

Director and Author

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ABSTRACT

This article tells about the fact that each work of the author depends on the interpretation of the director, the director is also the author of the play, the playwright's cooperation with the director.

Keywords: Art, theater, performance, director, actor, play, dramaturgy.

Theatrical art has its authors from ancient times. For centuries, playwrights have written plays for the theater. From ancient times, the Middle Ages, the Renaissance to the present day, famous theater playwrights have created plays. Aeschylus, Euripides, Lope de Vega, Moler, Shakespeare, Goldoni, Schiller, Chekhov, Gorky, Hamza and others. Dramaturgy has its own rules and secrets. Tragic, funny, dramatic genres, sad, happy shows and more.

Dramaturgy has its own rules and secrets. Tragic, funny, dramatic genres, sad, happy shows and more. Each period has its own aesthetics, its own requirements. A few centuries ago, plays were written in 4-5 acts, but by the middle of the last century, one-act, two-act plays took the stage.

In the last century, in the 30s-40s-50s, the audience waited for 2-3 break plays until the curtain opened and the scenery changed. When the night of the play ended at twelve-eleven o'clock, and the spectator returned from the spectacle in a daze, he began to stage plays with or without a break in order to save the spectator's time at the urgency of the time. The interaction of art forms was evident. If a moviegoer watches a completed topic in an hour and a half, the theater also began to show the cream of the crop, shortening the major classical plays to the needs of the time. The venues will be presented to the audience with figurative symbols and conditional decorations. The unity of time, space, and movement played a major role in theatrical art. These include Hamza's "The Case of Maysara", Izzat Sultan's "Faith", Uygun's "Killer", Sharof Boshbekov's "Iron Woman", "Journey to Tashkent", Mashrab Boboev's "Gurung". Each work of the author depends on the interpretation of the director. The director is also the author of the play.

He is a director who gave life to the words on paper, gave it life, and created a live stage play with his creative team with his own intellect. The collaboration of the director and the author's unit plays a big role. The director's pain should be in sync with the playwright's pain. Stanislavsky's closeness to Chekhov and Gorky, Mannon Uyghur's collaboration with Hamza, Tashkhoja Khodjaev's collaboration with Oybek and Erkin Vahidov, Bahodir Yuldashev's collaboration with Said Ahmad, Rustam Hamidov's research with Olmas Umarbekov created wonderful plays.

Some directors don't choose an author, they stage a play they encounter. Such directors are

artisan directors who have replaced creativity with a profession, repeating themselves from work to work. For some, it doesn't matter where the event takes place, when it takes place, whether it is historical or modern, they have their own style, they can stage it.

This, in turn, does not touch the heart of the audience, does not shake, leaves the theater in despair. Kars says that the theme, the text, the images on paper, invented by the playwright, come to life only due to the efforts of the director, become a reality of life, the audience is shaken, finds spiritual maturity. Theatrical art is a conditional art. It is impossible to bring a real tree or a cotton wall to the stage.

The spectator understands the drawn equipment, the artificial props, everything is in the performance, in its convincing live and vital performance, in the interpretation. Why does the audience go to the theater? The live performance of the actor, watching him face to face, each time attracts a new situation, a new spirit, warmth. The variety of images, the course of events, the fact that the performers dedicate themselves to the role each time, attracts the audience. That is the charm of the theater. Some had predicted that theater would die after the its lively affection - performance. Despite the development advent of television, no theater proved to be an eternal art with of film and television, in the following years the audience began to flow again into the theater.

True, theatrical art has been stuck in a box for centuries, and no new technical possibilities have been created.

Now theatrical performances have begun to take place in the open. This, in turn, created new opportunities for directors. Theatrical art that remained within the four walls led to the emergence of a new cinematic art. The playwright and director realized the product of creativity that he could not do in the theater in the art of cinema. The breadth of events and the infinity of time in the film created great conditions for both the screenwriter and the director.

