

## Rules of Theatre Arts

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### ABSTRACT

this article talks about the "system," the art of demonstration, the art of partying, feelings of acting, creativity, artistry, as well as the processes of creating the book "My Life in Art," created by K.S.Stanislavsky.

**KEY WORDS:** theater, actor, director, system, demonstration, evening, creativity, feeling, excitement.

Ignorant inventions become great. As Pushkin noted, geniuses open new laws, know how to use them effectively. And the incapable deny both and consider only themselves wise.

Names, nationalities, racial beliefs of persons invented in various fields are pronounced with respect. For example, the inventor of the Al-Khwarezmiy algorithm, who discovered Newton's permissiveness law, Mendeleev, which determines the content of subsoil and objects on the surface, is known and popular around the world.

Among representatives of world creativity, Aristotle's work "Poetics" is famous for the rules for creating tragedy, and the "Stanislavsky System" is a scientific and practical program for theater workers.

The theater is named after Konstantin Sergeyevich Alekseev, who was born on January 5, 1863 in Moscow. The Alekseev generation is one of the largest industrialists and architects, many famous cultural and art figures grew from this dynasty. Alekseevs took important places in the Bolshoi and Maly family theaters, where they watched the performances of all newly staged and touring theaters.

When Konstantin was 14 years old, at his request, a "home theater" was organized in the Alekseevs' house. On September 5, 1877, celebrating his mother's birthday, Konstantin first played the role of an amateur actor in the play "Home Theater." From that day on, he prints all his impressions in his diary. Since 1881, this "home theater" has become the "Alekseevs circle." On the basis of the famous circle in 1888, the Moscow Society of Arts and Literature was created "and with it the Music and Drama Theater." In 1898, with the participation of Konstantin Alekseev-Stanislavsky and Vladimir Nemirovich-Danchenko, the Moscow Art Theater was created. This popular theater became the theoretical and practical five of the "party art school."

Disrespect for theatrical art led Stanislavsky to a philosophical and ideological conclusion - "the actor is the creator and owner of the stage." This idea did not give him peace from 1877 until the end of his life. Born on August 7, 1935 in Moscow.

Stanislavsky is the pseudonym of Konstantin Sergeyevich Alekseev, who chose him in 1885, when he turned 22 years old. The reason is that during the day the name and reputation of a

leading official in one of the departments owned by Alekseev would not correspond to the role of a "nice guy" in the vaudeville he performs. Family doctor A.F. Makarov remembered how he participated in the performances "Alekseev's Circle" under the pseudonym Stanislavsky. Upon learning that Makarov left the stage, Konstantin decides to go on stage under his pseudonym. This pseudonym made him famous as the world's most famous theater theorist and practice.

The Stanislavsky System is the theoretical foundations of the party art system, reflecting at a high artistic level the acting skills of theatrical art, directing and pedagogy. These theoretical foundations were the dialectical development of all systems, scientific and practical research devoted to theatrical art. As a result, the issue of including all theoretical and practical views in a single whole has been scientifically resolved.

With the demands of the "art of demonstration," Stanislavsky revealed the difference in the aesthetics of evening art. To do this, he received a vivid expression of the requirements of the "art of demonstration," using the example of his roles. In this direction, actors who are well versed in professional skills make every effort to show the audience their talents. Without denying the successes they had achieved, Stanislavsky sought to create a more attractive, efficient system aimed at revealing the idea of the work. To do this, the art of demonstration "began a deeper study of features."

A person, in general, living people spend the day relying on the memory of muscles and the signaling system of the brain. " The inventor of this system, I. Pavlov, noted that repeated actions pass into the memory of muscles under the influence of brain signals. Ioniors in the circus will train on the basis of this law of nature and be brought to the arena to demonstrate the results achieved. Therefore, the circus is the most striking form of art. The theoretical basis for his supporters was the opinion of one of the theorists of this direction Denis Diderot that in performances the actor does not need to be late again, but that the feelings stored in the memory of the actor's skill can convince the audience through the means of expression. " The art of cinema has nothing to do with always demonstrating emotions and actions sealed on the tape.

Supporters of the "art of showing" are distinguished by their desire for creativity, appearance, calm in behavior, especially "theatrical" entertainment. With their aspirations, they move away from life, that is, from realism, setting the main goal of distracting the viewer from the bitter reality of public life. To rise to the level of the show, they require actors in rehearsals to apologize for their feelings and passions. If feelings and related actions are detected, all roles will be assigned by the director. The result achieved is confirmed only by the fact that it will be performed, and the actions stored in the memory of the mice will be shown to the viewer. Due to the fact that the "sense of acting" retains the evening found in the rehearsal process in the memory of muscles and emotions, now their performers can repeat their actions without delay.

