

THE ROLE OF RELATIONSHIP IN DIRECTING AND ACTING ARTS

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Abstract

. In this article, Relationship is the basic law of behavior and vitality. The factor of spiritually guided behavior is relationship. Through relationship, a certain fact is accepted and influences another person, or a certain decision is made. Relationship determines the level of circumstances. It depends on the human psyche and affects the given circumstances. Relationship arises through internal monologue. Relationship can give rise to a new goal, and sometimes it can interfere with that goal. Relationship also determines what actions to take in given circumstances.

Keywords: Director, actor, relationship, behavior, circumstances, goal, performance, idea, execution, artistic solution.

Introduction

Relationship is the basic law of behavior and vitality. The factor of spiritually guided behavior is relationship. Through relationship, a certain fact is accepted and influences another person, or a certain decision is made. Relationship determines the level of circumstances. It depends on the human psyche and affects the given circumstances. Relationship arises through internal monologue. Relationship can give rise to a new goal, and sometimes it can interfere with that goal. Relationship also determines what actions to take in given circumstances. The main aspect of stage behavior is formed in relationship with partners. Through the process of stage behavior, the idea of the play and the character of the participating images, and consequently, the main purpose of the creation is realized. Therefore, transitioning from working with imaginary objects and various simple exercises to the most important stage of the school of mastery -

establishing relationships with partners - is of great importance in mastering the secrets of acting skills.

The extreme importance of relationship in an actor's creativity is a clear truth. It is known from experience since the establishment of acting schools that relationship has been given different definitions and descriptions in schools of mastery, and they approach it in various ways in the creative process.

In the art of acting, first of all, establishing a relationship with a partner is considered an accurate and correct approach. If an actor can establish a correct and believable relationship with their partner, then they will also establish an accurate and correct creative relationship with the audience. They must not only be able to establish relationships with their partner but also be able to perceive the actions of all participants on stage and control both their own actions and those of others.

Relationship with a living object differs greatly from relationship with an imaginary or inanimate object. In this process, the actor encounters the partner's opposing actions and unexpected spontaneous decisions, and it is precisely these that prompt the actor to act differently in accordance with the partner's relationship. The most complex and delicate type of relationship is the opposing relationship that reveals dramatic conflict. Opposing actions can arise through various forms and causes. This prompts the actor to make different decisions. However, regardless of the type, it creates an organic relationship.

According to the requirements of the performance, the struggle of the characters, the emergence of contradictions, and their resolution are predetermined. This does not give the actor the impression of coincidence and unexpectedness as in real life, and the real environment and naturalness decrease. In this process, stage truth contradicts life truth. It requires high skill and artistic technique from the actor to bring such opposing rules into a single mold and create a sense of truth and belief in it on stage.

On stage, actors often begin to lose the naturalness of organic relationship without realizing it themselves. The reason for this is that the performance is performed many times, and the actor begins to lose the previous feelings and impressions. Only muscle control technique and external behaviors remain automatically.

Of course, even in such difficult conditions, the performance cannot be stopped. Even if the actor cannot convince their partner when they need to, or cannot naturally make them cry or laugh when needed, they should not lose themselves.

In this situation, they should use their imagination and "if." Based on this, they should express their relationship to their partner.

The most complex condition of relationship is when both partners strive to establish only external relationships. This leads to the repetition and technicalization of the nature and character of stage behavior and the loss of the level of organicity. This process cannot be considered completely wrong. After all, it is impossible to express complete truth or complete falsehood on stage. Here, truth and falsehood, organic internal behavioral relationship and external relationship are intertwined with each other. The actor must only seek and strive to replace external relationship with internal organic relationship. The most correct way to combat falsehood is to properly establish relationships with a living object - partner - on stage and, at the same time, to identify and study incorrect objects that distract attention and lead only to external relationships, and to fight against errors in the creative process on stage.

It would be appropriate to use the unexpected, sincere, and natural behaviors of two participants toward each other as examples for exercises devoted to the topic of relationship with a partner. In this case, the teacher should assign a certain event as a task and give each participant an additional hidden task separately.

On stage, first of all, it is necessary to truly see, hear, vigilantly observe, and control the partner's actions. Only then will it be possible to respond to their actions, that is, establish a relationship.

To perform an action without the partner noticing, the participant must be attentive to their partner, not miss any of their actions, and observe them. At the same time, they must be even more attentive to know their hidden actions.

The actor must establish an organic relationship process, study the relationship vigilantly, and observe what causes it to appear.

An actor cannot create accurately and correctly on stage without knowing and evaluating the existing situation on stage, the partner, what they are busy with, and the impact of their actions on themselves and the events on stage. Without implementing this, the continuity and logic in their behavior will be disrupted.

