



## **TRANSFORMATION IN THE ART OF ACTING**

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### **Abstract**

This article discusses the issue of transformation in the art of acting, the ways in which an actor temporarily sets aside their own personality to become another character and transitions into a different psychological state.

**Keywords:** Transformation, art of acting, character, actor psychologically, actor changing.

### **Introduction**

Art is the most profound and subtle expression of human spirituality, and one of its most vivid forms is the art of theater. At the center of theater stands the actor. The vitality, emotional impact, and aesthetic beauty of any stage performance primarily depend on the actor's ability to embody a character, that is, their transformation. Transformation is the temporary loss of one's own personality to express another character. This article comprehensively explores this complex but fundamental process in the art of acting.

Transformation is the process in acting where an actor temporarily sets aside their own personality to become another character, reflecting another person's mental state, worldview, actions, and emotions.

This process occurs in two primary forms:

1. Internal Transformation — the actor psychologically feeling the character and experiencing their emotions sincerely from the heart.
2. External Transformation — the actor changing their external appearance, voice, gait, and facial expressions to act like another person.

Transformation is not simply playing a role, but living as another person on stage.

#### **I. The Essence of Transformation: Secrets of Character Embodiment**

Transformation is the actor's most important tool on stage. It is not merely learning makeup, costume, or lines. It is a change in inner state, emotional experiences, and worldview. For example, to portray a poor peasant on stage, an



actor must not only demonstrate external characteristics but also deeply feel the psychological state of a representative of that social stratum.

Konstantin Stanislavsky's "If I Were" principle precisely addresses this aspect. He called on actors to revive inner emotions and life experiences when entering a character. This is the initial stage of transformation — the actor first places themselves "in this condition."

Transformation is not just an external but a profound psychological process. Each character has their own worldview, psychological balance, and mental state. If the actor cannot evoke this state in their own heart, the character appears artificial and false.

For psychological transformation, actors sometimes use their personal emotions, memories, or life experiences within a limited time. For instance, actors like Al Pacino, Meryl Streep, and Dustin Hoffman have mobilized their real-life experiences to bring complex emotions like violence, love, and loss to the stage. One important aspect of transformation is physical change. The actor must physically become another person. This includes gait, movement, tone, mimicry, and body language. This can be seen in global stage performances by actors like Charlie Chaplin, Danny DeVito, or Christian Bale. Christian Bale, for example, has lost or gained 20-30 kg for various roles.

Physical transformation manifests not just in external appearance but in movement plasticity. For example, an actor playing a disabled person can convincingly portray physical impairments naturally, thus persuading the audience. This requires serious preparation.

Improvisation is noteworthy as a form of acting transformation. Each performance is a living process where strictly adhering to the director's plan is less important than the actor's live reaction and ability to act appropriately to the situation.

The actor enriches their character precisely through improvisation. This process maintains the naturalness of theater. In initial rehearsals, the actor "lives" with the character, and subsequently performs all characteristic states naturally.

Each theater school has a different approach to transformation. For instance, the Russian theater school (Stanislavsky, Meyerhold) advocates building a character from within, promoting a hermetic psychological approach. Western theaters (Bertolt Brecht, Grotowski) more often emphasize external expression and positional approach.



In the Uzbek theater school, transformation occurs not only through the actor's internal and external changes but also through national spirit and symbolic characters. A good actor can express national characters with national feelings. Actors like Shukur Burkhonov, Abror Hidoyatov, Nabi Rahimov, and Yayra Abdullayeva have performed each role by living it through their inner world.

An incorrect approach to transformation leads to artificiality. Sometimes an actor expresses a character far from real life, in a highly theatrical style. This loses the audience's trust. Stereotypes, or ready-made standard movements and established patterns, distance the actor from live performance.

Transformation always demands discovering new facets. Remaining in a "comfort zone" with the same role style stops the growth of art. An actor must strive to create something new in each character.

There are significant differences between film and theater acting. In theater, the actor performs the entire character live at once, with the entire transformation process happening before the audience's eyes. In cinema, scenes are shot in separate segments, and the character's emotional layers are shown through editing, special effects, and camera close-ups.

However, in both cases, the actor's internal transformation remains a decisive factor. Actors like Leonardo DiCaprio, Daniel Day-Lewis, and Joaquin Phoenix have demonstrated powerful transformational skills in their roles.

Transformation is the heart of acting. It is not simply playing roles but "living" as another person, feeling and reviving their psychology, movements, pain, and joy through one's own heart. Each actor delves deep into their inner world, seeks their capabilities, and recreates themselves time and again.

In today's modern theater and cinema, approaches to transformation are becoming more sophisticated. However, regardless of technological achievements, the truth on stage depends on the actor's sincere immersion into their character. For true art is that which emerges from the heart and reaches the heart through genuine characters.

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