

ISSUES OF CREATING IMAGES ON STAGE BY THEATER ACTORS

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Abstract: This article discusses the issues of creating images on stage by theater actors, the fact that the theater industry is a unique and complex field, and the education of theater art today.

Keywords: voice, actor, director, artistic creation, performance

The arrival of theater in our country at the end of the 19th and beginning of the 20th centuries fundamentally changed people's lifestyles. Theater brought culture and enlightenment to our country.

Uzbek acting has an ancient history. Its origins date back to primitive society: worship of natural phenomena, rituals related to the beliefs of primitive people, mass games related to hunting, pantomimes. Acting as a separate type of artistic creation was formed in the 5th century BC in India, Greece, and later in Ancient Rome. As a result of the emergence of the first states and cities, the first specific manifestations of acting also appeared in Turkestan.

The traditions of acting reached the beginning of the 20th century. It had its own unique style and means of expression in creating a social image. In creating an image, they tried to exaggerate movements, gestures, and tones, using the means of speech, exaggeration, art, and laughter rather than psychological analysis. In ancient times, tragic actors also worked in the territory of present-day Uzbekistan.

In the Middle Ages, in the Movvarounahr, Fergana Valley, and Khorezm oasis, there were mockers, imitators, serious storytellers, and preachers who used satire and humor.

In the new European-style Uzbek theater that appeared on the scene in the 20th century, the art of acting further developed. It developed through creative assimilation of the experiences of world theater and acting, and the development of ancient national theater performance traditions. The actors learned to reveal the reality depicted by the playwright, the inner world of the characters in the play, and to deeply interpret the ideological meaning of the image.

In the new Uzbek theater of the European type, which appeared on the scene in the 20th century, the art of acting further developed. It developed through the creative assimilation of the experiences of world theater and acting, and the development of ancient national theatrical performance traditions. Actors learned to reveal the reality depicted by the playwright, the inner world of the characters of the play, and to deeply interpret the ideological meaning of the image. Acting is derived from the Latin words "act", "acto", which means action, that is, an actor is a person who performs actions.

In explanatory dictionaries, an actor is defined as a person, artist, who performs roles in drama, opera, ballet, puppet theater, circus, theater, radio (staging, production, montage) and television. In the National Encyclopedia of Uzbekistan, an actor (Latin *astor* - performer) is a performer, artist, in drama, opera, ballet, puppet theater, variety, circus, cinema, radio and television. It is stated that he creates a living artistic image using his body, voice, mind, emotions, and abilities.

The actor is considered the main figure of the theater. Directing and acting skills are types of creative activity that are directly related to theatrical art.

There is no such thing as a theater without an actor. Also, the playwright, director, artist, composer and all the components of the theater can only demonstrate their art through the actor. If there is no acting, their joint creativity will also disappear. In the theater, all artists create for the actor, so that the image played by the actor reaches the theater performance in a full, colorful, aesthetically beautiful, beautiful way. And the actor creates to convey their art to the audience. As a result of such objective and dialectical unity, a healthy creative atmosphere is created on the theater stage.

To appear on stage, to realize one's creative potential and to be noticed by the audience requires great work, research and skill from the creator. Such great artists as K.S.Stanislavsky, Delsart, Chekhov, Tovstanogov created schools for the actor's work on himself. . According to K.S. Stanislavsky, work is the first and main condition for the actor's work on himself, and this work should turn difficulty into routine, routine into ease, and ease into beauty.

According to Delsart: "the body is an instrument, and the actor is the one who plays the instrument." On stage, the movements of the hands, feet, body, and face are all observed by the audience, which shows the image of the actor. Sometimes, an unsuccessful "exit" of a performing actor and soloist can damage the image created by breaking the bond of attention that unites the performer and the audience. The theater industry is a unique and complex field. It is also undeniable that more responsibility will be placed on the shoulders of teachers of specialized disciplines in art schools. Therefore, teachers of acting and directing specialists, in addition to having qualified pedagogical knowledge, are also required to have acting and directing skills.

Today, theatrical art education must not lag behind the spiritual, aesthetic, and ideological requirements of our society. The requirements for training actors who will become stage masters in the future must be carried out in accordance with the issues facing the art of Uzbekistan.