The playwright's collaboration with the director in the theater became a collaboration between the director and the screenwriter in the art of cinema. In cinema, as in theater, the director is the author of the film. The film director is the person who animates the events invented by the playwright and turns it into a spectacle. We called theatrical art synthetic art. Cinema is as much a synthetic art as theater. While the play is created due to the actors, artists, composers, lighting, costumes, props, props in the theater, the film is even more complicated in the film due to the additional cinematographer, assistant, sound operator, editor, lab technician and a number of other technical staff.

Summer, winter, late, day, hard work, the unity of a very large creative team, the film is born, the viewer sees the face. Classical films such as "Tahir and Zuhra", "Alisher Navoi", "The Adventures of Nasriddin", "Last Days", "Mahallada duv-duv gap" were made due to such difficulties. Nabi Ganiev, Komil Yormatov, Yuldash Agzamov, Malik Qayumov, Shuhrat Abbasov are the best directors of our cinematography. These directors have created such world-famous films because they know the laws and secrets of the art of cinema, and because they work in collaboration with playwrights. No matter how many years pass, you will want to watch these movies again and again. This is also a great feature of the art of cinema. It is sealed with tape. Stored on tape. We can see it over and over again. The tragedy of theatrical art is that it cannot be sealed every day, we cannot keep it alive every day. Once sealed or taped, that remains. The development of modern electronic technology has unfortunately not

been seen by the great artists of the middle of the last century. Mannon Uygur, Maria Kuznetsova, Etim Bobojonov, Abror Hidoyatov did not preserve the high-quality live performances and performances, some chronicles, only small shots remained as a memory.

Popular performances in the theater are embodied in our eyes only through some pictures, we imagine the collaboration of the director and the playwright.

The formation of the media, the rapid development of electronic technology has had an impact on both theater and cinema. New aspects of the director-playwright collaboration have opened up. Short films, short stories, long series, documentaries, journalistic genres, film portraits, and daily news shows, which had never been performed before in theater and cinema, were born and developed thanks to television, the miracle of the twentieth century. There was no apartment without television and radio.

Great writers will be great directors, my teacher would say. Indeed, Shakespeare, Balzac, Leo Tolstoy and Abdullah Qadiri are great directors. Every line, every scene, every thought that underlies the word is a great spiritual nourishment for the director, it creates great opportunities for staging, and in your imagination, in your mind's eye, the sequence of events comes to life. If you realize it without violating the author's style, the goal you set for yourself, then it will be enough.

True, as a creative person, the director must find his "I", his attitude to the author, the harmony of the time, to find previously undiscovered aspects in the work, to express a new approach to the contemporary, to shake it. However, there are cases when directors show themselves, exaggerate the "I" and the author's opinion remains secondary. I was amazed to see the performances presented to the audience in a new interpretation, each time finding a new expression for the classics. "The Inspector General", "Hamlet", "Othello", "Holy Blood", "Bride's Revolt", "Doomsday Debt" are among them. In staging the works, the director was able to find a new layer of ideas without changing any of the writer's words. There is a lot of talk in the interpretation. The director can see a work at any time, find the right moment. During World War II, Alexander Korneychuk's "Front" was staged. The protagonists, "Soviet" officers and soldiers, fight against the Germans. The play, staged in the Soviet Union, was written in the spirit of patriotism and aroused hatred for the enemy. It was this play that was staged in Germany without changing a word. As a result, German officers were portrayed as intelligent, discerning, and Soviet officers as fools, nicknames. The difference is in style, in the tone of the performance, in the interpretation. So, there is a lot of talk about the staging of the work. The way the director puts it, the way he links it to the audience, it makes an impression. The playwright writes, the author himself. But the author of the staged work is the director. If the author's pain in the paper is in harmony with the pain of the director, who came to life on the stage, and the profession comes out of nowhere, then the success of the work, the longevity of it.

