

## The Director's Work on the Play

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### ABSTRACT

This article tells the story of the work of directors on performances in our theaters, the authenticity of today's performances, the actor and the audience, the pronunciation of the actor and his culture

**Keywords:** Theater, play, director, spectator, performance, decoration, makeup, character, rehearsal.

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 a 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, brush. - actor - consists of the audience. You may be asked to be a director. The director is on a par with the playwright as the author of the play.

How to look at the art of cinema?

There is also a dramatic product in the art of cinema, there is an audience. But there is no actor. He just has a pace. This means that in the art of cinema, an actor cannot communicate directly with the audience face-to-face. So this art is not theater.

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What to do if a good director, a good dramatic work, and the creative team is very empty. Also, good decor can't protect a bad show. The decoration itself can be a separate work of art. We are going to the theater. The theater building is at the end of a flower-bed covered with greenery. As we approach the building, we notice that it has not been repaired for a long time. The make-up pictures of the actors on the board where the posters were pasted were stained by rainwater. Everywhere on the wall of the building, there are slogans written in different letters, in small letters.

As soon as we entered through the door, the theater began for us. The main gate was nailed down for some reason. The spectators try and enter through the narrow door on the side.

We enter the theater. Pictures of the actors are hung in one corner of the wall in the foyer. People push each other and try to get closer to the pictures. The actors in the picture set up a building for themselves and took pictures with arrogance. Underneath some of the pictures are titles with squeaky letters. In the foyer, a familiar actor, who plays the protagonist in today's play, is waiting for someone, dressed in a circle of girls in a theatrical costume and make-up. We enter the auditorium and take our seats. We open the show program at hand. Two people are written in one role, marked in the middle of the two surnames. So it is unknown which actor will play today. The stage curtain is open. Let's take a look at the decoration. One side of the wall (decoration) is sloping. The top corner of it was torn, and the wood was visible, with patches in several places on the floor-covered bucket.

For some reason the start of the show is delayed. Behind the scenes, the sound of a hammer crashing and someone talking angrily could be heard. Finally the music plays. The lamp is turned off by flashing, not slowly. At this point, pushing the occupants, the late spectators begin to search for their seats in the dark. The ticket clerk is already bringing in chairs and putting people in the hallways. From where we were sitting, the two actors, who were getting ready to take the stage, seemed to be talking and laughing at each other.

At last, it seems, the spectacle begins, like a tram that is barely moving from the crooked railroad tracks. The third scene is reminiscent of a gloomy drama. The scales are also elaborately paved.

If we say that the pronunciation of an actor determines his culture, the pronunciation of a director is a balance. Although the costumes of the play are appropriate for the period, the actors do not know how to dress, behave, behave. It is especially annoying when they enter the stage. The secondary actors were generally reluctant to enter the stage. The off-stage conversation on the faces of the participants, the impact of the events is so noticeable. No one even pays attention to the rule of getting on and off the stage. It is obvious that the main actors are playing to the audience. There is applause at every entrance and exit. But these applauses are not for the performance of the role, but for the skillful actions of the actors, for the demonstration of their identity. The actor, who plays the role of a servant, tries to be killed to make the audience laugh. It has absolutely nothing to do with the role, the role he has to perform on stage. And finally, the show is over. we breathed lightly.

Only experts know that playing a show is an extremely difficult task. The circus performers themselves know how much the laughter of a circus performer who falls from under a high

dome is worth. Each actor falls to the ground from such a high dome at the end of the play. Although the theater actor does not play a role at the risk of his life, they are well aware of how difficult and responsible it is to play a role. Here, the actors bowed. Although this is not the final part of the show, it seems to be staged as well. Just as an artist makes a bouquet, a director must be able to arrange greetings. Depending on the genre of the play, the greeting should be staged. Some actors can bend their heads, some have their bodies. Some bend their waists first, then their heads and shoulders. This is also an art that requires special techniques. After the applause, it is necessary to bow and greet. Even when greeting, one should greet without leaving the role he has just played. The image he created should not be scattered like a treasure in the eyes of the viewer. Respecting the audience in every way is the flower of the actor's manners. In some theaters, the audience applauds the work of the actor. He gives her flowers. The actor returns the flower of the spectator to himself. This is a sign of obscenity. The director should only come out if invited to the stage. But in the eyes of the audience, it is absolutely superfluous to pay tribute to the actors, congratulate them one by one, hug and kiss them. Best of all, the director who comes on stage after the show is over should make a semicircle and announce that the show is over. Then everyone should come forward together, holding hands and serving the audience.

From many years of experience of theater art teachers, it is clear that not all students who study at the institute with good and excellent grades become good directors, good actors.

