

Theater art in the teaching of actions and analysis its interpretations

Professor Hamida Mahmudova

Honored Mentor of Youth of the Republic of Uzbekistan,

Abstract: The main goal and task of pedagogical creative activity is to arm the future creators with the method of analysis of the work, which is the main tool of the director, depending on the personal civic position and worldview. And of course, it is to enrich practical activities with theoretical knowledge and build skills. Literacy, high skill of the director depends on knowing the analysis of behavior, developing skills for it, gaining experience and realizing it on the stage through the method of physical movement together with the actors (K.S. Stanislavsky "Method physical actions")

Key words: Composite device; action-causing events; behavior analysis; style of physical activity; natural laws of creation of the actor; fragments and small events; duties; physical and mental activities; "line i-motion analysis"; "physical movement style"; experiential art; event system; reaction to events and facts; topic; the idea; sorting given conditions; the ultimate goal of the work; project - (scheme); to the initial event; final event; event that led to the collision.

The laws of natural creativity of an actor, development of creative potential, invented by K.S. Stanislavsky, are unique for all times. But the creative team of each theater, as well as theater studios, may use different terms depending on their creative approach.

In the process of working on Cahna's work , *the professional implementation of behavior analysis* consists in helping to bring the various approaches and terms that arise into a certain system. It is worth mentioning that, even in educational institutions, each teacher, based on his personal experience and level of knowledge, conducts the analysis of behavior in a form that suits him. However, in some cases, such an approach may lead to the violation of the composition of the work, the complexity of the thought to be expressed in the performance, and confusion in determining the situations. These shortcomings are evident when students from different teachers work on a project in theaters of different directions.

To clarify the topic, we refer to the legacy of K.S. Stanislavsky. First of all, the rules of each science are not invented, not fabricated. They were *discovered* . These laws and rules have existed since time immemorial, regardless of whether people know them or not, whether people like them or not, they have always had their effect on existence.

This idea also applies to the Stanislavsky system. Like other exact sciences, the Stanislavsky system was not invented, invented, or fabricated. This system was discovered during practical creative research of the actor. Of course, even before Stanislavsky discovered these laws, such creative processes were practiced and used. That is why these laws have lived and continue to live regardless of whether one knows them or how well one knows them. "An actor has his own creative laws in his nature. *This law of nature is the same for all times, all people, nations.* We need to understand the essence of these laws. All great artists created involuntarily in this way without realizing it."¹

Most of us are familiar with K.S. Stanislavsky's system. Even worse, we perceive it as a completely frozen education. We may know more or less of the science he created. But it cannot be fully known. Because any science, especially the creative-psychological process of an actor's and a director's activity, is applied to practice, first of all, it is mastered based on the individual's capabilities. A *system* subject to objective laws is subjectively reflected in the mind of a person based on the requirements of the creator's practice and the need for a level of knowledge. KS Stanislavsky said: "I know the Stanislavsky system, but I am just learning to use it in practice. In order to master the system I have developed, I will have to be born again and start my acting career all over again at the age of 16."²

¹ Stanislavsky K.S. Status. Rechi. Conversation. Letter. - M., 1953 p. 336

² Toporkov O. Stanislavsky na repetitsii. - M.-L., 1949 p. 114

It is known that Stanislavsky repeatedly focused on the analysis of the behavior of the stage work. He divided the stage work into moving events, fragments and small scenes, marked the task of each part, and then tried to enlarge them.

"There is no impassable border between voluntary and involuntary living. Consciousness often leads the way, and subconscious activity continues the movement, - says K.S. Stanislavsky in his book "The actor's work on himself", - With the help of my conscious activity, I want to stimulate my subconscious (higher consciousness) activity and open a source of inspiration.³

Stanislavsky's teaching is based on the laws of physical and mental movements that are naturally manifested in the actor's work. "*Behavior analysis*" and "*physical movement style*" carried out by the theater reformer on roles and roles are not only a practical guide for actors, but also the pinnacle of Stanislavsky's teaching in the field of directing. These two parts are inextricably linked. It should also be noted that this method has undergone major and minor changes in the process of thirty years of research. Before publishing his research and discoveries, Stanislavsky tested them in practice many times and repeatedly made corrections.

