



THE ISSUE OF CHARACTER AND IMAGE CREATION IN THE PROCESS OF WORKING ON THE ROLE OF THE ACTOR

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The development of society today cannot be imagined without art. Art is beauty, art is education. In particular, the art of cinema has a spiritual and potential impact on the human heart and mind. These are the actors who play a key role in the art of cinema. The actor demonstrates beauty, education and upbringing with his art. The actor must read many books about his profession in order to fully reveal his skill, the character of the image given to him. To create an image, we need to perform a monologue and read a dramatic work to sing an aria (musical drama monologue) from scratch. The essence of the work, the consistent dynamics, the course of events, the spirit of the period reflected in the play. The character, inner world, scope of thinking, feeling of pain, imaginary dreams of the heroes are revealed.

The actor on stage will need to understand the following in order to visualize the system of continuous cycles of his role:

- ✓ The ideological content of the work, the idea of the future game.
- ✓ The idea of the role and the ultimate goal.
- ✓ Constant motion of the role.
- ✓ The relationship with the environment around him and his relationship with it.

In other words, before an actor can perform his action, he must determine in his imagination the intention of his work and image, his artistic dream. In order to do this, he must find an answer to the question of what it does in a particular situation.

To do this, it must meet two conditions. First, he must know the specificity of the character in this poem, and second, he must analyze what the conditions given by the author and study these conditions. Because the image is formed and perfected under the given conditions. Therefore, it is necessary to find the most appropriate behavior for a given image, to use the natural senses that stimulate the image, to study the conditions given in the image conditions. That is, he must learn to look at these conditions with the eyes of an image.

The actor influences his partner on stage as a result of performing a series of stage goals and a system of actions, and the actor himself is under the influence of a companion. As a result, there are interactions, struggles, contradictions, misunderstandings. One of the most important characteristics of an actor is his ability to know the relationship. But this is not an easy task. To do this, he must not only be able to move, but also be able to accept the movement of his partner. He has to put himself in the place of his partner, and for that he has to respond with passion, empathy, and compassion for the events and happenings that are happening on stage.

The extent to which an actor establishes a live relationship depends on his or her genuine attention on stage. Looking at a friend is not enough. You have to see and feel it. Any expression that appears on the face of the companion, any gesture should be carefully observed. This requires not only sound knowledge, but also his vigilance and dedication. You should try to understand this by listening. Even understanding is lacking. You have to feel it. The change that takes place in the heart of the actor must be reflected in the heart of the companion.

Improvisation is a tissue that appears suddenly, suddenly. We have seen above that adaptation takes the form of improvisation in the process of interacting on stage without prior preparation. However, if the external action, the device found, and the means of expression are not identified, these actions have nothing to do with art. In fact, some of the physical movements that need to be done on stage are known in advance. For example, closing the door when entering a house, sitting in a chair, greeting, and so on. This is determined by the exercises that take place around the table. But there are also unpredictable, unpredictable, or unplanned physical activities. In such a situation and action, there is also a complex obligation, such as performing spiritual tasks. They are the product of improvisation, in the process of relationships that occur during an actor's self-rehearsal. To achieve such a result, the actor and director must identify the physical movements and set themselves a huge mental task, which must be performed at a time that includes a certain opportunity to move on stage.

The actor's research on the role should be several times longer than the time allotted for rehearsals. Many actors can't meet this requirement because of their laziness or inability to work without a director, while some make excuses for not knowing how to work on a role, at home. Some actors, when they say "work at home," do exercises such as reading aloud the words of the role, arguing with an absent companion. They don't fully understand that this can become an insurmountable hurdle in the path of true creative pursuits that arise during the rehearsal process. First of all, it is necessary to plan the staging of the future performance, the ideological direction of the play, during the logical readings around the table, together with the director and the creative team.

The appearance and behavior of the character that will be created in the process of working at home on the role will appear spontaneously during rehearsal, depending on its internal state, task and purpose. That is why K. said, "From the internal state to the external movement." S. Stanislavskiy.

But even so, there are a number of external characteristics of man that are not subject to this law, which do not depend on the inner psyche of man. But his inner state inevitably has an effect on his psyche. Such characteristics include the physical appearance of a person and his anatomical structure. For example, the fat, the fat, the lame, the crooked, the blind, the energetic, the weak, the sick, and so on.

Hidayatkhan in Hamza's play "The Case of Maysara" is a hezalaknamo, Qazi is a fat man, Richard in Shakespeare's "Richard III" is a fat woman and so on.

When and where should an actor work on the appearance of his protagonist (at home, in rehearsal)? It should also be noted that it is very difficult to acquire the qualities of a person's appearance, such as obesity, disability, old age, suddenly or quickly. Here, the mere display of appearance is lacking. You have to sweat and exercise to make an old or fat person look like they are sitting. For the average person, sitting is not much of a challenge. But it is not an easy task for an obese person to sit up, stand up, and finally stand up. We have observed this situation a lot in our daily lives. In the process of playing such roles, how does a fat person feel when he is sitting, and how does he feel? How does his heart work? How does he breathe? Only when the actor is able to perceive these things correctly will his internal and external organs begin to act correctly on their own. Some actors go on stage by tying a pillow to their bellies if they have to play the role of a fat man. This is a huge mistake. Because the spectator sitting in the hall notices at a glance that what is tied to the actor's abdomen is a pillow. To play the role of an obese person, he must first feel fat from the head, without tying anything to the abdomen, observe how an obese person walks on the street, and practice what he sees. Usually, an obese person cannot get up immediately. First, he puts both hands on the ground, straightens his legs, and moves them. Then he takes his hand off the ground and straightens up. Finally, when he gets up, he does not walk immediately, but holds his breath for a while, after which he begins to move. It is very important to practice these without melting.

Learning to wear outerwear is also of great importance in the field of creating the appearance of a given role. For example, it is important that the actor playing the role of Navoi in the play "Alisher Navoi" learns to wear a shirt without a collar, a naked robe, a new short coat - a cloak, a turban on his head, a few belts around his waist, a coat and pants without pockets. has The actor playing the role of Hamlet in the play "Hamlet" must know how to walk in short pants up to the knee. "If I wear a suit, I'll learn to walk in it on my own," the actor would be sorely mistaken.

It is well known that every nation, every people has its own national dress, way of speaking, gestures, behavior and peculiarities in speech. On top of that, every professional has a unique behavior, a march. A person who drives a tractor or a car in the morning and evening is different from a person who does not fall out of the hands of summer. The actor must also have understood that there is a difference between a military man and a carpenter, a blacksmith and a jeweler, and a watchmaker. It is useful to practice with such exercises until the performance is ready. Only then can the image created by the actor be convincing, both morally and politically complete.

References

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