

THE ABILITY OF ACTORS TO CREATE AN IMAGE IN THE UZBEK THEATRICAL ART

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Annotation:

Art is a world of immense emotions. It manifests itself in the form of human emotions. Ultimately, it nourishes the human spirit, enriches the spiritual world, and leads it to perfection. Theater, cinema, radio, television, dance, fine arts, architecture, sculpture and other arts play an important role in the life of society.

Key words:

Art, cinema

Art is a world of immense emotions. It manifests itself in the form of human emotions. Ultimately, it nourishes the human spirit, enriches the spiritual world, and leads it to perfection. Theater, cinema, radio, television, dance, fine arts, architecture, sculpture and other arts play an important role in the life of society. It attracts and influences the general public with its uniqueness, charm and uniqueness. There is an art form among the arts that provides a person with cultural nourishment as well as spiritual nourishment. He makes people laugh, think, cry, amaze. This type of art is theater. In the art of theater, history is reflected, it has a special place in the understanding of national values. As art interacts with all forms of social consciousness, it has a spiritual-practical image and plays an invaluable role in inculcating their goals and objectives, principles and rules, norms and values in people's thinking. Art has a direct impact on the formation of a person's worldview, his artistic figurative thinking gives elegance and meaning to human life. That is, its importance is evident in its emotional impact and setting an example and educating people. Theatrical art differs from other types of art by its attractiveness, impressiveness, amazingness. This is why this type of art has emerged, and interest in it has always been high all over the world. Even in today's world, where modern development has reached a high level and scientific and technological achievements are rapidly entering the life of mankind, the attention to theatrical art has not diminished in the slightest. This is not in vain. Indeed, the art of theater, which has become an integral part of the spiritual world of mankind, serves to satisfy the spiritual needs of people and also giving them a unique spiritual nourishment. It is known that theater encompasses and synthesizes many other forms of art, from photography, music, fine arts, to its own characteristics. It collects elements from each of the arts to help develop its own means of expression. Not long after the theater was founded, in 1927, the Uzbek writer and theater theorist Abdurauf Fitrat wrote in his article "The Source of Art" that cinema, like theater, has six great arts: dance, literature, music, color, sculpture, architecture, or, in other words, theater is the fruit of six ancient wonderful arts. The synthesis of cinema and theater is more concerned with the art of acting, with the use of theater actors in cinema. Although theater and cinema are close to each other, they differ in some respects. But they are constantly collaborating creatively with each other. It is no exaggeration to say that the richness of experience in theatrical actors, the perfect, artistically cohesive, spectacular, interesting output of artistic images in the theater, depends on the regular return on stage.

The actor plays a key role in the theater. He has the opportunity to set an example for the audience. As the actor appears on stage, he must say something to the audience, calling them to the right path with noble intentions. An actor or actress who surfs the stage will not feel the love, loyalty, responsibility for the profession. It is well known that the most important weapon of art is in being able to convince the audience of artistic truth. The main strength of the theater has been and will remain the actor. That is why actors have a special responsibility. Rather, it should

become a matter of course that the persuasive truth of the art of acting is artistically ten times stronger and more expressive. The acting profession requires reading a lot of books because of its closeness to literature and music. To create an image, we must read a dramatic work in order to perform a monologue and sing an aria (monologue of musical drama) from a work. The essence of the work, the consistent dynamics, the course of events, the spirit of the period are reflected in the poem. The character, the inner world, the scope of thinking, the feeling of pain, the imaginary dreams of the protagonists are revealed. To do this, the actor must use all the possibilities of his professional skills to raise the divine concept of art above the level of the most advanced audience.

Only then will the spectator be able to see a highly artistic performance and a mature dramatic work, and strive to learn something from the work of art. Stanislavsky and Nemirovich-Danchenko require the actor to delve deeper into the inner world of the images he creates. They argue that an actor cannot create a work of art without influencing the audience. The "second plan" is the active inner life of the actor in the image, it is not just a situation, but the process of moving the heart through the art of experience. The actor must be able to reveal the essence of every word through his actions. Stanislavsky created his own "system", his own style, which allows actors to create an image, reveal the spiritual world of the role and, of course, embody its unique artistic form on stage. This "system" is the result of Stanislavsky's many years of experience in theater as an actor and director. He burned with the desire to dispel the lies of execution in his complex and multidisciplinary acting career. Stanislavsky called this "system" a practical guide to actor training, "dramatic actor grammar." The Stanislavsky method is a method of physical action, a method of analysis of actions in plays and roles. A person's inner state, his thoughts, desires, and attitudes must be reflected in his words and actions. Every movement, such as walking, sitting, standing in people, must be as clearly and convincingly expressed on stage as it is in life. The method of action allows the characters to explain the content of their interactions, to reveal their thoughts, to grow contradictions and to form a chain of action. Stanislavsky called the actor's mental and physical feelings the elements that work in accordance with the purpose - "elements of creativity." These elements are a system of laws of nature, elements that naturally stimulate and move the emotions of the actor, forming the basis of the requirements of the "art of experience". They are:

- ✚ purposeful concentrated and focused attention;
- ✚ see, hear, receive and evaluate;
- ✚ Memory of figurative inner vision and feeling;
- ✚ imagine the given conditions;
- ✚ be able to connect with the stage environment;
- ✚ confidence and naturalness;
- ✚ to feel the prospects of the role and the play;
- ✚ thoughtful and purposeful action;
- ✚ Perception of tempo-rhythm;
- ✚ have a stage desire;
- ✚ be able to arouse and curb passion;
- ✚ muscle freedom;
- ✚ expressiveness of the body;
- ✚ voice control;
- ✚ be able to pronounce correctly and convey ideas;
- ✚ ability to interact with words;

A professional actor has the ability to describe the course of events based on the experience of his own inner experiences, living in the conditions given by the author. Non-professional actors, who have not studied professional disciplines that develop acting skills, who have not mastered the elements of the acting profession, describe the heroes of the work from the perspective set by amateur directors. The actor will need to feel the partner, the means of exaggerated expression: facial expressions, the use of eyes in defined situations, the logical development of events, taking into account the audience sitting in the first row and last seat in the theater hall. That is why we have to speak out. In the theater, the actor interacts directly with the audience. The action that takes place on stage, the inner experiences of the actors take place in front of the viewer. The world of theater is so vast and attractive that it is impossible not to talk about it. In the directing of

modern Uzbek theaters, there is a desire to find colorful, new means of artistic expression. Stage effects that amaze the audience, the use of new means of performance are becoming more widespread. Today, the practical experience and directing of the Uzbek theater is generally characterized by the following factors:

- The addition of folk theater traditions, clown and hobby traditions to the atmosphere of European-style Uzbek theaters;
- Understanding of classical literature of the East, Sufi philosophical creativity through traditional methods;
- Mastering the complex stage language and tools of modern western theater.

It is difficult to imagine the development of theatrical art without the formation and development of acting skills in theater. Skill, on the other hand, is sharpened in experimental fields. The teacher-student tradition should also be established on a large scale.

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