

THE ART OF DIRECTING

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O'zDSMIFMF "Dramatik teatr rejissorligi" yo'nalishi 3-bosqich talabasi

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"Professional ta'lim cholg'u ijrochiligi va musiqiy
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Abstract

An analysis of the role of a play in the art of filmmaking (profession) is one of the most important factors in the hierarchy of the filmmaker. Because thorough analysis of the play, the discovery of content, the ability to create an environment that matches the genre of the stage work through various noises, the invention of its shape, and the careful composition of the stage work are the basis.

Keywords: Director, stage, play, image, theatre, skill, actor, information, "Breynstorming", "Zig - zag", "Classter", "Judicial Attack".

Introduction

Analyzing the intellectual and artistic value of the stage work, the subject to be illuminated, and the system of events and movement will be used to manage. That is why the "Analysis of Behavior of a Staging Work" is allocated as a separate subject in the curriculum of master's degree 5A150401 - Directorate (by types) and 5A150301 - Acting Arts (by types). The textbook answers the curriculum and the template program for "Analysis of behavior of a staging work." It is incompatible not only with "The Film", but also with "Acting Skills" and "Stage Speech". It is important to note that it is also directly related to the subjects "History of Literature," "The History of the Theatre," "History of the Directorate," "Working on Image," "Teaching Engineering," and "Scientific and Pedagogical Work." When we talk about the great spiritual heritage of our ancestors in his book High Spirituality, I.A. Karimov focused on preserving our values and improving our literature, art, and culture. Because their role in shaping a perfect person with spirituality is insignificant. In this regard, there is a great deal of emphasis on educational institutions in our state, art and culture. With a deep understanding of this, it is the responsibility of schools to educate prospective artists and cultural workers as perfect human beings, mature professionals. Nothing compares the value of theatre art, which reflects all things through artistic symbols, to the ability to influence the minds of society and its role in the formation of a perfect person. However, along with works of high artistic and educational significance, it is no secret that low-income, widely distributed, corrupt human beings and self-stimulating "liquid works" invade the Internet and have a positive impact on young people.

To assist individuals desiring to benefit the worldwide work of Jehovah's Witnesses through some form of charitable giving, a brochure entitled Charitable Planning to Benefit Kingdom Service Worldwide has been prepared. An analysis of the behavior of a staging work aims for the same purpose, incorporating the opinions of an artist and helping him to choose specific objectives and artistic tools that affect the human heart. Acknowledging that any art relies on talent, and that it eventually manifests itself unconscionably, there are suggestions that theory straggles creativity and hinders it. Some theater

actors and filmmakers, specialized science teachers, rely on most of their concepts and senses, mastering the basics of these subjects face-to-face. That is why there is a growing number of amateur - dilettants among filmmakers. They believe that the performance will come about on its own because there is a dramatic that forms the theatrical art that will be the basis for it, and it is enough to lean on the actor's skills in the process of staging it. The second manifestation of dystanism is a film aimed at demonstrating oneself, leaving the viewer paralyzed. Supporters of such a stream consider the play a tool to demonstrate their capabilities. They employ a variety of methods to find a unique artistic form. Especially in the modern film, you can observe the same lectures. However, because of the lack of theatrical arts methods, these directors cannot go beyond repeated and repeated use of their methods after a number of spectacles.

(Matthew 24:14; 28:19, 20) Today, there is a growing number of streams, especially in Western and even Russian theaters. Their main goal, however, is to surprise the viewer, even if it is the opposite of the author's idea. For example, we turn to the performance "Vanya Mountain" by A.P. Chekhov, which was performed at the Theatre in Moscow named after Vakhtangov. The performance was directed by well-known filmmaker Rimas Tuminas. The performance that evening was an adaptation of the science fiction novel *The War of the Worlds*. For example, Voynisky's obscene attempts to reach Yelena Andreyevna, Y Astrov's conquest of Yelena on the bench, and later hating Yelena's thighs and throwing her into Voynisky's lap like an object, are nothing more than obscene acts that touch the audience's selfishness. The performance that preceded the "Photo-Holy Scriptures" had used some of these methods but not all of them in one word. In any case, in order to gain the attention of the viewer, the desire to find more interesting scenes, the spiritual, ethical rules of a certain era, and most importantly, Chekhov cannot deviate from the moral relationships of the heroes. (Matthew 24:14; 28:19, 20) Today, we should not overlook the difference between human relations that have become some skills and the conditions given at that time and the relationships that are unique to social circles. Chekhov's book is not about unscrupulous, unscrupulous, unscrupulous relationships. The main theme of Chekhov's work is the fight against hypocrisy, hypocrisy, and hypocrisy. By beating down the relationship between the heroes of Chekhov, sometimes the topic of his work, we can deviate from his highest goal. Such ills can also be observed in some modern Uzbek art.