Not satisfied with the aesthetic principles of "Art of Display," Stanislavsky began to look above him for a level, ways of "overwork" in each performance. To do this, "pearl inspiration" should always serve the actor. In each performance, a sense of creativity "tug" should be brought up - higher than to demonstrate to the actor. Only then would it be possible to have a strong influence on the hearts and passions of the audience.

Despite the fact that starting from the first step, the actor fosters a sense of creativity and will,

"he masters the requirements of stage skills in terms of creativity. Students who have mastered professional requirements go to the next stage - the level of acting, which can fulfill the movement conceived by the playwright and director on stage. The sense of acting of this performer is an "act," which is the basis of theatrical art, relying on the requirements of a mastered craft, that is, the character acquires the ability to develop desire and lead to a solution through singing. A creative person with such skills - "act" - acquires the status of a performer of actions, an actor. Because achieving amateur prowess and then acting level involves a complex process.

Stanislavsky divides the achievements of acting status into three levels that develop evolutionarily. The first is a performance based on a sense of acting. The second is a performance based on a sense of creativity. The third is the performance of a high artistic level with a sense of artistry. Understanding the difference between these three degrees gave only Stanislavsky reason to create a system of "party art." He theoretically proved that acting is a process of dialectical development. Below we will see an explanation of these stages.

1. The sense of acting is skill, ready to serve the actor in every performance. These "boorish skills" are able to show each role, relying on stamps preserved in the memory of the actor's muscles and feelings. In a perfect role, yesterday's actions and feelings are repeated. Such actors are waiting for inspiration. Inspiration is a subtle feeling. He doesn't always obey the actor. If the actor receives inspiration in today's performance, then the stamps "will save him again, as always. Viewers do not know that after performing an impeccable, joyless role, the actor himself roasted and "again does not look like."
2. A sense of creativity is a skill formed by actors who are able to always evoke "pearl inspiration" and serve his role. Such actors reach a higher level than screenings - reprising their role in each performance. He is inspired and relishes the overwork of his feelings of the role. A sense of creativity, "with the confidence that this event is now, here, for the first time. Strives for continuous control of live dialogue on stage. The positive result of this desire is felt by him, his stage partners and spectators. A creative actor, the viewer knows that he comes to the theater to see such a lively dialogue.
3. A sense of artistry is a sense of creativity "- the level at which actors rise with rich artistic imagination and thinking, the power of ingenuity. The images created by such artists become the spiritual property, the cultural property of the nation. Their creativity can be cited as an example of youth and left as a legacy from generation to generation. The sense of artistry becomes the conscience of the creator. This conscience will not allow him to return to the level of "sense of acting" again and deceive the audience. This degree was the dream of Stanislavsky, the highest goal of the system he created.

So, the main issue of the system is the education of the creative sense of the actor "evening art," capable of entering into a lively dialogue on stage. Stanislavsky, who has a wealth of experience in stage practice, one of the most famous actors and directors of our time, knew very well that the natural feelings that arise in the process of live dialogue require the harmony of the mental and physical actions of the performer. With this combination, they believed that the idea of the work and the semantic essence of the performance could be conveyed to the audience in full artistic form.

The live dialogue of the actors on stage inspires the audience to the ideas, feelings and evenings promoted by the theater. Every character on stage has subtle feelings, strong

passions, deep experiences, deep thoughts, but they become sympathetic. In each performance, a feeling of sympathy becomes a "game" of artisans, consisting of ordinary, entertaining, everyday themes. Stanislavsky notes that in order to instill a sense of creativity, it is necessary first of all to follow the rules of live dialogue, which naturally use the human body on stage, which is necessary for the "art of parties." These rules are based on the fact that a "system" is a system and order, not a "system."

The scientific value of the system lies in the systematization of the laws of life, the search for a researcher in practice, testing with great actors and young students of the studios of the Moscow Art Theater, the upbringing of world famous directors such as Meyerhold, Vakhtangov, and a new generation of actors who left the world with artistic integrity, semantic and ideological height. Most importantly, we were able to refute the opinion of supporters of the art of showing that acting depends on "divine inspiration," on unique talent. In addition, it has actually been proven that if a capable person "persistently" uses the laws of nature, then he has a sense of creativity and this feeling can raise him to the level of effort.