A student who is a master of speech and can turn a lot to his mouth can demonstrate this ability in the classrooms and hallways of the institute. Theater and the audience are different.

For example, the director begins to rehearse a poem. When can this work reach its rhythm? At the last final rehearsal or earlier? It's all about finding the answer to that question.

No building is considered finished without three basic elements (foundation, wall, lathe). This means that a play cannot be considered a play without a playwright, an actor and an audience. The dry landscape alone cannot determine the quality of the performance. It can only be seen through the skillful performance of the actor. But the director should not show the actors his negative attitude towards the bad play. An experienced archaeologist who has seen a lot can gain the trust of actors by being able to create a creative environment among the team as he removes the topsoil from the surface of the astasekin and reaches the main treasure. Prolonged unemployment, rumors in the theater, lack of demand can completely cool the actor from the theater. Such theaters are called "dead" theaters. Players come to work like other servants to pass the day. If only salaries were paid on time, just like pensions. This means that a director who comes to such a team to stage a play must first feel a sense of responsibility, put aside the demands, and start with himself. The actor doesn't like to face his shortcomings in front of his colleagues. He is immediately disappointed. Therefore, in a place where no one hears rumors about the shortcomings of the actors, only the performer should get used to talking to himself, In this way the depressed team can be carefully brought to its feet. After all, in the heart of every actor there are performances and roles that he dreams of. The director must be able to work with each actor individually, gain his trust through interviews, and rekindle the fading sparks of hope in him. Devotion to theatrical art does not end with the staging of a good play. Loving him every day, every hour, cherishing him, cherishing his daily performances, making changes, rehearsing with new performers, reviving outdated performances, adapting and revising the play to new scenes during tours should all become a director's daily job. Unless the captain of the ship washes and cleanses every day,

constantly monitors the members of the ship, lives with them and keeps the ship clean together, he will never be able to reach his destination, surrounded by weeds. More than any other field, everyday life in the theater should be a celebration. When we talk about the purity and elegance of the play, first of all, it is necessary to understand that it is constantly monitored. A play played without a director is like a headless rider. Just as a symphony orchestra cannot be imagined without a conductor, so a performance cannot be imagined without a director.

No one but the director speaks the truth about today's play. All the advantages and disadvantages of a performance can be seen when sitting in the auditorium. It is rarely a joy to see a play he has staged.

Because the shortcomings in the play, the exaggeration of the actors, the forgotten places can be noticed by no one but the director. That's why every director, especially a young director, needs to see 80 percent of his or her performance. We mentioned above that during the main rehearsal, the assistant will write down the director's instructions for the actors, the department heads. Now you have to do the same recording during the performance. But in writing about the play, it is necessary to write more about the wishes of the director, the success of the actor, the well-executed scene, and it is useful to praise some of the performances of the performers. So when should leaflets with such records be distributed? Assistant, when the director had free time?

Absolutely! Only the day of the next performance should be broadcast. Before setting the scenery for the stage builders, it must be handed over to the service departments one hour before the start of the performance, and to the performers one hour, forty minutes before.

Just as no two scenes are the same, no two halls are the same. Therefore, a full rehearsal is required for each performance on tour. If this is done, the performance will be guaranteed to pass in full. On the other hand, it sharpens the director's imagination. Develops the ability to be resourceful and responsive.

It is important to try to keep scenes of improvisation and funny situations as much as possible in their own home. This ensures a lively and exciting transition to the show. If it is not possible to rehearse the play from beginning to end, it is necessary to call the main participants to work one hour before the start of the performance, to acquaint them with the changes in the scenery and scales, to consider the main points connecting the events.

When you come back from the tour, you have to rehearse the play several times on the theater stage and put every scene and event, every action in place. It's not actually good to hand over a role that's a habit these days to two people. When Tovstanogov was asked "how do you feel about a play being played in two compositions," he said, "it's a work that has nothing to do with art." as he said. Whenever possible you should have all four of these components in place for launch to maximize profits. But if you work with two content against each other, it is necessary to divide the roles according to the physical, intellectual skills of the actors on stage. But in the theater, talented, skilled, self-employed, inquisitive, knowledgeable actors are in the main cast should work. But what if in some cases the actor in the play has to resign or have to transfer his role to another actor due to an accident? This is a necessity arising from the conditions of production.

In such circumstances, it is inappropriate to require a new actor to reverse the actions of a

previous performer. Therefore, it is necessary to explain the character and characteristics of the character he is performing in the play, the purpose and directions of action, the continuous movements, in relation to the balance in the play. Under these conditions, it is possible not to undermine the artistic level of the play by freely moving, researching and helping the new actor to find his own peculiarities. In the process of working with a new actor, the director will have to help him take a worthy place in this play.

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