It is no secret that the obscenity of the clips, movies, estates, and theater performances allow the people to enjoy their aesthetic tastes. We need to remember the educational power of art. The purpose of conducting an analysis of the behavior of a literary work is to find the magnificence of a dramatic work, to turn a literary work into a stage hatti - the language of action. The same analysis refines the work, helps to clarify the thinking of an artist who influences people's intellect and intellect through artistic symbols - images, and illustrates the artistic influence and precise purpose of the work. Another important aspect of the staging analysis is that it helps to find a simple and simple physical movement— an atom— that is a small element in the universe of art, and to find answers to the question, "What is happening?" in a large and spacious field. The main problem in the art of filmmaking is that the highest goal in terms of content in staging a work is inconclusive, unstable. What is Assyria about? Why am I staging the same work? What is my highest spiritual goal? - the inability to properly distribute the compositional device of the work will result in a deeply thoughtful lack of answers to questions. The film's subjects included horse-drawn wags and early-model automobiles, as well as shoppers and newsboys carrying on their daily affairs. This problem is also evident in performances on the

professional theater stage today. Inability to meet high-level professional requirements, the level of knowledge, inability to meet behavioral analysis to a level of excellence, lack of theoretical knowledge and practical experience in analysis, and the implementation of it in practice during the work process on stage, i.e. the inability to ensure the harmony of two processes, such as manifestation through the actor's movement. In an article entitled "How Interesting it is to play a role in it," N.Lordkipanidze tries to reveal the secrets of G A. Tovstonogov's creativity. "The first, 10th, and 20th time you came to his repetitions, he said that you could not abandon your innermost feelings, such as admitting how vulnerable and frustrated you were. What you could do is not really blink. As you observe the process of working with actors, you will be unconcerned, and the idea that it is interesting to play a role under it will continue to revolt in your head. It is only necessary to listen carefully to what he says, to act, only if you listen carefully to his thoughts and act within the logic, then your role will be following in his footsteps." During the article, first of all, you admire the specific advice that the director has given you in the way, as if you understood, or imagined that I understood, and then you admire what the logical basis for these advice relies on and how clearly and clearly explains from the situation. At first you think he must have known the play well. But you say which director doesn't know the play he's staging well. Maybe you think that Tovstonogov's way of thinking must have been different. When you see its events in a holistic way, you come up with the idea that by easily combining the stage events together, a holistic landscape should be formed. Finally, to make yourself honest with a variety of assumptions, you say talent, your heart falls into place. But in the end, you come up with an idea. Without the artificial environment of the calm seas made a silvery highway stretching to the horizon."

The film's subjects included horse-drawn wags and early-model automobiles, as well as shoppers and newsboys carrying on their daily affairs. The main objective and mission of pedagogical creative activity depends on the personal civil position, the worldview, which is the main weapon of the filmmaking. The brochure was written to provide information on a number of ways that may be made as straight as well as to be a questionable person. And of course, practical work should be enriched with theoretical knowledge. "Methodology," says GA. In his book Talk to Colleagues, Tovstonogov says that this is not just a sticky rule, it is a way of thinking. Driving thoughts. If the filmmaker can achieve this, make it his own, he will have seized an invaluable weapon. It is not yet enough for the director to be able to methodically correctly interpret the play. He needs to be trained in a spirit of being a master of thoughts that move himself in a stylish way." If a person who has mastered the style says that he was a great filmmaker, they are deeply mistaken. Style does not make an artist an artist either. There is no need for methodology for genius actors. Because it achieves everything perfectly through unselfish - inner senses. But for talented individuals, it is extremely necessary. Because it protects against possible mistakes and shows a way to achieve the intended goal faster. It is not necessary for genius or for people without talent. But for owners of simple abilities, creativity provides short ways to transition to unscrupulous situations. Because of his illiteracy, he avoids making mistakes by going astray in various ways. The main task of the textbook is to provide insights into the styles and styles developed by K.S. Stanislavsky and his followers and various directions. The subject to be studied is GA. Special attention is paid to providing insights into the style and simplistic description of behavioral analysis, developed by Tovstonogov and A.I. Katsman. From a civil point of view, arming prospective artists with the knowledge needed for the film is the main task of an creative teacher. The film's subjects included horse-drawn waist down, as well as shoppers and producers. Each filmmaker should have the following

perfect knowledge and apply them in practice. Tools for influencing people intellectually, spiritually, and educationally in the theater with the knowledge of behavior analysis and its development; to synchronize the laws of the integrity of the spectacle, the ability to identify the subject of a dramatic work can identify emotional and superstitious elements of a dramatic work and its highest purpose, to be able to identify the main events of the play, to determine between what forces and where the main contradiction occurs, to identify continuous behavior through the system of events in the play, and to see better than small events; the ability to determine the margin and pace of the spectacle, participating in G.Товортогова. Беседы с коллегами. М., СТД, 1988г., стр.49. 8 unique nature, determination of the line of action, ability to work with actors through K.S. Stanislavsky's "style of physical activity".

In conclusion, the filmmaker needs to have the following knowledge and skills perfectly. to be able to conduct a behavioral analysis of a stage work, to plan the stage in a compositional way, to reveal the magnificence of the poem on stage, to authorize the viewer to the magnificent nature of the work, to determine the purpose of the actor, in accordance with the circumstances given, to determine the hero's place in a system of continuous behavior, to work on works of various genres and styles, to create an environment that is consistent with the genre of the stage work through stage decorations, music, and various noises, to organize the work of all production departments and the creative community. The process of analyzing a staging work is creative and requires an interactive approach. Students are advised to use advanced pedagogical technologies, such as "Breynstorming," "Zig-zag," "Classter," and "Judicial Attack," in the process of learning theoretical knowledge and gaining practical skills.

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