

The Role of the Director's Profession in World Classical Drama

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Abstract: In this article, there is an opinion about the director's profession, ability, scope of knowledge, aesthetic views, his tasks and director's history in the world classical dramaturgy.

Keywords: Director, performance, theater, pantomime, dramaturgy, clown, magician.

World classic dramas, whether they are examples of Eastern or Western dramaturgy, are important for the theater of every era. Because the staging of classic works is an important process in showing the creative image of the theater. Therefore, every theater of the country always strives to stage such works. From the time European-style modern theater came to our land until independence, the works of Sophocles, Shakespeare, Gossi, Schiller, Moler, Goldoni, Gogol and many other representatives of the world's classic drama enriched the repertoire of Uzbek theater. And in turn, these stage works brought dozens of Uzbek theater creators and artists to the peak of perfection.

As we know, the director is the artistic organizer of performances, public performances, events with the participation of various artistic teams and production representatives. Before thinking about the director's profession, scope of knowledge, aesthetic views, his tasks, let's take a look at the history of directing. As an organizer and artistic director, the director was always a leading figure in field shows and theater performances. Although the director's profession has not yet been called by its name, its role was performed by a leading actor, playwright, or theater director.

Adolf Wind, who deals with the history of acting, says that the conductor of the choir also acted as a director in the ancient theater. The performance process is regulated by the leading conductor of the choir. For example, Aristophanes staged his comedies. The task of the leader was to teach poetry reading, pantomime, plastic movements, and each character's unique speech tones. While the performances presented in the amphitheatres of Greece were mostly theatrical performances, the performances in the Italian amphitheatres were distinguished by their scale, mass, and diversity of the games presented. In these performances, it was the responsibility of the organizer of the theater to arouse the imagination of the audience through the use of public appearances, battle scenes, collisions of ships on the water, circus games, pantomime performances, and the use of stage effects. Mass performances with the participation of five hundred people dedicated to various holidays and certain dates on the religious themes of the Middle Ages did not pass without a director. Such public performances include folk games, lapars, examples of folk oral art, clowns, circus games, theatrical performances glorifying heroism, merry speeches and performances. The difference between such public performances and other shows is that before the performance, theater actors, circus clowns, acrobats, and magicians walk through the streets of the city and promote the celebration on a city scale. In this way (advertising in today's language) the audience was invited to the celebration.

Performances not only consist of simple stage shows and circus games, but also show various animals, mythical creatures, and flying angels moving in the air. with a long iron rod in his hand, the performers were showing the front and back and the height and position. In medieval France,

there were several organizations that organized such performances. Artisans, actors, musicians, dance and song performers, and their organizing officials worked in this organization. Mass performances with the participation of five hundred people dedicated to various holidays and certain dates on the religious themes of the Middle Ages did not pass without a director. In such mass performances, in addition to eternal works on religious themes, folk games, lapars, examples of folk art, clowns, circus games, scenes glorifying heroism, funny sayings, and shows were organized. Taking this into account, we can be sure that someone organizes and manages such traditional religious holidays. In the 16th and 17th centuries, known as the "Renaissance", the people were gradually freed from the influence of religious persecution and the Inquisition. Theater is almost in the grip of religion. Theater art developed rapidly in France, Italy, and England. Theater associations appeared. These associations were led by experienced professional actors, directors or playwrights. Because we can be sure that the theater was managed by a person who knows well which performances are shown at which time, which works are needed for this, which actors are capable of performing which roles. Whether or not the Masquerade Comedies (*Comedia masoc*) developed in Italy or the *Comedia del arte* in Spain consisted not only of plays, but also of songs, dances, mask shows, and field shows, it is clear that they took the lead. In addition to playing the leading roles in the works written by Moliere at that time, the undoubtedly organizing director also oversaw the production's props, costumes, musical aspects, and even the opening and closing of the curtains. By the end of the 18th century, directing as a profession begins to take shape in Germany. Goethe was the first to express the word director.

A different way of directing in Germany at this time: Directing for the first time helps the actor to think. He realized that the kind of directing that helps to awaken the creative feelings of the actor is that the director helps to awaken those feelings in the actor.

As a representative of the directors of the first category, we introduce Vinds Koroli, a literary scholar who was engaged in the style of directing, and director Ekhofa, who worked in the Neiber troupe. We know Schrader as a representative of the second category of directors. As a director, Goethe is the first to pay attention to the general appearance of the performance, the artistic integrity of the stage work. He looks for ways to influence the audience through the artistic style of the performance. He puts forward the idea that the appearance of the heroes depicted in the works of visual art, the standing of the heroes in the sculptures worked by the sculptors, and the ability to show off their bodies should be a model for the actor. He thinks that if the audience is influenced not only by the performance of the actors, but also by the artistic solution of some scenes, the variety of scenery, the actor's shortcomings will be covered. According to his theory, an actor should get to know the character's inner state by getting acquainted with the role and reading it. That is why he paid special attention to the work in the process of "reading the play". "At least," he says, "work around the table should be done no less than three or four times. Only then can an actor learn how to walk, stand, sit, and interact with each other on stage." An actor's language must be fluent, his words must be impressive, says Goethe. The name of director Gordon Craig, another prominent figure of the 20th century, who made a significant contribution to the further development of theater art with his ideas in the field of directing, is well known to many modern directors. Gordon Craig's contribution is that he brings a "form of symbolic convention" to the theater stage. Instead of traditional scenery, he uses moving curtains mounted on castors. He also uses four-cornered cubes. He is a theater artist himself. because he conducts many experiments in this field. Craig started his work as a director by designing the stage. In some performances, he used rectangular cubes wrapped in different fabrics, and in some performances, he decorated them with moving curtains. In particular, he used moving curtains in Shakespeare's *Hamlet* at the Moscow Art Theater. Gordon Craig is considered the inventor of the symbolic convention form because of such innovations he brought to the theater world. According to him, directing is a

comprehensive profession. - The director, says Craig, - the poet, for example, must come up with a unique form of writing poetry, the actor is in the hands of the director.

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