



## DEVELOPMENT OF DIRECTING ART IN UZBEKISTAN.

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**Annotation:** In this article, the art of directing and its development in Uzbekistan, a good understanding of the science of art history and the wide range of analysis are considered important factors in developing the director's scientific potential information about the need to be aware is given.

**Key words:** directing art, theater, image, director, art, actor, music, visual arts, literature, education.

General conditions of artistic creation. The director's profession requires multidisciplinary creative activity and imagination, deep knowledge and perfect mastery of the secrets of acting skills. Such a profession as a director requires several specializations, multifaceted talents, and skills. Therefore, a student who is determined to become a director must have a lot of knowledge in the creative field, as well as being naturally capable in this field. A student who does not have the ability in the field of directing can be armed with the knowledge necessary for the field by teaching certain skills through various continuous exercises. However, if the student does not have innate professional ability, no training and knowledge will help him can't help. What do we mean by professional competence? Professional ability can be conditionally divided into three groups. 1. In this group, it is possible to include the potential of creativity related to every field of art (music, visual arts, theater, literature). 2. This group should have the organizational skills characteristic of directing, together with the potential characteristic of all fields of art. 3. It is a disadvantage that this group has acting skills, the most basic ability of acting, along with the potential of directing. Let's see how much the ability necessary for artistic creativity is developed. The first condition of such ability is the strong need of the artist to express, show and tell his inner feelings and emotions through artistic expression.

If he does not have a strong desire to express what he sees and knows, to tell people, to share with people, all his efforts in this field will be wasted. Leo Tolstoy's saying, "If you can't write, it's better not to write" in the field of directing, we can say "If you can't act, it's better not to act". He should not start working on the work until he feels a strong need to get up from the stage and sing his thoughts under the influence of the series of life events. As a result of the





sincerity, meaningfulness, and artistic ability of the thought to be expressed, a good work can come to the world. The depth of social and philosophical observation, a good understanding of the ups and downs of life play a decisive role in the success of the work. In developing the scientific potential of the director, a good understanding of the science of art history and the wide range of analysis is an important factor. It is necessary to know all types of art well, to learn to analyze them. In addition to these, the director's perfectly formed aesthetic taste helps him to distinguish lies from the truth, fake from the real. It is known that the main tool of the director is the actor. For this, it is necessary to know the psychology of the actor well, and to be close to the psychology of the character-image that the actor wants to create.

In any field of art, the meticulousness of the creator is of great importance. It is impossible to know life deeply without being meticulous. It is impossible to engage in creativity and art without deep knowledge of life. "There are such people," wrote K.S. Stanislavsky, who are naturally very sensitive and careful. they select the most interesting, important, beautiful and typical ones from what they observe. When you talk to such people, you will notice events and phenomena that are overlooked by most people. we will witness that they were sent away."There are several aspects of sensitivity and observation. When we think about this or that type of art, we see the edge of observation related to that field. Only some complex types of art involve the participation of all aspects of observation and sensitivity. while demanding. Nevertheless, a special edge of observation and sensitivity demands priority. For example, in visual arts, an artist is required to perceive colors, lines, borders, light and shadows, while a sculptor is required to perceive the external plastic form of objects, their position in space and time, and their volume. It requires the ability to hear tones and sounds. The writer is more complicated than that, sensitive observation is required. Not only does the writer bring the symbols, events and phenomena created by the writer to the reader's eyes, but he also feels the described scenes, feels the beauty, hits the nose of the exquisite smells, tastes the taste.Observability and sensitivity in the art of acting should have a special quality. The reason is that the actor has to reflect the manners, posture, and behavior of a person from the stage. When an actor studies human nature, he uses five senses, like specialists in other art forms. (of course, more space is given to activities such as seeing and hearing) But unlike other art professionals, an actor is required to be able to use another sense. This same sense is important in the art of acting.It can also be called muscle or motor sense of





perception. An actor who observes human behavior tries to "play" in his imagination to repeat those actions. Although the actor observes his object, from the outside, he is standing motionless, but his internal muscles cause the movements of the observed object. the initiator tries to repeat the initial impulses. The behavior of the object observed through these initial impulses is preserved in the memory of the actor's muscles. When the actor has to portray images similar to this person on the stage, the initial movements stored in the muscle memory are activated and the image of the character is fully revealed. He learns not only through his eyes, but also through his muscles. If a person does not have this kind of muscle observation by nature, it is impossible for such a person to become an actor. Observation through muscles is not only characteristic of actors, but the process of observation through muscles is involved in the works of specialists in other fields of art and creativity, if they reflect the process of human activity in the unity of time and time. The writer reflects the movement of the hero using words. Image and sculpture by affecting people's emotions in his art, it seems as if the depicted person or object was taken from life and reflected in the picture while it was moving. So, they begin to move in the viewer's imagination. The process of movement appears in the imagination of the artist. The power of real art is that it awakens the viewer's imagination, a motionless scene becomes a moving scene through the power of imagination. Such a scene can be observed in the art of theater. The actor on the stage also moves in the unity of time and time. In order to ensure the harmonic harmony of the performance, it is necessary that the actions of the actors in time and space take place in a certain order and in proportion to each other. The main task of the director is to ensure this harmonious harmony creative organization of their activities is required in order to ensure certain artistic creativity through their behavior in the space. This is called a proportional performance. Like an actor, a director should study human activity by observing his movements, and be able to remember what he sees. Like an actor, a director should be interested in different aspects of human nature. That is, how they walk, step, sit, stand, eat, talk, expressing love, caressing, commanding, threatening, denying, persuading, tricking, deceiving, deceiving, bullying, etc. Also physical, mental, emotional, simple and complex actions can be performed by each of them in different ways and forms based on their human nature. However, there is a significant difference between the observations of the actor and the director. If the actor focuses on observing a particular person, human activities, then the director must be able to keep in his memory the situations that cause behavior, the forms