Thousands of his manuscripts are stored in the Stanislavsky archive. In his lifetime, the author managed to publish only the book "My life in art". In fact, this book is the first step, that is, the introduction to learning the style. Stanislavsky's second book was called "An actor's work on a role" and it was supposed to consist of two parts. In the first part, it was defined as "The actor's work on the role in the creative process of experimental art", and in the second part, it was called "The actor's work on himself in the creative process of creating an image of an icon". Unfortunately, his work on this book will not be completed. Stanislavsky only had time to read a draft of the first part. The second part was published by researchers based on archival materials. Stanislavsky's Selected Works is a collection of manuscripts collected by him over the years and compiled into a book by researchers. However, there is no copy of Stanislavsky's comprehensively edited and standardized system that has been brought to the status of a complete work. In the introduction to Tovstonogov's book "Conversation with Colleagues", K. L. Rudnitsky expresses the following points: "No matter how much the promoters of the system talk about the "system" and refer to it, Stanislavsky's books do not reflect his style and idea clearly and clearly. In particular, the analysis of the behavior of the profession and the role, as well as the description of the physical movement style, are not fully revealed. However, in the last years of his life, he paid special attention to this issue and said that it is the main issue in the process of creating the human psyche on stage.⁴

Stanislavsky was worried that his experimental creative research would turn into a rigid dogma, and he was always hesitant, sometimes contradicting himself, because of his dissatisfaction with the work he was doing. He writes in the second concluding part of the book "The actor's work on himself": "The system is the pioneer. Open the book and read. A system is a manual, not a philosophy. When philosophy begins, the system ends. You can think about the system at home. And on stage, you have to forget everything. The system cannot be played. He is nature. The meaning of my life is to get as close as possible to this nature - the nature of creation .⁵"Dramatic art should have neither a textbook nor a grammar," wrote Stanislavsky in 1906 in the introduction to his book *The Dramatic Actor's Side Notebook*.⁶ However, precisely in 1906, due to the crisis that occurred in Stanislavsky's work, the idea of studying the actor's work arose in him. His quest to improve his acting skills forces him to study the basics of actor psychology and analyze the creativity of actors and directors. Research, continuous self-development is the heart of Stanislavsky's teaching. In 1933, he wrote a letter to the actress N.V. Tikhomirova of the Moscow Art Theater with the following content: "I lived a lot. I saw a lot. I got rich. Then I became poor. I saw the world. I had a good family, children. Life scattered everyone everywhere. I got old. The days of intiho are getting closer.

³ Stanislavsky K.S. "Working with an actor, not a soboy". M., Art, 1989. Str.43 7

⁴ Tovstonogov G.A. Besedy's colleague. M., 1988.

⁵ Stanislavsky K.S. *Sobr. hair.*, t. 3, p. 302

⁶ Stanislavsky K.S. *Iz zapisnyx knizek*. T. T.1. M., 1986. p. 208 - 209.

Now from me, what is happiness on earth? - ask.

Constantly learning. In mastering its secrets, both in art and in work.

By realizing the essence of art in yourself, you will understand nature, you will understand the world, you will understand the meaning of life, you will understand your soul - your talent.

There can be no greater happiness than this.⁷

This motto should be a program for the life and work of every future director.

Throughout his life, Stanislavsky K.S. checked some issues over and over again, and gave up on some. Constant research, re-examination of what has been written, conducting experiments for this is the lifeblood of Stanislavsky's teaching.

That's why the duration of the teacher's teaching, the fact that it is still far from drawing a conclusive conclusion, increases the interest in it even more, in the new era, in the constantly developing theater art, the interest in improving it is increasing more and more .

M. O. Knebel, B. Zakhava, A. M. Polamishev pay special attention to the issue of analyzing a dramatic work in their books. ⁸We will not dwell on the creative research of these teachers. Because it is known to everyone. We would like to point out only the aspects that are different from the method of analysis that we propose. For example, M.O. Based on the teachings of K.S. Stanislavsky, Knebel focused on the "Methodology of physical movement". B. Zakhava emphasizes the need to first determine the theme, idea, continuity of events, sort out the given conditions, and determine the ultimate goal of the work. However, these requirements are only in the form of a statement, listing directly what needs to be done. The system of events is not clearly expressed. And A. Polamishev, on the example of A. N. Ostrovsky's play "Sepsiz kiz", focuses on the initial event in the dramatic work and defines it as "Sunday in the city of Bryakhimovo". The events that take place from the beginning to the end of Pesa take place in this evidence - factor section. Considering that each event is defined by a specific word, this word must be a noun form of a verb that initiates the action. For example, "meeting" is a verb, "meeting" (event) is a noun formed from a verb. "Sunday in Bryakhimovo" may be a condition in the initial event. However, naming the event in this way fails to call the actor to action, and because of its ambiguity, it fails to define the event (Sunday).

The value of each theory is determined by the precise wording of the core terms. Because in the science of modern psychology, it is emphasized *that "it is difficult to understand something that has not found its expression, that has not been named with a specific name or word . "* Although Polamishev uses the term "initial event" and considers it to be the factor causing the conflict from the beginning of the work , he does not specify the exact name of the subsequent events and does not explain them from the theoretical point of view.

