

## Development of Directing in Theatrical Art

**Abdurakhmonov Davrbek**

Fergana regional branch of Uzbekistan, State Institute of Arts and Culture

**Dehqonov Ravshan Davlatalievich**

Acting associate professor of the department “Theater art”

**Abstract:** In this article the history of the origin of the directorial profession, the emergence of the Uzbek theater, the difference between the director of the theater and the director of public holidays and the degree of their demand, separately will be touched on the aspects expected from the director of today.

**Keywords:** Director, performance, theater, art, creativity, stage.

The word Director (derived from the French language) means a guide, a manager, that is, a director is a person who directs, directs dramatic material through an actor. “The basis of the elements of directing art is understood as the creative organization of all the elements in the play, creating a harmonic whole, a work of art”. This goal, the stage interpretation of the work, is achieved as a result of the director's creative thinking, being able to properly manage all participants in his creative collective. Directing art as a profession is formed only at the end of the XIX century at the beginning of the XX century. During this period, famous directors who took a place in the history of the theater: Kronek and Reinhardt in Germany, Antoine in France, Greg in England, Lensky in Russia grew up. Prior to this period, the director's function was entrusted not with “artistic creative works”, but with the performance of works of an “administrative technical” nature. The work of such a character consists of the tasks of the current assistant director. And the creative functions (in a generally accepted order) were borne by the participant of the general work, who had a great reputation. It was from the participants: the author of the play, the first actor, artist or entrepreneurs managed. But in the process of staging a play in such a random, “non-official” director, disagreements arose over some elements. This situation would have happened due to the absence of a leader who had his place in the staff. First, having endured such a necessity, it had to live satisfied with the insignificant achievements that were achieved in the creation of the play. And now, despite the excellent performance of roles, the creation of spectacular decorations, the performance is not considered a full-fledged work of art if there is no stylistic unity and general ideological aspiration (higher goal) of the performance. Such fullness cannot be achieved without a director. Therefore, with the growth of ideological and aesthetic requirements in the performance, the need for directorial art and role increased in theaters. K.S.Stanislavsky writes about the need to achieve the unity of the elements of the play as follows: “This is a united, well-armed army, forcing the masses of the theater audience to unite and fight together amicably, attracting thousands of viewers.” In reality, the functions that the director performs are incomparable. In the profession of a director, there are much more responsible tasks that he performs. The Uzbek theater arose at the beginning of the 20th century. In 1918, semi-professional troupes “Muslim family tour troupe” were established in Fergana and “Turan” in Tashkent. Later, drama, musical drama, comedy, opera and ballet, operetta theaters were organized in our homeland. In these theaters, famous directors such as Mannon Uyghur, Yetim Bobojonov, Alexander Ginzburg, Toshkhoja Khojayev worked. Bahadir Yoldoshev, Rustam Hamidov, Abdurashid Rahimov, Nasir Atabayev, Marat Azimov,

Rustam Mehdiyev, Eduard Kolosovskiy, Boris Pokrovskiy, Boris Vasilev, Farhad Ahmedov had actively worked on public holidays and performances. Unlike the theater director, the director of public holidays works with a wide scale of public. In addition to the director of public holidays, the director must have the ability to think in organization, pedagogy, psychology. If the director working with the public does not embody these abilities, the director will not be able to realize the idea that he thinks. In order to convey its purpose, idea to the viewer, the director, as an organizer, must take into account the organizational issues of the show. The director of public holidays and performances relies on the support of the leaders of artistic amateur teams and an assistant group. For instance: the director of the theater, after the premiere of the play he staged, has the opportunity to reproduce and eliminate his shortcomings, the director of public holidays and performances does not have such an opportunity. He shows his staging only once. Therefore, a large organizational energy is required from the director of public holidays. The director of public holidays should always be able to find the way to the hearts of thousands of people, to interest them in a common cause. In addition, people's desires, interests should also be able to determine what is more, on what topic. The director does not remain the organizer, he must also be universal. When carrying out administrative work, he must be able to contact and work with public organizations, solve financial issues and plan other issues. The director, as a thinker, should be able to know well the theme and idea of the show he is putting on and deliver to the viewer and participants the idea and supreme purpose he has put forward, and be able to clearly show the educational and moral aspects of this show. The director, as a pedagogue, must be well versed in the nature of pedagogy, he not only organizes people with his performances into their rest, but also teaches and educates them. As a psychologist, the director must be well versed in the psychology of people. Must take into account the profession, age, interests of people. The director of public performances should pay great attention to the plastic structure of the show. The plastic movement in the show will help the show come out more elegant, interesting. At present, it is advisable for us to study the demand of the period imposed by art for directors as an objective and subjective assessment, criteria. Objective factors: to complicate the issues posed by art, to satisfy the growing multifaceted, spiritual demand of the people, to explain the importance of independence, to form aesthetic, spiritual, political views, to create new, original, compositionally perfect scenarios and performances that reveal the image of the hero of our time. The profession of directing is increasingly covering a much wider range of services. Directing is increasingly entering the sphere of activity of human spiritual life. Theatricalization has become a necessary component of our life in society. It is difficult to imagine our current life without theater, television, Public Theater holidays and performances, educational, cultural and educational work, radio, cinema. From a practical point of view, it is not an exaggeration to say that all residents of our country will be members of the theater audience. This is a joyful state, but it interferes with the formation of demand for directors. At the moment, supporters of universal direction apply the idea that everyone is in one directing. Against this, supporters of a narrow circle of directing insist on creativity only in their direction. We are supporters of the fact that each director works in his specific field. Each artistic activity has its own specific direction, so the director must create in his specific direction. Despite being the most talented director, he cannot be an expert in both theater and public celebrations, performances, both television and variety shows. In rare cases, there may be such a specialist, but he may also know the field superficially. The widespread use of the directing evokes a false feeling that this area seems easy. Inappropriate understanding of the leading role of the directing undermines the prestige of the directing industry. To subjective factors: we can add the director's ability. The director is endowed with quality, intelligence, humor, freedom, observation, imagination, musicality and rhythmicity from nature. But the director must develop these facets, working tirelessly on his ability. Besides that, the director must have the skills of understanding life, activity, organization, pedagogy, artistic taste, the ability to think figuratively, be able to

analyze, have a sharp mentality. This learned knowledge must be consolidated in life practice. In addition to the above qualities, the director of modern public holidays must have a very high level of speed and emotionality of his mind, the strength of his ability to remember and be able to act based on circumstances, to be able to improvise artistically.

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