of conflict, the standards and images in the unity of space and time through observation. Relationships, struggles and conflicts between people should always be in the focus of the director's observation. If one scolds, the second tries to rise above him, one tries to prove it, the third resists, if one tries to embarrass him, the other mocks him, etc. Such a situation can happen between two people. There can be three, four, ten or fifteen. Each of them acts independently. It is the task of the director to subordinate these actions to a single goal, to ensure their harmony. It is the director's job to create a coherent form of performance by ensuring that the flow of action in the play moves in certain directions. As we have seen above, the actor observes human activity mainly through muscles. In this process, his organs of sight and hearing help the muscles of observation. The observation of the director takes place in a very complicated process. The observation through vision should be the same as the observation of the photographer. Because it is necessary to reflect the live flow of scenes on the stage. It is necessary that all scenes and views of the flow of live action complement each other and match each other. If the director does not observe through vision, how can he reflect such vitality on the stage? It is also necessary for the director to observe through hearing. If it is necessary for the playwright to listen to people's speech and pay attention to what they are arguing about, the director should also pay attention to how they speak, tone, and pronunciation. In addition to these, the director should be able to create an orchestra from the sound of performers speaking in different voices and accents.

In a word, the norm of external and internal behavior is different for each person, in each nation, people, country and city, region, place and situation (at a wedding, funeral, kitchen, restaurant, station, airport, alley) will be different. That's why every event that takes place on the stage should have a different mood and image. It is impossible to stage a work without finding this standard and image of the performance.

It is important to use certain conditions and exercises to educate and grow the professional potential of future directors. The purpose of seriously engaging in the exercises is that the future directors have the potential to reflect the director's reaction to the events on the stage through effective means, while being able to accurately reflect life on the stage, which encourages the audience to think deeply. It is aimed at developing and educating the capacity of observation in the directors in the preliminary exercises. Before moving on to practical training, some notes for teachers are recommended. In the first hour of the directing lesson, it is necessary to instill in the directors a sense of respect





for the stage, as a preliminary stage for the subsequent lessons. Let's say that the teacher entered the class and saw two or three students on the stage (the section reserved for the stage in the classroom) talking freely and putting their hands in their pockets, or the teacher saw two students playing with each other. without fighting, put the students in their seats and the initial conversation, the respect for the stage, the respect shown to the stage in other nations, the fact that it is sacred, that great actors have created in such scenes, and finally, the director demonstrates his talent and competence from this stage he should show that he can. Second: In the theater, the director should set an example in behavior, dressing, behavior and manners among the theater team.

After the student records what he sees and hears in the notebook, if he tells them to his friends, acquaintances, and relatives, it will remain firmly in his memory. It is clear that it will be even more useful if it is held as a competition. When telling the story in this way, it is necessary to pay attention to the vivid, interesting, comparative, simile, and symbolic meanings of the story. Because later, the director and the actor 16 in the process of working, of course, it is necessary to be able to interest the actor, to be able to follow him.

Both diary entries and storytelling are the product of the student's activities with the participation of the five senses. However, like an actor, the director must have the ability to observe and receive through the sixth muscle impulse. 3. The director will show. The student will have to try to imagine what he sees. At first, through internal muscle movements, he will feel the initial impulses, and then external physical behavior. he should get used to acting out the events he saw through actions. That is, you should put yourself in the place of the person you saw yourself and try to perform those actions in that character. , gesture, hand and eye look, eating, holding a hoe, hole, remembered features, not only the external aspects, as if he was standing there and performed these actions by himself in the same conditions he must repeat how he can do it.

It is necessary to use his internal and external state and behavior. Every time he performs a certain behavior, he must try to find his internal and external psychophysical state, the factors that motivate him to act in such a way, the internal force and motivation. Why was he forced to act like that in such a situation? Why did he throw his legs like that, what caused him to turn his face and frown when he heard something, and he should find answers to them himself. What kind of emotions do people feel when "such" happens? instead of finding a verbal answer to such questions through thinking, one should try to awaken and reflect that feeling in oneself. The benefit of the exercise will be





more if the director tells the story at first and gradually moves to the show. The more the number of such exercises, the better. They must have mastered the internal elements well. Otherwise, such exercises will be nothing more than "imitation". Therefore, it is advisable to perform such exercises usually in the second half of the first academic year, from the second courses. The teacher can externalize such activities as follows. That is, the students observe the gait typical of humans for a week and then show what they have observed.

**Conclusion:**

In the process of performing the exercise recommended above, in order to correctly direct the imagination of the storyteller and lead him to the goal, the student should deviate from the topic of the story, give qualities that are not opposite to the character's appearance and spirit, not to stray away from the reality of life, the genre of the work of art and he should try not to have a negative effect on his psyche. At the same time, it is necessary for the narrator to express and feel his reaction to the events in the process of the story. The next exercise is a film about how the scene should continue before and after the scene is depicted. That is, a scene depicted by a well-known artist is carefully examined. Then, with the help of imagination and fantasy, to imagine what happened before the scene depicted in the picture. Try to create in the window of your imagination what kind of event could result in the situation shown in the picture.

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