The requirements for developing and improving the education of young people pursuing creative specialties pose to the teachers of the Uzbek State Institute of Arts and Culture the issue of increasing the level of training of students. The training of highly educated, ideologically mature specialists is the main requirement set by our state for teachers.

To educate the emerging young generation, it is necessary to instill in the student a sense of responsibility and self-confidence. For this, from the first day, it is necessary to feel the sincere, attentive, trusting attitude of the teacher. He must feel that the teacher approaches the creative goals he sets with great responsibility. Respect and trust are the main principles of theater pedagogy that have come down to us from our teachers.

The national system and teaching method created by the acting school of the honored youth coach of Uzbekistan, teacher Munavvara Abdullayeva, is extremely necessary in teaching actors and directors, and can be recognized as an important work that serves as a model for young scientific researchers. In addition, the directing experience, pedagogical skills, knowledge and skills of Shuhrat Abbosov, who is considered the master of the Uzbek theater, serve as an incomparable source for us.

Shukhrat Abbosov has rich knowledge and experience in the field of theater and directing. His theoretical knowledge can form the basis for teaching methods in many areas of expertise.

In this regard, it is necessary to conduct scientific research on Shukhrat Abbosov's pedagogical abilities.

Munavvara Abdullayeva's pedagogical style is also unconventional in its own way. Despite this, the methods of teaching the subject of mastery of the teacher with rich practical experience in the theater and acting workshop have repeatedly found their positive practical proof. If a teacher who has deeply mastered the secrets of acting skills conducts the lesson process based on his life experience and proven teaching methods, the learning process will take on an interesting, impressive character, and its result will be more effective. The teacher first of all decides how to instill a creative mood in the student and how to achieve this. This is the most effective method in his knowledge and process - the use of specific tasks and exercises by a teacher who knows the teaching methodology well, close to the creative nature of his students

The success and development of theatrical art depends not on individual individuals, but on the actions of entire teams as one soul and body. In addition to the director and actor, the conductor, choreographer, artist, scriptwriter, make-up artist, costume designer, lighting designers, and stage workers also play a role in the creation of modern examples of theatrical art.

The development of theatrical art has always been directly related to the development of society and its culture. The rise of theatrical art, the emergence of various creative methods, artistic principles in it or their disappearance from the stage are directly or indirectly related to events in life. This situation shows the influence of society on theatrical art. Theatrical art, along with reflecting social life, can have a significant impact on this life.

There is no set time limit for an actor to train his body, because as the demands on the performer increase year by year, difficulties arise, so he has to work on his voice, speech, body plastic, etc., all his life. Stanislavsky likened an actor who cannot convey the meaning of every word to his audience to a mute who "incomprehensibly, babblingly declares his love for his mistress."

When an actor embodies a particular character on stage, his actions will be pleasing to the audience only if they are believable, natural, and impressive. First of all, the actor must believe in the environment and character recommended by the playwright and director, and only then can he convince someone. This requires skill and research from the creator. When creating the image of a historical figure or a contemporary, the actor searches, observes, and understands the essence of the image. Of course, in some cases, an experienced actor can enrich the image, give it variety, and polish. It follows that the actor must create a character on stage with his own life history. Of course, this depends on many factors: the genre of the work, the director's idea, his artistry, the specific language of the play, etc. However, if the actor approaches the image based on life, it will be so realistic and impressive.

So, the actor is the one who brings the image created by the playwright and interpreted by the director to life on stage, giving it character and character. In the art of acting, the main goal is to get into the essence of the image, to create an image with a social status. Every time an actor creates an image in a play, he must be able to find and fill in new facets of it. Only then will a true example of creativity emerge.

Recognizing that the actor is the main link in the play, we must not forget that he is a creator who depends not only on the playwright, but also on the director. The actor interprets this or

that image, correctly following the director's idea. As a result of this wonderful collaboration, a play is created.

In short, the director and the actor are the core of the theater, its roots. As a result of the cooperation of these two professionals, many performances have seen and are seeing the stage. The performances being staged become lifelong when these creators are like-minded. There are directors who understand what is going on in the actor's heart and start working in this way. Or, on the contrary, some actors quickly understand the director's idea and play the role, sensing what he wants from them. The performances created as a result of this cooperation are warmly welcomed and performed by the audience.

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