur. "Padarkush" (Behbudi), staged by the Jadids until this period, "Is Advocacy Easy?" In performances such as (Avloni), "Poisonous Life" (Hamza), the director's role was performed by the author himself or by a literate amateur, teaching the distribution of roles, where the actors came from, how to speak, and so on. In most cases, the actors themselves memorized the words of the poem and performed. The director controlled who wore what, where the lights were on, and where the music was played. To this day, it is no secret who the director is. "What does he do?" when asked, the answer is without hesitation "staging a play."

But not everyone can find a clear answer to the question of what is meant by staging.

First of all, the director's task is not limited to assigning roles and teaching actors how to perform them. Because the director creates the scales. To be more precise, the scales are invented.

We often hear the phrase "highly skilled director" or "noshud director" in the language of theater critics. So how do you understand these phrases?

First and foremost, a skilled director's performance will have no random running, no entry, no random music, no random decorations. Every step, music, piece, item, and decoration on the stage is subject to a specific purpose and idea.

The opposite can be seen in Noshud director's performance.

While a skilled director is well versed in stage technique, a novice director is completely ignorant of such a concept.

Usually, an artist, composer, musician deeply studies the science of composition. There is a special science called composition theory. There are even such textbooks.

However, there was no manual on the stage and it does not exist now. Because the directing profession is still relatively young. This is the first hand. On the other hand, there is still no clear answer to the question of what sciences should be mastered when it comes to landscape.

If you go outside in the evening to get some fresh air, you can observe many interesting situations.

Suppose we see a girl looking through a window of a house. He is standing next to us, looking for something. He could not find what he was looking for. Leaving the book, they approached the mirror. He straightens the hair that falls on his forehead. Then he came to the window and looked out into the street.

Can these actions be called a stage?

No, of course not!

Because mizansahna means positioning from the stage to the audience.

Here we saw the girl staring out of the window. But he took what he did not see. Although simplicity was maintained in his actions, a goal emerged in him.

As we listen to the birds in the garden, we listen to the impressive melodies and cries of the birds, not how each bird sings. We are impressed by it. The same is true on stage. On stage, we strive to create an artistic expression of the harmony between delicate situations, nature and man, not through the repetition of life itself, but through the actions of life. Every director relies on the concepts and capabilities that are close to him in the invention of the stage design. True, it is natural for young directors to make mistakes in the initial process as a result of not deeply studying and mastering the difference between perception and desire and performance. However, over the years, we believe that the experience in this field will increase and will have its own style, its own creative way in the invention of the stage. The stage consists of a complex composition, a written form. What is the cause of burring?

The composition on paper is expressed in two forms, the rest depends on the artistic effect.

On stage, however, the scene consists of three parts. On top of that, the shape of the scene is meant to change both quietly and in motion. Mizansahna must live not only in space but also in time. That is, the exchange of scenes is taken into account.

Let's start with a simple empty scene.

So what similarity can there be between a blank scene and a sheet of white paper? With the presence of space on stage? No. There is another element on stage. That is, the gravitational force of the earth.

The man took the stage and stood in the middle with a good view from all sides. In conclusion, the center of the stage is considered to be the height of a person in the first part of the stage.

The director must always consider the space through which the axis of this composition passes.

If the director overfills one side of the stage, there is a disproportion that avoids the viewer. Or one side of the stage is said to be bulging. Is it possible to conclude that the singer should be performed during the concert? If the stage space is taken into account, it is preferable that the singer or speaker be in the middle. Because it's funny that he sings and talks while standing aside. But if the scene is not only a space, but also a reflection of time, and the performer uses some minor scales during the performance, it is advisable for the performer to start from the right and slowly move to the left. In this case, one side of the stage does not

swell and the weight moves from one side to the other in a rhythm. That is, the scene changes. Let us experiment in the unity of time to make our point even clearer.

Let's observe two actors standing in the same condition and in the same position by turning the lamp off and on.

Let's say both actors have to change their positions. How can they be moved from the center of the composition to another place?

