

The Actor's Work on the Image

M. Qurbonov

Fergana regional branch of Uzbekistan State Institute of Arts and Culture

Abstract: This article tells the story of an actor working on an image based on the condition "Given is my role in the given situation".

Keywords: Actor, confidence, imagination, fantasy, image.

The first lesson in the school of acting skills - a close acquaintance with the teacher is important for the young actor. The prospective teacher should take this into account and prepare for the first lesson. In many cases, the actor's next creative style and goals are determined in this first lesson. In order for the teaching process to remain a bright memory in the life of a young actor, the educator is required to have a solemn, uplifting conversation with the students on important, important and interesting issues. A simple and interesting question-and-answer session with each of the students introduces a serious conversation about theatrical art. Of course, students come to art school with different dreams: someone follows their favorite actor, someone is just looking for a beautiful, solemn life, someone is looking for fame. Without compromising their aspirations, the art of theater and acting must be clearly and accurately introduced to its requirements.

As you know, acting is a complex and delicate art. The creator who wants to win it has to give his whole life. In the teachings of Konstantin Sergeevich Stanislavsky, the founder of the art of experience, the pursuit of understanding the essence of movement has always been central, but he has paid more attention to it in his recent research. If Stanislavsky asked the actors in the first period of his research, "What do you want on this stage?" "What would you have done if something like this had happened or something like that?" he asked. If the first question encouraged the actor to observe and at the same time left him in a state of passivity, in the second case the actors were active. Because they're asking themselves, "What would I do today, here, here, now?" he began to ask. And it motivates them to try to understand the reasons that force them to act, to find a way to achieve the line of thought - to act, to awaken the emotions as the mind moves. The student should be able to clearly understand and understand the system of facts of the selected passage. But that's not the point - it's not enough. Because every action is an excuse for his birth - without a reason. That is, "What am I doing?" "Why am I doing this?" It's unthinkable without a parallel question. Each line has its own reasons for calling for action. A simple folk proverb confirms this: "There is no consequence without a cause!" - says our people. Student actors begin to appreciate the events, the logic and sequence of the actions and behaviors of the characters involved, albeit slowly, to understand the actions and motives of their protagonists.

Both on stage and in the whole play, as in real life, there is a "struggle between innovation and antiquity, between progress and backwardness." In each play, one person moving - to one side, the other - tends to the other side. Participants will be divided into "two camps". One has one goal and the other has another goal. As a result, there will be clashes and fights between the two. Learning to identify the causes of these conflicts, to understand the purpose and reasons for the behavior of this or that character in the selected piece, and to be able to turn them into their own goals and behaviors on the condition of "given condition - me" is the most important aspect that needs to be done in the second phase of the cycle. A student who is able to complete this process will be ready

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to create on the basis of the next stage - "Given my condition - my role in the situation." The use of imagination gives the actor the freedom to go beyond the confines of his narrow personal qualities. It allows him to feel strong and to concentrate on the performance.

Concentration is the key to accomplishing something. Concentration does not mean deep thinking. In the process, we focus on the object or image, and through it we join the image and begin to feel it, to feel its unique qualities, impulses and impressions. Achieving such a concentration makes a great impression on the creative audience. Art cannot be presented without concentration. When we look at something that attracts our attention, we begin to feel that we are trying to attract it, that it is attracting us with its presence. This is a pleasant situation. It's a spontaneous assembly. An optional form of concentration is to connect with the object of your choice, to direct yourself to it in order to know and feel it. In the same way, we are spiritually attached to the object we are describing. In every field of art, imagination is expressed in terms of the specifics of the field. The writer's imagination is different from that of an artist or a composer. Scenic imagination is also different from others.

An actor who has no imagination can never be a good actor. So what is an actor's imagination and how is he different from other artists? The difference is that an artist or a sculptor creates his imagination outside of himself, and an actor cannot do that. The actor feels and animates the image he is creating. Because when you think about the life of the protagonist, you think about the first person, not the third person. The image that emerges in his imagination merges with his life. An actor's imagination can be compared to that of a young child. Because during the game, children sometimes think of themselves as kings, sometimes as queens, sometimes as commanders, sometimes as pilots, and they take it very seriously.

Imagination in the field of art is associated with any of the five senses in the human body. For example, in the artist - sight, in the musician - hearing, in the sculptor - the senses. The creative imagination of the actor covers all 5 senses. But the most important thing for an actor is his own body, because he acts personally on stage; - explains, comforts, intimidates, expresses love and performs many other artistic functions. This means that the actor uses his intellect, will, and imagination to express his artistic imagination through meaningful movements of muscles. That's why it's important for him to develop his "muscle memory" (muscular memory). Exercises to cultivate confidence, imagination and imagination:

1. Exercises for "attention" should be complicated. The student must mark the object selected for observation as "necessary". He asked himself, "Why?" "why?" I observe this object, I listen to this or that voice, and so on. The student then explains how he or she imagined the object to be necessary. At the end of the lesson, the stories of the student who did the exercise best and worst are analyzed and compared. In doing so, the educator can illustrate the connection between trust and attention with vivid examples. Then students will realize that the richer their imagination, the deeper and more active their focus, and the wider their imagination.
2. Exercises to justify the state of the body
3. The educator may also suggest different unrelated behaviors and ask them to justify them without changing the sequence. Such exercises allow students to work hard to find new excuses.
4. To justify unrelated actions based on the circumstances. From this, the behavior should be chosen based on the character of the character.

This exercise teaches the actor to justify the scheme of his actions based on the circumstances of the play and the character of the protagonist. This skill will be of great help to the student in their

research on the roles they will create in the future. The actor must get used to working with tiny elements without melting. Ask them for imaginative logos about the little things that seem trivial during the performance. For example: eyes, hand movements, silence, sighs, emotions, desires, passions, thoughts, etc. When you ask a question, pay attention to the changes that have taken place in them.

If, as a result of the answers to the questions, you awaken your creative consciousness and want to play this or that role - you can stop the exercises and move on to the practical process. Of course, the goal of any exercise (including recommended methods) is to stimulate creativity. There are many such methods, and finding them depends on the desire of the actor. There are two stages in mastering acting skills. The first stage involves the actor working on himself (sharpening actions, words, thoughts, imagination), and the second stage involves covering the process of working on the role.

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