Bahrom Rakhmonov's drama "Secrets of the Heart" would be. An unknown playwright, an unpopular play, will be directed by Tashkhoja Khodjaev, who gave life to this work and made it famous. When the great poet Erkin Vahidov brought the draft of the Golden Wall to the theater, it was Toshkhodja Khodjaev who worked on it, turned it into a spectacle, created a comedy that has never left the stage, and made the poet a playwright. While staging Oybek's "Blessed Blood", Oybek, who was sitting in the hall during the rehearsals, saw the stage decoration, performance skills, and how many times the director Tashkhoja Khodjaev

fell on his shoulders as he watched the creative process.

When playwright Sharof Boshbekov's *Iron Lady* was written, a number of theaters staged it. One was a comedy and the other was a Persian. But director Olimjon Salimov admits that there is a social tragedy behind the laughter. One day, Sharof Boshbekov admitted, "Mahkam aka, Olimjon Salimov staged my work in Fergana as I wished." The author's pain, the director's pain came out of nowhere. As Kars said with both hands, the director was able to understand the playwright's sneers, there were tears under his laughter, and he skillfully performed it.

Pesa is primary, performance is secondary. There are works written on stage: drama, comedy, tragedy, opera, operetta, musical drama and so on. There are also works adapted to the stage: novels, short stories, short stories.

When working on a work of art, the director must first focus on the theme of the work, the idea, its relevance for the day, what spiritual nourishment it gives to the audience. We know that all works of art are textures, life scenes invented in the imagination of a writer, a playwright. This artistic texture needs to become a reality. It depends on the skill of the author in his own way. While addressing the historical, social and everyday issues, the author must write about human problems in a true and convincing way, in accordance with the laws of drama.

The great poet AS Pushkin writes: The truth of the texture shakes the poet. The author seeks solutions to these problems of today from other eras.

Shakespeare finds the answer to the flaws in England in another century, in the past. Abdullah Qadiri also starts such a topic from the past. Artistic texture depends on the writer's talent, the world of imagination. This is a characteristic of art. There are universal eternal themes, problems: love, hatred, death, envy, jealousy, etc. will never die. Let human qualities, good and evil, obedience and arrogance, kindness and cruelty, wisdom and ignorance, generosity and greed, all human emotions find expression in the works.

There are transient, everyday themes: they are fast-paced works written out of context, situation. These quickly wear out and fall out of sight.

Many plays written in the recent past and glorifying that period are now obsolete. This is what the director should pay attention to when choosing a work. In addition, each writer has his own characteristics, writing styles. For example, Oybek can be distinguished from Abdullah Qahhor, Abdullah Qodiri from Uncle Murad with their language, style, expressions and images. The director needs to figure out what the writer is capable of, what his uniqueness is, and what aspects he stands out with.

So the writer-playwright writes what the protagonists say, the director reveals how he speaks. Sometimes the playwright gives details of the scene in bite (replica) from thread to needle to help the director. Sometimes the writer refers to the director's own interpretation. The director will have to find the author's psyche, the motives hidden in him.

A.P. Chekhov, M. Gorky write their plays as comedies.

In fact, it is based on dramatic situations and tragedies. The director has deeply studied the author's creativity, worldview, his mood, style, and clearly understood the aspects of originality before staging the work. Sometimes a single theme is written by several authors in

their work. For example, "Layli and Majnun", "Farhod and Shirin", "Sabba'i Sayyar", "Saddi Iskandariy" and others. Nizami Ganjavi, Alisher Navoi, why did you touch on these issues, what are the versions, what are the differences in approaches? The difference from other sources and, ultimately, what the director intends to say as a person in staging this work, what new words he wants to say, these are the circumstances that are reflected in the plan.

Pesa is a literary product, you can read it. The director gives it life, goes through a complex creative process. So, on stage, it brings out a work of art, a live product for the audience. This product is a performance that will stir the conscience of the audience, stir their hearts.

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