It is known from the above experience that the main axis of the composition is the center of the front of the stage. So the scene is split in two in the middle. So can both of their pieces create the same look and the same imagination? From the outside, both pieces may look the same. But don't jump to conclusions. To do this, fold the white paper in half, draw a few pictures on each side and try to put it in the mirror. Both pictures created a different look because they were on different sides. What is the reason for this? After all, the shapes in both pictures were the same! The impression has changed due to the shift of simple shapes from left to right.

If the viewer's eye looked the same from both sides of the center of the composition, or walked the same from both sides to the center, the impression from the picture would not change. But our eye, according to its structure, usually observes the external world from left to right. This means that the secrets of many directing skills are obtained by following this natural law.

Accordingly, the left side of the stage is the starting point of any movement and is pushed to the right. The right side is the end point. The space on the left is automatically pushed to the right, creating a finished view of the shape on the right.

If we want to move a person walking against a strong wind on stage, which way should we move him?

A person who is running fast and agile should move from left to right. The spectator's eye chases him from left to right. Real action enhances imagination. If we want to move a person who is going against the wind, we have to move from right to left. Because the viewer's eye drives the imaginary wind against it and the imaginary resistance increases.

Another example.

Two people on stage. The first speaks, and after a while the second comes to a conclusion.

In this case, in what order is it better to place them?

The speaker should be placed to the left and the listener to the right. Because the eye of the spectator is directed towards the person who is listening to the person who is speaking, and stops at the person who comes to the final conclusion. If we are interested in the first of the two people talking, that is, he is talking, we should put him to the right. However, if the person who is talking is mistaken and his words need to be repeated, then what he is saying will come back to him and he will admit that he is wrong. Now let's split the scene in half across. As we carefully examine both sides of the split scene, its strengths and weaknesses are immediately apparent. Come on, we're in three parts. It is also worth noting that modern performances will be moved closer to a larger audience. The reason is that today's audience is accustomed to the influence of cinema. He is accustomed to seeing the most subtle aspects of an actor's performance in an exaggerated, close-up. That is why the actions in front of the

stage cannot be ignored.

Performing scenes at the beginning of a play, in the background and in the background, can dull the audience's attention. That is why famous directors paid more attention to the performance in the pre-stage advance. Some directors even carried extra scenes to set up in front of the stage during the tour. However, there is also a dangerous side to the pre-stage performance.

Excessive movements in front of the spectator, quickly touching the stomach, make the eyes and brain tired. Therefore, it is necessary to move the scenes associated with actions that require excessive physical force in the pre-stage performance to the background, the third. Because of the closeness of the distance, the performance in front of the stage sharply weakens the imagination of the audience.

If we look at it from a broader compositional point of view, some event and scene scenes can be moved to the foreground or to the front of the stage to convey attention-demanding words, subtle gestures, and elegant movements to the audience.

The only way to achieve a balance between the stage set decor and the actor's height is to keep the performer away from the set. Let's imagine:

On any literary night, we enter the auditorium and sit in about 5 rows. Here, the curtain opened. For now, the stage is empty. Where do you think the performer is best?

Definitely nice to be in the middle. But he shouldn't go too far. Otherwise, staring at him would make our necks stiffen.

Therefore, the director, together with the actor, must take into account every situation on the stage, which does not tire the audience, it is convenient to see the face of the actor from all sides.

Typically, the planning of a scene for a performance comes at the expense of the backstage (half-curtains drawn from both sides of the stage). Sometimes when we say "took the stage," it also means taken the curtain. We take the distance from the red line where the curtain closes to the first backstage to be the first part.

The "red line" is the line in front of the stage, referring to the main curtain as well as the iron curtain that descends from the top against the fire.

The first part, as experience shows, will be more consumption. In the first part, all the subtleties and skills of the actor's performance are clearly visible. At the same time, there are a number of conveniences in the creation of the overall composition, and there is an opportunity to fully convey the composition created by the director to the audience. It is also easier to work in the first part, to restrain the pre-stage movements, not to overwhelm the audience. The first part is the most convenient area for the players to perform.