In this regard, the book "Tovstonogov's School of Directing" written on the basis of I.B. Malochevskaya's lectures and practical training is of particular importance. And he, AI Katsman as with Tovstonogov directing in the chair take experience from training increases . I.B. Malochevskaya says in her book, "Pedagogy is both art and science at the same time." In the teaching of theater art, many things are carried out in simple, primitive ways, not based on scientific methods. Denial of technique by dilettantes is a consequence of laziness and carelessness, not of defending their point of view. A real school provides a reliable compass - a guide to the student of knowledge. As long as they conduct research and experiments using this compass, it certainly cannot protect them from mistakes, stumbles and falls. But patience can be the key to understanding and unlocking knowledge in the hands of the persevering. In the same way, the analysis of the stage work, which forms the main essence of the school of directing, is a tool that acts as a guide and compass for directors. But every director has to follow his own path and find new ways unique to him. Copying the ideas of others, becoming a slave of the "school", he should apply a creative approach

⁷ Stanislavsky K.S. Sobr. hair., t. 8, 1961, p. 324 -325

⁸ Polamishev A. M. Masterstvo director: Deystvennyy analiz pesy . M., 1982.

Knebel M. [O deystvennom analize pesy i roli](#)

Polamishev A M. . [Sobytie is a basic performance](#) . / <http://www.krispen.narod.ru/>

without blindly using different directing techniques. He is required to have his own opinion, looking freely at his profession. "⁹

Tovstonogov, potential pedagogues A.I. Katsman and M.L. As a result of conducting creative research and practical training in cooperation with the Rexels, he creates his own directing school. The terms used by Tovstonogov are clear and concise compared to others, and in the recommended textbook, the author used the terms used by A.I. Katsman during his training. In addition, I.B. Malochevskaya's book, which is not found in the book, but in our opinion, a very necessary project (scheme) for behavior analysis is recommended.

As a result of personal experience, as well as the knowledge acquired at the faculty of professional development under the hands of G.A. Tovstonogov, a colleague of Professor A.O. we will explain. They have done great work in developing a new approach to the teaching of K.S. Stanislavsky, a new way of thinking and developing this teaching. In particular, important innovations were introduced to clarify the concepts of "behavior and role analysis" and "physical movement method".

The teachers of the "acting" and "directing" school where we studied: T. Khojaev, I. Radun, N. I. Timofeeva, N. Alieva, V. Kozhevnikov, T. Isroilov, O. Chernova, A. Ginzburg, M.A The Rubinsteins, who were contemporaries of G.A. Tovstonogov, did not tire of research in this direction. We are witnesses of the fact that they studied the psychology of the actor's work tirelessly and created enthusiastically with the students based on the teaching based on the law of nature.

G.A. Tovstonogov in the book "Conversation with Colleagues" repeatedly emphasizes the need to use clear and concise terms in the process of "character - action analysis". In his lectures, A.O. Katsman repeatedly emphasized that he and G.A. Tovstonogov revise the teaching method every five years, critically discussing the results of the conducted trainings and trying to deepen it further. The great teachers were always concerned that their methods and doctrines of "character-action analysis" would become rigid dogma. Therefore, some approaches to the concepts of "Final event" and "Main event" may be different in comparison with G.A. Tovstonogov's book. What is the difference between the terms used by G.A. Tovstonogov to define "Main event" and "Final event" in the process of improving his style? In the book "Conversation with Colleagues", Tovstonogov called the event *that ends the plot* "The main event", and *the event that ends the play* "The final event". But later, when he reconsiders his point of view and makes a deeper analysis, he comes to a different conclusion. That is, *the event where the fate of the main characters is decided, which ends the plot* (for example, the death of Romeo and Juliet) is called the "Final Event" and *the last event of the play* is called the "Main Event". It is in the "Main Event" that the fate of the initial conditions (on which the work is based) is decided. This condition, that is, the pain that bothered the author, is determined from the beginning of the novel and finds its solution in the last event - "The main event". (For example, the "reconciliation" of two families - Montagues and Capulets in the tragedy "Romeo and Juliet"). The theme, idea, and supreme purpose of the work come from Pesa's "Main Event". In our opinion, this naming of events is more accurate and clear. Because the word "Head" *draws attention to the main issue, that is, the highest goal and the decision of directing the play*.

The content of this issue is discussed in detail in the third chapter of this book. Also, the concepts of "Event" - (sobytie) and "Fact" - (evidence) are reflected in this chapter. In Tovstonogov's book, there is almost no difference between these terms. Both the event and the fact bring new conditions to the pesa and the play. However, according to Katsman's final conclusion, the change in the "event" is related to the change in the given conditions and behavior of the leader. A mere "fact" can affect a character's state and emotions, but does not change their goals and behavior.

The concepts and terms presented in this book are the latest and, in our opinion, the most correct. Remembering that style and methodology in creativity is a living process, constantly developing and improving, A.O. Katsman did not put an end to these processes during his lifetime and did not publish them in the form of a book (just like Stanislavsky). This dramatic situation makes our task even more complicated. Pedagogy is a lively creative process, and it is a very difficult task to mold it into a textbook.

⁹ Malochevskaya I.B. Directed by Tovstonogova <http://www.krispen.narod.ru>

Every artist, whether he is a director or an actor, seeks his own path by using the knowledge and skills he has acquired.

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