As a result, the main requirement of the system was the purposeful, logical, consistent, active and good-neighborly behavior of the actor, without strengthening its nature to achieve a live dialogue on stage.

Stanislavski founded the term "issued conditions" for his "system." He called the actor's mental and physical feelings purposeful elements - elements of creativity. These elements are a system of laws of nature that naturally inflames and moves the feelings of the actor, forming the basis of the requirements of the "art of parties." They are:

- focused and focused attention;
- look, hear, receive and evaluate;
- memory of mystical inner vision and feeling;
- submit the specified conditions;
- ability to establish communication with the stage environment;
- observe stage patience and sequence of actions;
- awareness of stage reality;
- faith and nature;
- feel the perspective of the role and performance;
- mental and purposeful movement;
- perception of tempo-rhythm;
- have a stage talent;
- be able to excite and water passions;
- freedom of muscles;
- the expressiveness of Gavda;
- control the voice;
- know words and opinions;

- be able to influence with a word;
- such a system as a sense of character and character, a combination of feelings that lead the actor to natural movement on the stage.

This is a complex process associated with the will of each actor. Stanislavsky calls this process "the teaching of feelings." Actors of "Evening Art" are also obliged to consider it necessary to "delay" the performance of the same ballet dancers as the directors.

By 1923, a terrible event had taken place. The Moscow Art Theater, led by Stanislavsky, who toured the United States of America, impressed the audience with the performance of a new generation of actors brought up according to the theory he created. The American press began to beat about the emergence of acting in a new direction. An organized tour of the American states was recognized as performances performed by "leading masters of the world stage." Published in 1924, *My Life in Art* was published in Boston with a circulation of 5,000 copies in English. I. Robbins translated from Russian into English. Surprised by this recognition, the Russian theater community looked at Stanislavsky's inventions with a new look. The book "My Life in Art" was first published in Russian in 1926 under the control of the author in 6 thousand copies at the publishing house of the State Academy of Art Sciences "Centrosoyuz."

In the book "My Life in Art," Stanislavsky explains how the "system" developed: "I began to experience the requirements of" Evening Art "in 1901 and decided to call it the original name" Actor - Propagandist of Beauty and Truth". And by 1902, I chose to call it "The Consultant Book of a Dramatic Artist." In 1906, after touring Berlin in Germany, I became convinced that we were leaving. Thus, in 13 years I improved and tested the "system."

Understanding the essence of Stanislavsky's invention, a student of Yu. B. Vakhtangov on October 28, 1916 read a lecture to studio students on the topic: "What Stanislavsky wants from a new actor." On November 12, in his report "Stanislavsky's Dreams," he put forward the opinion that "all theaters of our country should educate original directors in their studios." After this report, Stanislavsky's student comes to the conclusion that "Russia should be taken under the control of studios."

In December 1917, a Letter to Stanislavsky. " In the same year, the St. Petersburg publishing house "Free Art" published a book by F. F. Komissarzhevsky "The Work of the Actor and the Theory of Stanislavsky." Familiar with the work, Master Stanislavsky writes on the pages of his book that the young director did not understand his theory, threatened the "system" from the point of view of the literary critic. His inventions are especially strongly regarded as "naturalism." The book is controversial. Perhaps such an inaccurate "rhythm" will serve as the reason for further improvement of the system, and Stanislavsky everyone loves the theater, and therefore they think that I understand this area. In fact, those who understand theatrical art constitute a disadvantage, and those who know it are wiser".

In January 1918, after the 1917 revolution, the transfer of all private performances to state custody, reorganization and consideration of the repertoire of the Moscow Art Theater began. As a result, a play of the same name was staged on stage, which did not go unnoticed and gave a huge assessment of Stanislavsky's skill. On June 16, 1919, a meeting of theater leaders took place in Moscow. Residents of the Mejlis send a letter to the head of state and ask to leave the leaders of the Maly Theater and the Moscow Art Theater on the ground to preserve the style of these groups.

Stanislawski wrote his two-part book "The Actor's Work on Himself." The first will be devoted to the issues of the actor's work on himself based on the requirements of evening art, the second - to the process of the actor's mastering of the role, that is, creating an image. His intention was to create a new generation of actors capable of nurturing a sense of creativity.

The sense of creativity included concepts such as dissatisfaction with oneself, the desire for the artistic integrity of the role through better, free, spiritual, enjoying, perfect action on stage. The goal is to form a new generation of actors with regular work skills on the role based on the requirements of "Party Art."

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