Now it is necessary to determine the function of the second and third parts.

The scales in the second part allow the actor to be seen with a smirk. It is therefore advisable that the introductions to the stage were made from the second part. After all, the first appearance of the actor, who appeared on the stage for the first time, is noticeable, and a certain impression is formed about the person who entered. At the same time, its purpose can be understood immediately. On the other hand, given the fact that the actor's clothes,

hairstyle, and make-up on his face are immediately noticeable, it is better to place the entrance at a distance from the audience.

In this sense, the second part is also called the “family part”. In the second part, family members, that is, many, can be easily seen and observed from all sides. It is easy for some participants to move on to the first part and return to their place when the need arises. The dance-related scenes in the second part also look good. But the long length of the scenes in the second part means that the actors’ minds don’t reach the audience well, as a result of which the protagonist’s inner mental state is overlooked and attention is drawn to more external actions.

What about the third and fourth parts?

In the rest, it is impossible to observe the actor closely, to see his eyes, which are the mirror of the human heart. But at the same time, the viewer can capture the overall situation and the landscape as a whole. Therefore, it is advisable to play scenes that require more physical effort in the last part. Directing solutions that are monumental in nature and require integrity also give the intended result to be seen in the background. Because from a distance, the size of the human body decreases. In genres based on comedy, heroic epics, the use of the fourth and fifth parts makes it possible to see and accept the whole picture as a whole. Now at the stage level, we divide the imaginary width into three parts by dividing it into three parts, and we also add the pre-stage part. Thus, the scene is divided into sixteen cells.

Now we can see and observe the individual pieces of the scene through the observation angle point.

We will be able to place the events that occur during the initial work from the center to the left or in the cells on the right, to pre-determine the places of transition from one cell to another. But the more we learn to create these works in the imagination, the easier the work will move. Learning to balance the scene is not much of a hassle. After all, it is possible to immediately determine whether a picture hanging on the wall is correct or crooked from a distance!

So far, we have considered only two dimensions: width and height. Now, as soon as an actor on stage climbs a ladder or sits on the floor, lying down, a third dimension of height also appears on the stage.

Sometimes the director and the artist may argue over whether the stage needs a bench. Of course, no matter what the performer does on the plane. But the complete abandonment of the height, which is the third dimension, does not always give an effective result.

In what ways can the compositional possibilities of the third dimension be manifested?

To do this, we turn to experience again. The actor looks majestic in front of the stage. Therefore, there is absolutely no need to raise the stage front with platforms. However, in the first part, a slightly higher platform can be used. In performances of romantic or tragic genres, it may be necessary to use the first step in the first part. But the use of supachas in the first part in the poems, which reflect the events of everyday life, mental processes, undermines the art of spcktakl. Players, on the other hand, are forced to shout words that can be expressed in a simple voice.

But exaggerating the events of the second part can create a wide range of opportunities for

the director. But in this case the height should not exceed one meter if it goes too far. More than that, it prevents the audience from watching the play.

The third part (plan) is convenient for the placement of various devices, structures. But the actor acting in the third part should be able to be easily seen from different points of the auditorium.

Now let's talk about the quality of the height.

Just as an actor tries to enrich him with new discoveries while working on a role, a director who knows the secrets of the stage should strive to invent "undiscovered reserves" in a given space, space and time every time he starts working on a new play. The lows and highs set on the stage level play an important role in the discovery of these new discoveries.

Any movement on stage depends on the relationship that the actor has with the elements in the surrounding space (columns, bridges, bars, platforms, stairs).

Suppose the body of an actor moving on a flat surface is similar to the body of a man walking down a path in the woods?

Whether a person like that is going the right way or climbing a crooked path up a hill, walking on a tree branch, climbing stairs to the second floor, or walking through a lone trash thrown over a pond, he will have a different look each time. This means that for each performance, the structures to be built in the area and space must have a different appearance, similar to the containers designed to hold different liquids. Only then will the goal be achieved.

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