After identifying the partner and the purpose and idea of the action they are performing, the next step is to attract their attention to establish a relationship with them. If the partner is currently paying attention to something else or does not want to establish a relationship with their partner, the process of attracting their attention can turn into an active, purposeful action. For example, a student

should try to attract the attention of their teacher or, if possible, teach a class to another group for a few minutes, that is, try to attract the attention of strangers. Only then will the student understand how complex this process is and the importance of capturing someone's attention in performing an action and establishing a relationship with a partner. Through exercises, the student will also learn what physical actions to perform to attract the partner's attention.

Another important link in the organic behavior process is adaptation to a certain object on stage. The structure of the character's character is formed under the influence of many surrounding objects and phenomena: interaction with the partner, the circumstances that gave rise to this relationship, the partner's behavior, etc.

As the situation, given circumstances, and events change, adaptation also changes based on a certain idea and purpose. The actor must develop their adaptation, change it, and refine it based on the given circumstances.

If the organic behavior process is properly established, the actor's adaptation will appear naturally on stage, just as in life. If the adaptation is conceived by the actor or director, then the actor is required to bring it to life. Like some other qualities of acting skills, adaptation can also turn into an external stamp in many repetitive actions. To overcome this, the actor should not be limited to just one emotional and imaginative invention.

Determining the given circumstances, attracting the attention of a certain object, and adapting to it - all of these are directed toward the most important stage, which is establishing a relationship with a partner and engaging in behavior.

Relationships between people are mainly based on conversation. However, initially, the simplest and at the same time the most complex type of relationship is the one that arises through various gestures, facial expressions, and physical actions. Therefore, it is important for an actor to first study the secrets of the organic behavior process. In some situations and conditions, words become superfluous. At that very moment, we use purposeful silence and organic behavior. Only exercises and etudes where behavior takes the leading role teach the actor such purposeful silence.

In the performance, the director's main attention is focused on event + evaluation + relationship. The form of the performance is determined by three main sources: Event + behavior + given circumstances. These elements are identified in the work through the level of imagination of the actor and director.

In other words, there are many recommendations in the literature about the actor's work on the role. Among them, the most perfect and detailed is K.S. Stanislavsky's work "The Actor's Work on the Role."

Before the actor begins analyzing the role, they are required to read the play several times. After finding answers to the elements of the play's analysis, such as the author's intended thought, idea, the play's leading action, the highest goal, from their point of view, knowledge, and talent, they begin working on the analysis of the assigned image. In this process, the external plot, facts, and events of the image are determined. The external appearance of the image is formed. The given circumstances, era, and environment are identified.

The idea of the performance should be closely linked to the author's idea. After determining the role of the image in the play, its purpose, highest purpose, and given circumstances during the analysis, the actor sets a certain task for themselves. On this basis, the actor creates the image of a certain character before the audience's eyes. Gradually, the actor determines the importance of the events in the play in relation to the image. They review the process of evaluating the facts and events in it. They determine the logical behavior of the role. They deepen and develop the given circumstances. Then they form the character and temperament of the role.

When the actor goes on stage, they begin working on the text and internal monologue of the role. Each part of the work is analyzed separately, and a sequence of events is constructed. Each part is named based on the content, and the role's behavior is determined based on the name. "The highest goal on stage is expressed in behavior. The result of the set goal is behavior, and behavior is the result of emotion." Emotions cannot be performed. They should come to the actor involuntarily. The sign of behavior is a state of freedom. For example, I am listening – this expresses behavior. I feel sorry – this is emotion. I am asking my father for money – behavior. I am very angry because they didn't give me money – emotion. Emotion is the result of behavior.

After determining the purpose of the role, a question is posed to the actor: What would I do in the given circumstances today, at this moment? The actor answers this question not with words but with behavior. They strive to find an answer and implement behavior based on the principle and approach of "I myself" in the life of the image. Thus, the image is the actor, and behavior is the verb, that is, the task to be performed.

For example, Shakarkhon's image in A. Qahhor's "Ayajonlarim" (My Dear Mothers). If I were unaware that my daughter had married a young man, what would I do? She goes to her in-law. When she learns that her daughter is not liked, she calls her spouse for help.

The behavior of each part in the work is determined in this way. This behavior is performed on stage as a task. The actor must remember the importance of the analyzed image's purpose-task when performing the role. The actor creates expressions of gestures and facial expressions that are unique to each role they perform, whether positive or negative. In the image of each character, the actor must live with the life of that role and speak with its language. In this process, their physical state: walking style, speaking methods, and movements also adapt to the image of that character.

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