

**Kulturní vědy**

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**VALUE OF SCHOOL OF THEATER IN SCIENTIFIC
AND CREATIVE WORKS OF STUDENTS****Z. A. Akhmedova***Head of the Department,
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Summary. Original art, as is known, is born from merge of talent to skill, and skill is panned by the school accumulating in the best traditions and experience of many generations. The school develops and grinds natural deposits of the pupil, gives mind necessary knowledge and skills, will organize talent, does its flexible and sympathetic on any creative task. Not casually advanced figures of theatre recognized the important role of school in development of talent, struggled for it and moderately the forces developed the theory and technics of actor's art. In this clause, it is spoken about importance of all elements of system of actor's skill in development of a method of training of actor's school.

Keywords: theater; actor; director; hero; excitement; imitation; art; role; spectator; conception; creator; acting skills; executive; image; action; production.

Speaking about theatrical pedagogics in the higher theatrical educational institutions then there are wider and profound tendencies of studying of theater. There are certain laws, standards, requirements, rules, criteria of estimation – which are characteristic for the highest theatrical educational institutions. In theatrical formation of modern times it is possible to allocate mainly two main dominating the directions which mutually coexist in educational process. From the first direction, it is possible to note that technological training of actors and directors goes deep and improved, and on the other hand not quantitative, but quality indicators are considered. Today's the level of teaching practical disciplines at modern drama school of Uzbekistan, develops dynamically and improved, answers all realities of the latest time. Musical art as one of means of expression of theater is the integral element of today's performance. The actor of the new millennium has to and is

obliged to own all arsenals of the means of expression is a body, a voice, a vocal, dance, acrobatics, plasticity, a pantomime, ability to play musical instruments. All this arsenal of skills is demanded at modern theater fully. Also requirements to internal psychoequipment of the actor increased. Various psychotechnical trainings, techniques, possession of an inner world became an obligatory and integral part of modern theatrical education.

Educational and bidirectional approach to future actor is a basis of today's strategy of theatrical education. Not quantitative, but quality indicators have to be a criterion of pedagogical activity. The theatrical higher education institution has to be estimated, first of all, not therefore, how many it let out actors, and therefore as far as they are equipped technologically and how individual, certified specialists and bachelors. Thus, the actor of the new millennium has to be the unique, unique personality perfectly knowing technological skills of the art.



“The actor playing a role, first of all, tries to embody internal experiences of the hero in system of the reformer of theater of Stanislavsky, and then to present his appearance. The actor who is afraid and avoiding the hero is afraid and runs away from facts of life. On Meyerhold’s system the actor, the performer of a role, also shouldn’t be afraid of reality. It reflects an image of «fear», running away from itself (himself) or any subject” [1, p. 85]. The movements of a body, hands, feet, the heads of the actor have to correspond to a game situation. According to the director to embody by means of a body, standing on a scene the image of the ordinary person is there is no art yet, it is necessary to think over all details, to betray all movements, gestures of the hero in a certain situation. That is, the actor has to assimilate to a soft plastic form from which the director will be able to create that he wants. Thus it can «rumple, bend, correct» a form with all passion.

According to great founders of school of acting skills in theater, creation of an image begins in the process of experience by the actor of each role which it has to experience the heart. “The vital truth is expressed through experiences in art”. True art brings up the person, expands his outlook, has impact on consciousness of the personality and social life. The main objective of art – to open an interior, to create a psychological portrait of an image, in an art form to inform to the viewer cultural wealth, to introduce the moral principles in consciousness.

Art of imitation (display). This direction also demands emotional execution of each role, manifestation of natural feelings, but as a result of repeated repetition of a role at the actor the mimicry already at the mechanical level is fulfilled. It is accepted to call such execution imitative [4, p. 122–124].

In the process of rehearsal of a role in imitative art and in general during the work on a role it is necessary to pay atten-

tion to appearance of the character. Subsequently memory will record all details at the automatic level. Thus as the main reception the movements of a body are used, and «heart» (soul) as if don’t participate. As a result the basic principle of creation of an image isn’t observed.

Blossoming of the Uzbek theater is connected with names of great theatrical figures M. Uygur, A. Chulpon, A. Hidoyatov, S. Es-honturaeva which introduced the different creative directions in theater. Subsequently their school was continued by R. Mukhammadiev, R. Hamroev, B. Yuldoshev, O. Salimov, R. Orifjonov, J. Makhmudov who developed forms and genres, brought on the Uzbek scene classical works. Thanks to them the theory of acting skills received the justification. Big changes were made to the concept of history of theater. The psychophysical regularities inherent in theater were the basis for the concept. The realistic orientation of the Uzbek Theater was formed by outstanding figures Mannon Uygur, E. Bobojonov, Toshkhuja Hodjaev and others. This theory needs to be studied carefully and reasonably to use. Fundamentals of theater, according to the theory, the convention, the purpose, action make. These three components are realized “on a scene”.

The leading principle of work with actors at school of acting skills is the support on thinking, intelligence as all actions of the person are carried out on the basis of three factors: feelings, thought, will. Along with a support on reason and thought it is necessary to consider also such important component as will, aspiration. To operate the feelings, mood, the actor needs to have will, desire for creation of a scenic image. The principle of “action” assumes abstention from long sitting “at a table”. “The movement on a scene” – one of important signs of a performance. Each playwright, the writer, the director, the actor and other founders of statement have to keep an eye on the movement, development of action and a main goal for what it becomes.



For example, the main idea of the play “Bay and Batrak” – belief in a justice celebration, establishment of fair society. The main character makes the acts for the sake of justice approach. It is its main goal, which to direct his behavior [2, p. 25–26].

One more important means of efficiency of theater – its “naturalness» therefore each actor in the creativity seeks to come nearer to reality. Teachers of theatrical higher educational institutions have to provide to students reality of situations. Whatever conditional was the artistic image, the actor creating it, has to “inhale in it life”. “There are such actors and actresses who don’t follow author’s interpretation of an image, and seek to adjust the character “to them”, to give it own lines, appearance, to make more attractive. The success they see in it” [5, p. 214]. Scenic data of the actor (a figure, talent, appeal) is its main weapon. But it is even more important that in the creativity it kept internal feelings, identity. “I” the actor has to be present constantly. Remembering it, the actor will be able to play the set role, using the behavior, emotions, a voice, thoughts, a body. So, we will designate the main directions of the theory of theater:

1. Vitality, reality.
2. Realization of “the most high aim”, ideas in art.
3. Expression of the most strong feelings, emotions and passions on a scene.

4. Creative approach of the actor to a role, identity manifestation [3, p. 30–31].

Observance of the called principles provides success in creation of works for a modern scene, and this concept is a basis for drama works of all genres and styles.

Forms and types of theater are rather various, and all of them serve the uniform purpose – reflection and disclosure of reality in an art form.

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